

ID PLENARY: * INDIGENOUS GHANAIAN MUSIC AND DANCE RE-SEARCH FOR COMMUNITY DEVELOPMENT, COHESION, AND CULTURAL CONTINUITY: NEW PATHWAYS FORWARD (CHAIR: MICHAEL FRISHKOPF)

Participatory performance culture—music, dance, and drama—provides enormous benefits to Ghanaian communities, not only as aesthetic forms to be enjoyed, or as necessary conditions for ritual action, but also as storehouses of indigenous knowledge, a crucial basis for sustaining community identity and continuity. Traditional performance offers an essential intergenerational performative pedagogy operating outside the formal educational system. Simultaneously, participatory performance arts, through inclusive community events, weave and reweave the social bonds that underlie social cohesion, both synchronically (among participants) and diachronically, across generations. Yet over the past few decades, rapid transformations of modernity - urbanization, electrification, and consequent penetration of mass-media and internet into even the remotest villages, have erased many traditional contexts, displacing performative forms, and threatening the vibrancy and dependable transmission of traditional knowledge. These are replaced with generational strata (e.g. “youth” music, popular regionally or globally) cross-cutting communities, and separating parent from child, to the detriment of both local identity and intergenerational connection. These facts have long been well-known to ethnomusicologists, but with the relatively recent rise of new approaches to participatory, community-based research, new socio-technological resources, and new paradigms for understanding indigenous pedagogies and the social and cultural roles of indigenous performing arts, the question arises: what new paths now lead forward? Our panel explores several such paths, new avenues for conducting applied research towards community development, cohesion, and cultural continuity, aiming to revitalize and re-deploy traditional performing arts, in more sustainable forms, as a renewable tool for community development. Our four papers understand music and dance as holistic practices, rich in knowledge and social potency. We explore innovative approaches to music and dance pedagogy; to methods and practices for music-dance revival; and to the promulgation of music, dance, and drama for community health and wellbeing, by planting and nurturing new, self-sustaining community performance groups.

Eric Baffour Awuah. Ghanaian Music and Dance Research for Community Development: Conceptualizing Future Trends

From the inception of dance research at the Institute of African Studies-University of Ghana (UG) from 1961, music and dance research has consistently moved from nurturing community engagement and relationships to a community outreach approach. This is where dance has been used in an interventionist capacity instead of being the medium through which society, their problems, and solutions interface to create avenues for positive change. This has thus led to a specific focus on the performance structures of music and dance in Ghanaian performance scholarship rather than a more holistic exploration of music and movement’s role in creating connections to important elements of cultural development such as identity and pedagogy discourses among the people. There is a need to transform research into intellectual resources that are influenced by and impact communities positively. I will discuss the pedagogical approaches to dance studies and research in the School of Performing Arts-UG and the Theatre-For-Development outreach methodology’s implications on the concept of community development. There is a need

to analyze and utilize the indigenous foundations of participatory performance art as methods for redefining embodiment in the School of Performing Arts which must inadvertently influence students' understanding of dance cultures in Ghana. The aim is to explore the impact of the research practices today and their implications on future conceptual breakthroughs in dance and music research in Ghana. In order to transform dance research, we must move from the sidelines of observers into 'becoming'- as a metaphor for a kind of participation that can help us evolve within the process of investigation and reporting (Hastrup 1995, pg.19) that focuses on a people centered and not dance centered approach to research.

Sylvanus Kwashie Kuwor. Redefining the Role of Anlo-Ewe Music and Dance Forms in Knowledge Transmission

Educating an individual, a group or a nation involves a process of knowledge transmission. Bearing in mind that every geo-physical area is unique in terms of its principles, mechanisms and peculiarities, it is imperative that any process of education that is geared towards resolving human and environmental problems be based on the native cultural values of the people of that particular geo-physical environment. Recent research shows that education in Anlo-Eweland has become detached from music and dance, and this has resulted in the current economic stagnation and loss of cultural capital. The situation has also alienated the people from the traditions of knowledge in place to fuel all aspects of their creativity within the arts and sciences. This paper examines the primary role of music and dance tradition of the Anlo-Ewe in Ghana as a repository of knowledge required for education. The paper interrogates past and present definitions of culture to highlight the crucial role cultural forms such as music, dance, drama, storytelling and language play in effective education. Through Vugbe (drum language), Hagbe (song text) and Dza or Abla (movement vocabulary), the paper explores, Anlo-Ewe knowledge bodies embedded in music and dance and their merger with modern scientific knowledge. It draws on both primary and secondary data in a multidisciplinary mode involving anthropology, political science, post-colonial theories, dance studies, ethnomusicology, history, philosophy, education and cultural studies to explore the dichotomy between African indigenous structures and Western cosmopolitan knowledge. The aim is to use the Anlo-Ewe example to create awareness of African indigenous tools and materials that may be used in educating African children and youths to ensure that their future is guaranteed with the acumen to understand and maintain the mystical order of their societies to ensure socioeconomic development.

Habib Iddrisu. Balankung: Revival of an Indigenous Music-Dance Tradition

Music and dance tradition among the Dagbamba of Northern Ghana goes beyond entertainment extending to language, history, customs and institutions. Practically, Dagbamba music and dance as a tradition acts as the airplane that lifts one from the earthly domain to the chamber of God, a deep cosmic awareness of the divine and the true self. Music and dance practice in its purity often leads the Dagbamba through self-discovery to an awareness of the cosmos and the totality of creation, yielding a process of continuous renewal of the mind, heart and hands which has often become a great source of creativity. The revival of Dagbamba traditional music-dance for community wellbeing is not new to my generation. In the past three decades, music-dance pieces, such as Jara, Alangey, Bla, Tohiwaa, and Kisa, were all revitalized and spearheaded by my peers. This presentation focuses on my current research on another music-dance piece, Balankung and the methodology used to reconstruct this "forgotten" music-dance piece outside of its

cultural origin. Embracing revivalist ideas and safeguarding principles, I seek to share my experience in the field as well as emerging patterns I documented which have been very useful in my process of reconstruction. The discussion will include the urgent need for collection of Dagbamba music and dance forms with the aim to begin redefining and reestablishing the various frontiers of the people's culture through collection, systematization, documentation, analysis and dissemination. Balankung music and dance revival process continues to provide me the opportunity to redefine etymology as well as explain philosophies and other narratives that underlie this indigenous art form. The presentation will, among other things, provide the historical context, music, movement reconstruction, musical instruments, structural elements and a roadmap of dissemination through local traditional performing groups.

Michael Frishkopf. Traditional Music and Dance as Sustainable Social Technologies for Community Wellbeing: Singing and Dancing for Health in Ghana

In this paper, I outline an applied ethnomusicological research project aiming to promote wellbeing in rural northern Ghana using indigenous expressive arts: music, dance, drama, and costume. The project was designed in five phases and carried out by a collaborative team based in Ghana and Canada, using a participatory action research methodology. Participants included an ethnomusicologist, a global health expert, a Tamale-based traditional music/dance group (yhcg.net) and a research team (Grooming Dot Org), with support from local chiefs, elders, and religious leaders. Phase 1 entailed team formation, and production of dance-dramas, deploying traditional music and dance resources within melodramatic, tragicomic narratives underscoring attitudes and practices conducive to public health. Phase 2 entailed surveying three rural communities to assess current attitudes and practices. In Phase 3 we organized performances of professional dance dramas in the same communities, then repeated the surveys to quantitatively assess impact in Phase 4. Finally, in Phase 5 we established and equipped local community groups linked to junior high schools, training them in traditional performances to support health messaging. We hypothesized that community groups could become sustainable, their repertoires absorbed into local tradition. Assessments (Phases 2 & 4) demonstrated the positive impact of professional performances in fostering positive health behaviors, and preparing communities to welcome local groups of Phase 5. While the high cost of professional performers in Phase 3 was unsustainable, the establishment of local youth groups evoked great enthusiasm, closing the generational gap with parental participation. These groups continued to thrive at least up until the pandemic. To our surprise, one local chief thanked us for helping reinvigorate traditional Dagomba culture. Ultimately, our interventions's contribution towards wellbeing appears to lie more in its sustainable reinvigoration of indigenous dance traditions, and consequent support for cultural and social continuity, than any particular public health message.

IE01 IDENTITY IN COMMUNAL AND NATIONAL CONTEXTS (CHAIR: JEAN KIDULA)

George Worlasi Kwasi Dor and Marie Agatha Ozah. Interrogating the Contemporary Salience of the Iria, Girls 'Transitional Rites, Among the Okrika People in the River State, Nigeria

Because of the influence of Christianity, colonialism, and/or modernity implicated perspectives, most of today's Africans still perceive all indigenous forms of ritual with an indiscriminate nega-

tive preconception. But guided by the awareness of the ascendancy in the revitalization of indigenous knowledge, the joint presenters of this paper plan to share findings from their research on Iria, girls' coming of age rites leading to induction into womanhood among the Okrika in the River State of Nigeria. We will discuss the ritual process, stages of the rite, costumes and body decorations, activities, key role players, the underpinning societal and cultural virtues, processes of ascertaining and promoting chastity, components of instructions that build strength and endurance, focus, character, pride, beauty, confidence, public composure, and knowledge of relevant songs and dances. This presentation is based on ethnographic interviews we conducted with selected key custodians of the culture beginning from 2018. While we will interpret a female consultant's lived experiences of how undergoing the transitional rite shaped her life, we plan to explore ontological insights that another cultural repository shared on the Iria rites. Also, ethnographic data we will distill includes an observation of the final celebratory states of the rites. Further we plan to unpack several gender related issues that are embedded in the Iria rites. More telling, the paper will help us advocate the need to rethink the meaning of transitional rites and their attendant saliences for contemporary society.

Kanykei Mukhtarova. Manas and the Guinness World Records: Search for Identity and the Nation-Building Process in New Kyrgyzstan

"The longest marathon reading aloud was achieved by Rysbai Isakov (Kyrgyzstan) in Bursa, Turkey, from 22 to 28 September 2022," stated, the Guinness World Records certificate received by Kyrgyz manaschi (a narrator of the Kyrgyz epic Manas), who set a world record by reciting Manas continuously for one hundred and twenty-four hours with short breaks. The recitation took place during Manas Week which was observed in the city of Bursa, Turkey, within the framework of the IV World Nomad Games, organised by the TURKSOY. Earlier, there were two attempts to enter the Guinness World Record by another manaschi Doolot Sadykov in 2020 and 2021. The Manas epic is a cultural treasure of Kyrgyz people; it was born almost a millennium ago and has been preserved by oral transmission to this day. The Manas epic holds the most important position in the Kyrgyz cultural heritage and plays a significant role in Kyrgyz cultural identity. After the breakup of the Soviet Union, newly emerged independent Central Asian countries began to write the history of their countries from the very beginning with a huge surge of "inventing new traditions." In this presentation, I will analyse the politics around the Manas epic which has taken place over the last three decades. I will explore how in the course of the nation-building process and the search for identity, references to the Manas epic have occurred repeatedly throughout the new history of the country. The analysis will be supplemented with official documents from the government of Kyrgyzstan such as the presidential decree and initiatives of the Ministry of Culture, discussions on social media, video materials of Manas recitations and interviews with manaschis.

IE02 BLACK FEMINIST THEORY ON QUEER HIP HOP (CHAIR: LAURON KEHRER)

In the last decade, thanks in part to the disclosures of mainstream artists such as Frank Ocean and Lil Nas X, the discourses around queerness and hip hop have shifted away from the erroneous belief that the two are mutually exclusive. As media have focused on popular contemporary male artists, however, the longer history of queer participation in hip hop, the queer aesthetic

underpinnings of the genre, and the roles of women, as well as nonbinary and gender nonconforming artists has remained largely under discussed. This panel seeks to reposition the longer Black queer lineages of hip hop's history and aesthetics as well as recenter the work of women artists in the genre. The authors on this panel, all contributors to an edited collection on hip hop studies and Black queer feminisms, explore queer aspects of hip hop from both historical and contemporary perspectives. Taking an interdisciplinary approach that draws on the fields of musicology, American studies, Black studies, and Gender and Sexuality studies, each paper presents various points of entry for considering the queer expressions and implications of hip hop. These papers consider: the interventions and negotiations queer and trans practitioners in New Orleans bounce have made in the genre through dance; Missy Elliott's Black feminist and queer music making endeavors as they manifest within her musical collaborations with other Black women artists; and butch Brooklyn rapper Young M.A's stylized and "pretty" performance of Black masculine misogynoir. Taken together, these papers illuminate the intersections between hip hop studies and queer studies and the need for Black queer feminist approaches.

Lauren Kehrer. "Sissy Style": Gender, Race, and Sexuality in New Orleans Bounce

Post-2005, in the aftermath of Hurricane Katrina, queer and trans rappers became the dominant force in New Orleans bounce, a dance-centric hip hop genre specific to that city. Inspired by the language of bounce rappers themselves, such as Sissy Nobby, who self-identify as gay and reclaim a once pejorative term to openly express their sexual and gender identities through their performances, music journalist Alison Fensterstock coined the term "sissy bounce" to describe this phenomenon. Since the genre first developed in the early 1990s, dancing, or "shaking" as it is called locally, has gone hand-in-hand with the music. More recently, bounce dance styles, including twerking, have drawn mainstream attention, fueled in part by controversial performances such as those by Miley Cyrus. "Twerking" is now part of the national vocabulary, but is largely misunderstood, particularly from a queer perspective. In this paper, I examine the interventions queer and trans bounce practitioners have made in the genre through dance. I contextualize shaking within the city's tradition of second lines. Drawing on interviews and fieldwork conducted in New Orleans, I illustrate the ways in which shaking reflects gender and sexual fluidity among its queer and trans participants, as well as its role as kinetic community response to trauma inflicted by Hurricane Katrina and its aftermath. Ultimately, I demonstrate that shaking is an example of both a racialized and gendered performance and a performative act in which gender and racial identity are co-constructed.

Elliott H. Powell. "Representing for my Ladies:" On Missy Elliott, Collaboration, and Black Queer Feminist Relationalities

This paper seeks to contribute to the growing body of Black feminist and queer studies scholarship on Missy Elliott. Over the past fifteen years, scholars from a number of fields and disciplines have powerfully analyzed the ways in which Elliott's music videos, lyricism, vocal techniques, and sex and fat positivity defy enactments and logics of misogynoir and racialized heteropatriarchy that govern and circumscribe Black women's bodies and embodied practices and knowledges. Instead, as these scholars illustrate, Elliott creates alternative world-making sites that center and render radical and progressive Black (southern) women's non-normative sexual subjectivities, desires, and pleasures. This paper builds on this rich scholarship by considering Missy Elliott's

Black feminist and queer music making endeavors as they manifest within Elliott's musical collaborations with other Black women artists. It examines Elliott's relationships with Black women associated artists Tweet, Jessica Betts, and Sharaya J, as well as their collaborative songs "Oops (Oh My)," "Whisper," and "Banji," respectively, in order to emphasize how collaboration and collectivity inform and shape the Black queer and feminist worlds that Elliott engenders. In particular, this paper analyzes the mutual masturbatory fantasies of "Oops (Oh My)," the queer breakup-sex-turned-friends-with-benefits themes of "Whisper," and the Black queer and trans ballroom aesthetics of "Banji" to highlight Elliott's commitment to cultivating Black queer and feminist networks of community, care, and desire. In the end, this paper uses the collaborative work of Missy Elliott as a means to showcase the role and power of the intramural in Black queer feminist cultural production.

Shanté Paradigm Smalls. Butch Bois and Masculinity in the Music of Young M.A

This paper attends to the sonic, lyrical, and visual masculinity and misogyny in the music of five times platinum Brooklyn, NY rapper Young M.A. Self-described as someone who has been "a boy all [her] life," this paper thinks about the significance of explicit Black female masculinity—whether described as stud, butch, masc of center, boy, or boi—in Young M.A and hip hop more broadly. The paper considers the impact a masculine woman's misogynoir has in the world and how Black feminist theory might aid us in understanding the stakes of Young M.A's public investments in Black masculinity that glorifies hallmarks of "typical" hip hop Black masculinity: excessive drug use and drinking, sexual conquest, obsession with money, fetishizing Black women as objects, and rivalries with other Black men, males, and masculine people. Thinking with the concept of J.L. Austin's "performative utterance" or "speech act" or "performative" for short, this paper argues that Young M.A's breakout song "OOOUUU" (2016) and her 2021 song "Off the Yak," demonstrate a trajectory of Black masculine performatives embedded in gang shit, making money, frequent and anonymous sexual encounters, and drug and alcohol consumption. Rather than posit this type of Black masculine performance as solely "good" or "bad," I attend to the impact of Young M.A's masculine performatives as a type of "double negative" as argued by Racquel Gates which aids in thinking through the possibilities and limits of "negative" imagery and sonic content on a range of Black women and femmes, as well as speculating how Black masculine women and masc folks benefit from and admire this type of successful and mainstream Black queer performance.

IE03 GLOBAL PERSPECTIVES ON THE PRACTICE OF ETHNOMUSICOLOGY (CHAIR: KWASI AMPENE)

Ama Oforiwaa Aduonum. Moving Away from Whiteness The Musicologist of Africa as an Indigenous Scholar

Who is our audience? Whose knowledge are we curating, rescuing, and discovering? What are our commitments to the lands about which we pursue our scholarship, when our ways of telling their stories, creativity, and musicking are framed in whiteness, burying their knowledge in theoretical jargons borrowed from other peoples' lived experiences? How can we move away from white racial framing? In his TED Talk, Ghanaian-Canadian social scientist George Sefa Dei is critical of how we seek "legitimation and validation in the eyes of the dominant culture, and "proximity to whiteness" in our presentations and representations. We present knowledge so that

it is understood and accepted by the dominant society, so we mimic. The “Indigenous Scholar,” a title he proposes, is “a holistic, embodied learner working with myriad identities, including spiritual identities.” That scholar has a deeper appreciation of her society's rich intellectual heritage and knowledge and puts them on equal footing with other knowledge. In this presentation, I discuss how we might conduct ourselves as Indigenous Scholars. What are the implications of becoming an Indigenous Scholar? How we move beyond Eurocentric knowledge hegemonies depends on our genuine and concerted efforts to claim ourselves, recenter our voices, our indigenous knowledge, how we claim our ways of being and knowing, and how we write about our songs.

Iyadh EL KAHLA. Ethnomusicology, a discipline in the shadow of Tunisian academia: State of Initiation, present, and prospect.

Ethnomusicology has been and hitherto presents a discipline/subject of debt into the curriculum of the higher institute of Music, Tunis University, as an academic avant-garde musical institution founded in 1982 in the MENA region.

The institute is one of the first academic musical institutions in North Africa to celebrate its fortieth Jubilee in 2022. Majors in Music education, performance, and “Ethno-musicology” are the central/integral subjects of the institute’s core curriculum. In this vein, Ethnomusicology is still presenting a problematic scientific debate among Tunisian academics, connoisseurs, and researchers who share different opinions about the nexus between Tunisian music studies and Ethnomusicology as a discipline.

The paper inquires then about an up-to-date survey on issues of the status of the discipline at Context, integration, teaching, methods, scope, and purpose relevant to it in the Tunisian University. Thus, it shows issues and challenges of the subject of Ethnomusicology in the Tunisian academic Context and alternative perspectives related to studying Tunisian music.

Thus, this research tries to respond to those questions: how can ethnomusicology as an academic discipline empowers the study/research of Tunisian music at a distance of any terms ‘prejudgment, misunderstanding of the discipline methods, inquiry, and scope? Conversely, what would be the contribution of Tunisian researchers if there is a good understanding of the discipline?

Archival research and fieldwork have been conducted in Tunisia from 2019 to 2022 to investigate the idea and purpose of inaugurating the higher institute of music, University of Tunis, in the 1980s, and the status of integrating Ethnomusicology in the institute’s core curriculum, given that a decision contributed by official cultural authorities.

Finally, this paper evaluates forty years since the establishment of the higher institute of music and how ethnomusicology research can englobe some misunderstood issues of musical culture in the Tunisian Context.

Nico Staiti. “Speranze Perdute”: The Lost Hopes of a “Decolonized” Ethnomusicology. From an Italian Perspective

The 'de-colonisation' of ethnomusicology intends to give back to each cultural group the possibility of describing and studying itself, with techniques, languages, and instruments of analysis belonging to that group. The focus on otherness runs the risk of entailing its very opposite: that is, the flattening of all otherness onto an idea of 'musical cultural heritage' produced by Western

tradition. The ways in which musical cultures are exhibited, including the workshops and concerts staged at the ICTM Conferences themselves, seem to account for a process of appropriation that passes through inclusion. Segments of various musical traditions are celebrated in monumental fashion. Even those to which the notion of 'monument' does not belong. All musics tend to become the same because they are reduced to the lowest common denominator of what it is intended to have in common: being performed in contexts in which they become a stereotyped representation of itself. Ethnomusicology was born within Western culture to learn how to listen to others. Now it seems we want to teach others to listen to themselves. Which they already do, but not in the ways that suit us: the celebration of an equality that is useful in working out our guilt. The ethical and political implications of our work are more complex than a few decades ago. This paper intends to reflect on the need to open an in-depth anthropological reflection on the new differences and new similarities between the position of both the listener, and of the listened to. Rather than celebrating the 'decolonisation', this reflection seems to me to be the only possible solution to get out of the impasse into which has dragged us the colonial experience that involves only a part of ethnomusicology, in the dominant countries, and the sense of guilt that resulted from it.

IE04 UNDERSTANDING FESTIVAL SPACES: ACTIVISM, SUSTAINABILITY, AND CREATIVITY (CHAIR: SERGIO BORDALO E SÁ)

Bubulinë Sylja. Set me free Campaign - The case of Sunny Hill Festival and its political activism role through music and dance performances

Sunny Hill festival is the biggest festival organised in Pristina/Kosovo, which gathers very well-known pop artists (Dua Lipa, Calvin Harris, Miley Cyrus, JBalvin etc.) and an audience from around the world to experience the modern performances and the hospitality of this country. It is a festival that puts Pristina on the festival map as a not-to-be-missed cultural place, in a country with a majority of young people under 25 years old, who find themselves isolated politically and aspire to be part of the European Union. Due to external geopolitical issues, Kosovo-Albanians can normally only visit six countries without applying for a visa, which limits traveling and many other opportunities for them. They sometimes describe the feeling of isolation as if living in an island. However, this festival held in Kosovo annually since 2018 enables them to attend a festival at home. Moreover, this summer 2022, the organizers launched the "Set Me Free Campaign" alongside the festival, which calls for EU support in granting Kosovo Albanians freedom to move. Bracelets, photo backgrounds, and hashtags portraying this campaign have been used throughout the festival. Not only artists with Albanian backgrounds were promoting and encouraging the Set Me Free Campaign, but also quite well-known artists worldwide were supporting the idea of enabling Kosovo to be part of EU with their presence in the festival.

The aim of this paper is to analyse the multidimensional nature of this music festival with a dominant pop musical and dancing style, which attracts a mass audience from all over the world and has primarily a cultural, social, economic, and political impact. Having that said, I raise the following questions: what is the role of this cultural festival in particular? How is this cultural event interlinked with political activism? How is this event reflected locally and globally?

Solomon Gwerevende. Applied ethnomusicology as decolonisation: Towards the development of muchongoyo cultural festival for sustainability in Zimbabwe

Decolonisation is one of the most critical topics in ethnomusicology for those working with dance/music traditions for indigenous communities. It requires personal “response-ability” to engage with cultural practices methodologically, theoretically, ontologically, and epistemologically. In ethnomusicology, decolonisation remains a whispering that many are too afraid to engage practically through collaborating with indigenous communities in adapting dance/music practices for community development and sustaining cultural traditions. This paper employed traditional ethnography to understand the features of muchongoyo that could support cultural tourism and applied ethnography in collaborating with the Ndau people in piloting the muchongoyo festival for sustainable development. I used applied ethnographic methods such as workshops, group discussions, collaboration, and volunteering to promote the adaptive use of the muchongoyo ecosystem of the Ndau people in Zimbabwe through cultural tourism. Applied ethnography was used to develop the muchongoyo cultural festival in the context of applied ethnomusicology as decolonising research practice and safeguarding the cultural heritage in question. The study aimed to find ways to sustain the specific needs and wishes of muchongoyo dancers, musicians, communities, and other stakeholders. Placing these into a broader understanding of what constitutes sustainability in the cultural ecosystem, this discussion presents key issues and views relevant to the adaptive use of muchongoyo heritage for sustainability. Finally, the study adopted a holistic approach for understanding the muchongoyo cultural ecosystem in a way that does justice to the complex realities of the tradition. In doing so, it aims to provide the Ndau people and other communities in Zimbabwe with ways to address livelihoods and cultural sustainability issues on their terms.

Rafael Caro Repetto. The Street, the Theatre, and the Web: Struggles and Creativity in the Carnival of Cádiz

Carnival in the South-Spanish city of Cádiz arguably is the festival that arouses the greatest passion among its citizens and that reaches the largest audience outside the city. The core of this celebration are the coplas, songs that carnival groups compose every year to critique, mock, insult, and praise any top topical issue. This is why carnavaleros, the (mostly male) active participants in this carnival, like to define their festival as a “sung newspaper,” and a clear testimony of Cádiz as “the cradle of freedom.” Carnival coplas were originally and still are performed in the streets of the city, but it is the Official Contest of Carnival Groups, organized in the Gran Teatro Falla, that stirs the passion of fandoms. The arrival of radio, television and social media has been extending this carnival’s popularity to the province of Cádiz, the region of Andalusia, the whole Spain, and even internationally. Due to the COVID-19 pandemic, 2021 was the first time that Carnival was not celebrated in Cádiz since it became legalized again after its prohibition during Franco’s dictatorship. Even though many authors, for whom Carnival is a passionate, but barely profiting hobby, decided to take a rest, others decided to use social media to keep the coplas alive and engage with their fans. Local and regional media, for which Carnival is an important part of their February programming, devised special programs to keep the audience engaged. In 2022, the local government, led by a well-known former carnavalero, decided to move the festival to June. Many groups challenged the measure by celebrating carnival on the streets, while others decided to prioritize the contest in the theatre. In this paper, I analyse the actions and reactions of Cádiz carnavaleros and their fans in the streets of Cádiz, the theatre contest, and the media.

IE05 PEACEBUILDING AND RECONCILIATION: PERFORMANCE INTERVENTIONS IN SOCIETIES (CHAIR: UKEME UDOH)

Yuan-Hsin Tung. Performing Reconciliation? An Examination of Wayang Potehi and Its Implication for the Multicultural Society of Indonesia

Reconciliation is a long-term process of restoring relationships to live non-violently with radical differences within a fragmented and polarized social structure (Ramsbotham et al., 2011). In the historical context of the Indonesian archipelago over the past few centuries, wayang potehi (Chinese-Hokkien glove puppetry) has often been used in consolidating a collective identity of Chinese immigrants by stressing shared ethnic roots. In contemporary Indonesia, wayang potehi has encouraged multiculturalist thinking to become a site for negotiating a sense of civic nationalism through increasingly presenting in an acculturated format. The local players believe that their hybridized style of wayang potehi may be an alternative means of civic education for Indonesian multiculturalism serving as a moderating force that promotes the idea of mutual respect and tolerance of cultural differences. This approach not only aims to counteract long-standing ethnic antagonism, but promises the sustainability of the genre through encouraging public acceptance. This presentation examines how local practitioners and audiences construct their identities through playing and appreciating wayang potehi. Drawing upon my ethnographic work in Java since 2018, I observe that Indonesians currently involved in wayang potehi have very divided views on this puppetry. On the one hand, contemporary performers often define wayang potehi as “Indonesian”. It has been fully integrated into Indonesia’s local context while simultaneously reinforcing the genre’s entrenched minority identity, which is reminiscent of historical conflicts between pribumi (native Indonesian) and ethnic Chinese citizens. On the other, many Chinese-Indonesians have shown great frustration with hybridized practices and no longer regard the genre as a qualified and legitimate representation of a “Great China” cultural identity. I contend that tolerance towards wayang potehi by Indonesian multiculturalism might not suggest social reconciliation, but the multiculturalist policies open up new opportunities for wayang potehi to be recognized as part of national culture.

Ibrahim Uba Yusuf. Peacebuilding Narrative in Selected Hausa Music of Aminu Ala and Andy Batures

The northern part of Nigeria has in the last two decades been embroiled in a series of conflicts. These conflicts have sparked concerns for government and patriotic citizens who have lent their voices in the call for peace. One of the several means is the use of music to promote peace in the troubled region. These musical renditions are usually framed to carry or convey messages that promote peace. This study examines two purposively selected Hausa music that engenders peacebuilding. The study identified peacebuilding messages and determined how they are framed. Noticeably, the musicians: Andy Bature and Aminu Ala, have dedicated a lot of their music to peacebuilding, thus the study interrogated the motivation behind that. The study used the framing theory and conflict transformation as the theoretical framework. The Methods used for the study are textual analysis and in-depth interviews. Findings reveal that lyrics of the music in the study contained peacebuilding messages that were appealing, served as a morale booster to the conflicting parties to reconcile and forgive each other as well as proffer the use of prayer for spiritual intervention. The study concludes that the music by Andy Bature and Aminu Ala, have become blockbusters for peacebuilding in parts of northern Nigeria.

IE06 MUSIC AND CONTEXTS OF HEALTH DURING THE COVID-19 PANDEMIC (CHAIR: JENNIFER SHERRILL)

Rita Adaobi Sunday-Kanu. Rethinking the impact of Covid-19 pandemic on the musical cultures and research approaches in Nigeria

This paper reviews multiple roles Covid-19 Pandemic played in the reshaping of Nigerian musical cultures and approaches in its research. Music in Nigerian ethnic cultures is part and parcel of virtually every communal events and functions. To harness the musical potentials of any ethnic community in Nigeria will mean to study the people's music in relation to the cultural event it accompanies. Nigerian ethnic music is highly functional within the socio – cultural existence, religious; sacred proceedings and seasons recognized by the community. But, the emergence of Covid-19 pandemic in the Western world and its gradual spread around the world created a mental shift in the way people associates especially, in communal societies like Nigeria. Covid-19's first appearance in the Nigerian society was on February 27, 2020 and that hastily remodeled entire ways of life experience and particularly communal musical performances. Every facet of life undertook a change in its form; there were reforms in social, political, religious, economic and cultural associations. This has a huge effect in the musical practices of a people whose musical practices can properly be harnessed at the inspiration of cultural events and seasons. The pandemic also has a toll on the research approach into these musical cultures since their music is infused into cultural activities. Researchers quickly adjusted to the internet sources in place of field experience; transfer of research materials via social media platform forms became the trend for data collections. The paper therefore, interrogates various research approach used in the period of the pandemic which were formally underused or were neglected. The validity and reliability of data collected via internet sources will be evaluated. Conclusions on the reliability, consequence and sustenance of these methods for ethnomusicological study will be drawn based on the findings.

Rudolph T. Bedeley. Impact of COVID-19 on Music Major Students and Professional Musicians: The Case of Southeastern U.S.

The emergence of COVID-19 pandemic has revolutionized every industry's business operation and norm, of which the music entertainment industry is no exception. While some industries such as Information Technology (IT), e-commerce, etc. realized increased opportunities from the constant and prolonged impact of the pandemic since its inception, others were adversely impacted from the heat waves of the same pandemic.

Until date, very few studies have explored the impact of the pandemic on IT industry (Ashad, 2020), and education industry (Rai, 2020). However, research about the impact of the same pandemic on the music entertainment industry is very scarce, especially when it comes to studies that have explicitly centered on students and professional music career trajectories. To this end, this study utilizes an explanatory sequential mixed-method design to examine the impact of COVID-19 pandemic on the career trajectories of music major students and professionals in the Southeastern United States.

Drawing on individual differences' theory, a mixed method approach (qualitative and quantitative) will be used to collect interview and survey data from music students and professionals of

color (Black, Indigenous, Latino) living in the Southeastern United States. The data will be analyzed qualitatively and quantitatively to investigate the intersectional economic impact and/or characteristics of this group of the music industry population. Findings from the study is expected to contribute to both literature and practice as it will help identify unexplored areas for future research opportunities as well as provide mechanism or recommendations to help mitigate the impact of any such unforeseen global pandemic outbreak on musicians and the industry in the future.

Keyword: COVID-19; Pandemic; Music; Professional; Impact.

IE07 KNOWLEDGE AND SOCIETY: NEW CASE STUDIES OF MUSIC GENRES AND INSTITUTIONS (CHAIR: SYLVIA BRUINDERS)

Lúcia Campos. Afrodiaspora and Knowledge: Towards a Pluriepistemic Music Teaching in Brazil

Brazilian society is the largest Afro-diasporic society in the world. There are several Africas and several Afro-Atlantic diasporas - from Central African peoples, from West Africa, from Yoruba, Ashanti, Bantu cultures - in this whole there are complex experiences related to the specificities and singularities of each of these diasporas. Afro-diasporic musical practices are everywhere in Brazil, in community parties, on records, on radio, on stages, on television, on the internet, in public and private spaces. In this communication we will discuss its permanence and its recognition: how have these legacies, knowledge and practices of black musical heritages been contemplated in the teaching of music at Brazilian universities? Now, as studies have shown (Tugny, 2006; Tugny & Luhning, 2016; Queiroz, 2020), in a paradoxical way to the importance of Afro-Diasporic music in Brazilian society, music courses at universities reproduce colonialist conservative models, marked by racism and by an institutional framework that silences histories and ignores musical practices of black populations and their epistemologies. There are many challenges and confrontations, but programs such as Encontro de Saberes, a project developed since 2010 at the University of Brasília, point out institutional paths to be followed for the pluriepistemic opening of music courses. Encontro de Saberes is currently present in other Brazilian and Latin American universities, it works on two fronts: the inclusion of blacks and indigenous people in higher education and the inclusion of black and indigenous knowledge in the university. In this paper, we will discuss how music courses related to Encontro de Saberes can open spaces precisely for what they are dedicated to: listening, practicing, knowing not only the established cultures, but above all the traditionally silenced cultures. As Afro-diasporic cultures teach us so generously, music can be a place for meeting, socializing and opening up to other possible worlds.

Will Porter. Cross-cultural collaborations in music education and public health at Addis Ababa juvenile detention center

This research focuses on an international institutional partnership and cross-cultural collaboration between a music college in the US and public health professionals in Ethiopia seeking to implement music education into their existing program at a juvenile detention center in Addis Ababa. Many contemporary music as development programs utilize one specific musical tradition, for example, the El Sistema model is an on-going inquiry into the most effective ways to achieve youth development goals through orchestral music instruction. While the social effects of such programs have been well documented, they often require significant donor funding, and involve

longer term strategic planning to be effective. Moreover, such programs are difficult to incorporate in temporary settings where there is frequent turnover of the population, and a single musical approach does not always appeal to an entire group. Since 2017, I have been involved in several social justice programs, teaching trombone workshops for court-involved youth in juvenile detention centers and youth shelters in the United States. With its ability to play microtones, the trombone has the potential to perform in a multitude of musical genres and cultural contexts. Using plastic trombones, I teach students the basics of sound production and pitch manipulation, and adopt a flexible approach to improvisation that encourages students to experiment with musical sounds and forms that are most meaningful to them, while concurrently incorporating themes and topics from other subjects. This paper will examine how these workshops play out cross-culturally through a new international institutional partnership. I will discuss the results of these workshops and institutional collaborations, the effects of bringing music education into these preexisting programs, and how the various stakeholders conceive of implementing a music-based program based on improvisation that brings together health and wellness, with broader lessons and themes related to social issues and public health.

Barbara Alge. Socopé, Ússua and Rumba from São Tomé and Príncipe: questions of “música tradicional” and “música urbana”

This paper presents actual research on the choreo-musical genre of Socopé based on fieldwork the presenter carried out on the island of São Tomé in August 2017, and among the Santomean diaspora in Lisbon between August and October 2022. The presenter departs from the assumption that the dance and music genres of Ússua and Santomean Rumba are highly interlinked with the Socopé, respectively Samba-Socopé, in the context of informal dance events, whereas, on the other hand, Socopé and Ússua are presented as separated genres in the folkloric context (presentations for tourists, national parades etc.). All of these genres express a Forro identity of the island of São Tomé, that until the country's independence from Portugal in 1975, has been kept extremely separated from other “raças” such as the Angolares, Tongas and Brancos. The primary aim of the paper lies in opening a discussion on the lack of studies of musical genres from São Tomé from an analytical perspective, in discussing musical transformations of the genres under focus since the mid 20th century, as well as in discussing possible intercultural elements in these genres pointing at Africa mainland, Portugal, Brazil as well as the Caribbean.

IF * ROUNDTABLE— BOUNDARIES, BORDERLANDS, AND BELONGING: TRANSLOCAL PERFORMANCES AS DECOLONIZING AND COMMUNITY-FORMING FORCES (CHAIR: SARAH WEISS)

Boundaries are reflective of demarcations that divide people and cultures into separate groups/categories based on assigned traits such as race, class, gender, nationality, identity, culture, language or religion. Borderlands are ambiguous or marginal spaces of opportunity where people of different backgrounds and their performance practices interact, argue, and negotiate across what are often artificial or political boundaries. Translocal performance genres travel across boundaries and lodge themselves in new contexts, sometimes taking on localized meanings and practices. A focus on performance cultures moving across boundaries, thriving in interstices is an old but persistently urgent phenomenon in ethno(choreo)musicology. An intentional focus on such areas reminds us that while national boundaries are real if often contested, cultural boundaries are necessarily and productively more fluid. To recognize this is simultaneously an

acknowledgement of lived experience and a decolonizing act that provides insight into the unbounded, non-linearity of sonic history as well as the multiple ontologies and agencies of those between/on/in/crossing borders and boundaries in making their own novel cultures as they domesticate sounds, dances, technology and media from other places whether near or far, historically connected or not. This type of cultural borderland/boundary research is under-represented in official state records, since it challenges notions of fixed cultural boundaries and the 'authenticity' of traditions as defined by the hegemonic colonial and nation states, particularly in the Global South, but also in the post-soviet regions, and other internally colonized areas. It brings to the fore the craggy and diverse histories of the performing arts of the Indigenous communities and minorities and their ways of knowing, creating sound, listening and moving. This panel explores the role of music and dance practices in both cultivating communities of belonging in/at/through/around boundaries and borderlands and challenging and blurring hegemonic edges.

Tan Sooi Beng. Performing Beyond Borders: Malay-Muslim Women Singers Subvert Gender and Cultural Dichotomies in Colonial Modernity

Hegemonic gender dichotomies that are intrinsic in colonial patriarchal modernity cast women in negative light as the categories of public/domestic, material/spiritual, and rational/emotional are used in tandem with male/female, modern/tradition, and West/East (Chatterjee 1993, Stevens 2019). Historical writings about colonial Malaya often focus on how Malay-Muslim women upheld tradition, religion, and morality in domestic life while Muslim men played modern and public roles. But the everyday experiences of the women on the ground differ (Reid 2014). Through a decolonial interpretation of the life stories, song texts, and music of Malay-Muslim female singers of British Malaya in the first half of the twentieth century, I argue that these women artists were able to disrupt the male/female and modern/tradition dichotomies inherent in patriarchal modernity. The female performers exercised cultural agency by creating codes of conduct that were modern, but yet retained the values and religious morality of Malay-Muslim society. These alternative codes of behaviour enabled them to move from the domestic into the public sphere, and interact with new kinds of people and contexts in the cosmopolitan colonial cities of the Malay Archipelago. As a result, the Malay-Muslim women singers were able to perform for the public in popular urban Malay theatre and film, their songs were recorded by gramophone companies and disseminated in the region, and some of them became film celebrities. They blurred West/East cultural borders by combining the Anglo-American with traditional Malay and other foreign elements, and diverse languages of the port cities. In the late colonial period, they crossed into the male domain of public discourse by singing songs about social reform. By so doing, the Malay-Muslim women singers engaged in an alternative type of modernity that embraced change, continuity with the past, hybridity, and colonial difference.

Rachel Ong. Contesting Sexual Identity and Confirming Community from the Margin: The Case of Two Openly Queer Malaysian Bands

This talk explores the contestation of sexual identity through songs by two openly queer Malaysian bands Shh...Diam! (in English: Shh...Be quiet!) and Tingtong Ketz. Inhabiting marginal and borderland spaces, the queer community or LGBTQ in Malaysia is criminalized and faces discrimination from the general public due to repressive government policies which are shaped

largely by Islamic principles and ethnopolitics. This is manifested in the continuance of the British colonial-era sodomy law (unequally applied to men); and the Shariah Law that over the years, has expanded its purview into regulating sexual orientation. Coupled with State-sponsored homophobia and the promotion of 'Asian Values' which view LGBTQ as a form of deviant 'western' culture, the queer community in Malaysia is continually denied and made invisible. However, this 'invisibility' is contested through the music of these two bands. Through the analysis of selected songs, I show how music becomes a site for the expression of identities and a space of resistance that "offers the possibility of radical perspectives from which to see and create, to imagine alternatives, new worlds" (hooks, 1990, 341). In this talk, I provide a discussion on navigating the politics of in/visibility in Malaysia by looking at the bands' presences both physically and virtually. I note that their 'visibility' and their developing community are made possible through the virtual connectedness of social media platforms, online alternative news portals, and through new social movements in Malaysia's capital city, Kuala Lumpur.

Kendra Stepputat. Dancing across borders: Tango Argentino Communities in South-Central Europe

Tango argentino dancers are used to traveling to other places to meet other tango enthusiasts to dance with at special tango events. In European countries that are under the umbrella of the Schengen agreement, such traveling goes across national borders regularly, particularly in regions where cities are close to the border. The general rule for many dancers is: if the drive is shorter than the dance evening, they'll go. These borders also represent crossing language and cultural elements generally understood to be national and local. The particular case I will present is the tango region Slovenia – Austria. Although long joined through strong historical and cultural connections, the two countries were effectively separated by the "iron curtain" (which, to a great extent, closed borders between "the East" and "the West") starting with the complicated development of Yugoslavia before the first world war and continuing until the early 1990s. Since the gradual breakup of Yugoslavia and the Slovenian independence movement in 1989-90, the Slovenia - Austria borderland has gradually reformed and cross-border, translocal developments and practices are once again thriving. One such development is the revival of a tango argentino dance-practice community. Seemingly a minor manifestation of borderland development, this cross-border community is extremely important to the practitioners. One of the most significant aspects of this practice is that tango dancers from Slovenia and Austria dance the same tango argentino, converse in English, and look forward to meeting one another at the same kind of translocal events in other countries. With this example of a cross-border dance practice I want to show how translocal, cosmopolitan dance practices render the concept of "national" practice completely irrelevant in the lives of active dancers.

Sarah Weiss. Boundaries, Borderlands and the Adjective 'Austrian': Folk Music and Dance Practices in the City of Graz

Who performs 'Austrian' music? Which musics can be considered Austrian, where and when? Who wants to call themselves 'Austrian'? Like the complicated answers to these questions, neither the embracing nor the policing of these 'national' boundary designations is unidirectional or monolithic. The invitation to host a symposium focused on Austrian folk culture(s) in the city of Graz and working with colleagues from the Styrian VolksLiedWerk in Graz provided an opportunity not only to contemplate the boundaries of the adjective 'Austrian' and create a inclusive

event for the city in which we all work, but also to engage in fieldwork with students and develop a now-burgeoning research project on ethnicity, borders, and belonging in urban, folk-performance contexts. Participant observation and communication with members of the folk music and dance scenes in the city of Graz – both long-standing residents of Austrian and non-Austrian origin, as well as migrant cultural organizations both new and old – reveal a vibrant network of interrelated and overlapping community organizations committed to ‘traditional’ performance of various sorts. Ethnic and group pride as well as an acknowledgement of (and reckoning with) the increasing diversity in their city are common to people in most of the groups interviewed and observed. It turns out, however, that the experience of precarity (whether through the rupture of a recent migration or through declining group membership) can generate not only a hardening of cultural boundaries, but also the opposite response, an internal decolonizing of ethnic boundaries, a willingness to step into adjacent borderlands to embrace new participants and performing contexts. Preliminary research suggests that these responses are not entirely generalizable by group or cultural context, depending instead on the individuals involved and simultaneously thwarting the best efforts of ethnomusicologists to theorize boundaries, borderlands, and folk performance in Austrian urban contexts.

Helena Simonett. Tumbando Muros – Chanting Down the Walls: Music, Migration Policy, Human Dignity

The complex relationship between people and places has become the subject of scholarly inquiry since the rapid growth of globalizing processes in the 1990s. Place attachment and memories are central to coming to terms with one’s fate, especially for people displaced from their homelands by economic or ecological crises and political conflicts. Music plays an important role in coping with inequality and feelings of powerlessness. Politically engaged bands often build on traditional musical styles and genres located in specific listening traditions to musically challenge an unjust judicial system by subverting auditory spaces. This talk focuses on Los Jornaleros del Norte, a California-based nortena band that assumes power in public socio-acoustic spaces by “chanting down the walls” of detention centers and prisons where migrants from Mexico and Central America are incarcerated, awaiting their deportation. Nevertheless, sound travels over borders (and walls) in ways that cannot be prevented, providing opportunities for sonic engagement and solace across boundaries and walls enforced by police blockades and bolstered by political ill will.

IIA01 * JAZZ COSMOPOLITANISMS IN AFRICA, WHOSE COSMOPOLITANISM? (CHAIR: OLADELE AYORINDE)

Panel abstract (250–300 words) in single paragraph: Musics called jazz have historically become important vehicles of aspiration and sociality in many African cities and other Afrodiasporic societies. These layers of jazz-centred aspirations, sociality and their sonic specificities have become generative sites of inquiry for ethnomusicologists, musicologists, anthropologists, sociologists and a range of cultural scholars. In many places, jazz provides a lens to view, understand and engage processes of place-making, self-making and space-making. The music also renders audible and visible the everyday life of musicians, audiences and patrons who have had to constantly negotiate the shackles/constraints of colonialism and apartheid. Despite such constraints, practitioners have worked hard to establish jazz as a public culture, articulating distinct local expressions of jazz modernities and cosmopolitanisms across Africa. Emerging from ongoing discourse on African jazz cosmopolitanisms in response to Steven Feld’s work with jazz cosmopolitans in Accra,

this panel asks what might it mean to understand global ideas of modernity, cosmopolitanism and forms of self-organised music-centred sociality from the activities and local practices of jazz across Africa, and do they constitute sites of distinct modernities and cosmopolitanisms? And whose cosmopolitanism? We are honoured to welcome Prof. Feld as our discussant and the cases presented will span West, East and Southern Africa.

Richard (Rick) M. Deja. Jazz and Afro-positivism: Music and Mobility in (and around) Malawi

In this paper, I explore jazz cosmopolitanism in and around Malawi in an effort to examine the complexities of navigating transnational multicultural spaces in southern Africa, where the music industries are affected by trends from the global north sedimented on top of a history of colonialism. I outline some complexities to cultural representation in cosmopolitan African spaces articulating with discourses on mobility and privilege (Croucher 2012; Koskela 2020; Kunz 2020) in addition to foundational works on music and cosmopolitanism in Africa (Feld 2012; Perman 2012; Turino 2000; White 2008).

To do this, I focus on the music and career of Malawian jazz musician Erik Paliani who is one of the preeminent Malawian jazz musicians demonstrating a depth of skill in both cosmopolitan jazz and indigenous musical conventions. He has worked extensively in both Malawi and South Africa including with legendary trumpeter Hugh Masekela. Paliani has since worked to develop the jazz scene in Malawi including launching the Lilongwe Jazz Festival in 2018. I also interrogate my own positioning as a foreign white male and frequent participant in the Malawian music industry since 1991, including working with Paliani in the aforementioned Jazz Festival in 2019 and currently based in South Africa.

With data gathered from interviews, rehearsals, recording sessions, and performances, I utilize socio-musical analysis rooted in performance studies and auto-ethnography, in order to understand how reconciling individual expression and collective belonging may be accomplished through the praxis of Afro-jazz in southern Africa. I suggest that the notion of Afro-positivism is both a crucial lens and political stance in appreciating (research) and creating (performance) music broadly understood as Afro-jazz.

Adeolu O. Ogunsanya. African Jazz Cosmopolitanism: A case of the Afrolinks Jazz Band, Ibadan, Nigeria

The incursion of the colonialists into the African cultural space brought about the introduction and the spread of jazz into Africa and its sub-regions (especially in Nigeria). This genre of music metamorphosed into what is called an afro-jazz idiom which is heavily laced with the musical tradition of the hosting society. However, there is a dearth of scholarship on how extant bands are the panacea for the spread of afro-jazz into other contemporary popular music genres. Drawing on personal experiences as a jazz musician; and participant-observation with the Afrolinks Jazz Band, and among jazz bands in and around Ibadan in this paper, I examine the impact of the Afrolinks Jazz Band in Ibadan, Nigeria. I focus on the ways in which this jazz band not only brought a specific approach to jazz but how the band also provides training and mentorship to band members. Interviews are conducted with the cultural experts on how budding members of the band are trained, mentored, and inducted into the arts and practices of the genre. Using

Ayorinde's (2021) framework and conceptualization of economic ethnomusicology in Africa, I argue that contrary to the mainstream understanding of jazz, the idea of jazz is culturally situated and expressed in many African societies as a distinct local culture, particularly in Ibadan.

Keywords: Afrolinks, Afro-jazz, economic ethnomusicology, panacea, popular music

Abiodun Adebisi. Jazz in Lagos city between 1986 and 1995: the Jazz 38 Experience

Jazz emerged as one the key 20th century art forms and the American contribution to the evolving Expressionist Music in the era. The Clubs where it is played at major cities of the world became the most important meeting places where the blacks and whites could be seen mingling and savoring the profound musical experience. Lagos, the largest city in Nigeria, the most bustling in Africa, and also the country's capital witnessed clubs where the best of jazz could be heard, especially in the 80s –a period of oil-fuelled economic buoyancy. Ikoyi, home of the extreme upper class, the most affluent and members of the diplomatic communities played host to the country's most affluent jazz spots, Jazz 38, where 'Tunde Kuboye –the bassist, and his wife, Frances led the Extended Family Jazz Band to perform every Friday. The venue featured iconic musicians such as Fela Kuti, Lagos Swing College Band, Pianist Art Alade, Trumpeter Zeal Onyia, Drummer Remi Kabaka and several foreign jazz Ensembles and acts such as Dizzy Gillespie, Itchy Fingers, Embryo, Oliver Jones, Byard Lancaster, Andy Sheppard etc... This is a complete-participant's account of the regular jazz nights at Jazz 38, Lagos between 1985, when Fela was released from prison, and 1995 about when the movement of the nation's capital to Abuja was concluded.

IIA02 PERFORMING RESILIENCE: POWER DYNAMICS IN MUSIC AND DANCE (CHAIR: URMIMALA SARKAR)

Anna Hoefnagels. "Stay Strong": Female Inuit Singer-Songwriters 'Songs of Resilience and Trauma

On December 27th, 2019, social media was ablaze with news about the death by suicide of Kelly Fraser, an emerging Inuk singer-songwriter. The loss of this 26-year-old up-and-coming star, who was committed to supporting Inuit youth and their language, resonated throughout the Indigenous music community across Canada. Seeking privacy, her family stated that she was suffering from post-traumatic stress disorder resulting from traumas she experienced growing up, exacerbated by racism, cyberbullying and colonial violences she suffered as an Inuk woman.

On May 14, 2022, celebrated Inuk singer-songwriter Susan Aglukark received the 2022 Humanitarian Award at the annual Canadian Juno Awards, recognizing her advocacy work for Inuit youth through the Arctic Rose Foundation that she founded in 2012. Presenting the award was Inuk Mary Simon, the first Indigenous Governor General of Canada. Aglukark has remained committed to Inuit issues, particularly supporting Indigenous youth, throughout her prolific career, raising awareness and support through advocacy, public speaking and songwriting. A survivor of sexual abuse, Aglukark continues to share her journey of healing and to reach out to others.

This paper considers how these two prominent Inuit female singer-songwriters use their music and public messaging to raise awareness of and pride in Inuit culture and lifeways while also

reaching out to Inuit youth to support them during difficulties. This paper highlights the activism of Aglukark and Fraser through their song creation and performance and argues that messaging in their output offers guidance, comfort and hope for Inuit listeners, while engaging meaningfully and sensitively with the suicide crisis in Inuit society. Querying notions of Indigenous resilience vis-à-vis individual and collective trauma, this paper examines the ways that resilience is framed by these contemporary activist Inuit musicians.

Amritha Sruthi Radhakrishnan. Dancing to 'Walk': Creating a transformative space through activism in dance - Maya Krishna Rao and contemporary dance in India

On 16 December 2012, a girl was gang-raped in the capital of India; New Delhi. This troubling incident led to citizens coming out in huge numbers in angry protests against the pervasive culture of violence against women in India. As many artists participated in these protests; dance too 'walk'-ed in solidarity for the victim. Maya Krishna Rao, a trained classical dancer and now theatre maker, created 'WALK', a performance that was first performed at a protest site - as a response to this horrific event. Today this performance which was a result of an improvised dancing 'act' has become a language of its own. 'Walk' is that pinnacle moment in history, when activism through dance started belonging in transformative spaces rather experimental ones. Rao's 'WALK' foregrounded an understanding between desires, history, and culture by a woman who used her body to ask the relevant questions about a woman's desire to be able to walk freely in the streets at any hour. It provided a unique situation where dancer and the receptor were enabled to visualize 'what might be'. Dance-Activism in India, until 2012; was a process of confronting conventions and resulted in attempts that risked traditional techniques to decrease an expected outcome. The emerging forms were created to counter historical practices in the realm of creating something 'new' but was seldom envisaged as a method to destabilise existing social structures. Therefore by reflecting on this history of dance-activism, one can unravel the equivocal conditions of the larger discourse of dance in India. Thus the proposed paper will highlight, through Rao's 'Walk', the contemporary history of resistance as witnessed in dance through redefining 'actions' as that which affects the self for the purpose of seeking justice. 'Action' as perceived in dance and in activism separately and when put together.

Grijda Spiri. Suppression of Grief and Oppression of Social Behavior under Albanian Communist Agenda

For centuries in Albania, lamentation has been a free expression of grief where women, gathered together, would express their pain and eradicate negative feelings through extemporaneous lyrics and melodies. This paper details how lamentation was suppressed and appropriated to advance the Albanian regime's propaganda and how women lamenters altered their social behavior to navigate harsh treatment within Albanian society. Laments are deeply embedded in the social and cultural domains of society and used by women as a way to connect with other women and even resist social and political challenges. During funerary laments, women created a heroic image for the deceased to be etched in the memories of family and friends. As they mourn, their bodies tremble, and their hands express emotions creating a "performative grief" that deeply imprints the significance of the lost "hero" in the community. Albania's communist regime saw the art of lamentation as another weaponry in their arsenal, along with imprisonments, killings, and suppression of human rights. During the communist regime, enemies of the state and their exiled families could not be pictured as heroes. Families were either directly or indirectly forbidden to

lament and bury their loved ones. This study relies on interviews conducted in the southern Albania region that paints the inner workings of the regime under communism. I argue that the communist regime saw laments as a dangerous practice and systematically tried to discourage funerary laments of the persecuted families. Such suppression of lament tradition left the persecuted families traumatized and craving for an outlet to grieve.

IIA03 ARCHIVES AND DECOLONISATION: ACCESSIBILITY, ETHICS, AND SHARING (CHAIR: SARAH WEISS)

Mark Perry & Dominick Tucker. Towards the Decolonization of Native American Music Recordings

The state of Oklahoma (USA), which is home to 39 tribal nations, began as land reserved in the nineteenth century for the forced resettlement of Native Americans. Historically, non-Native Americans have conducted research on and recorded/transcribed the music of Native Americans, while often ignoring the direct concerns and needs of the Native musicians. Regarding politics and aesthetics of recording Native American music, Christopher Scales states that “recording studios exist at the intersection of musical creation and commerce, a commercial institution in the business of creating aesthetic products” (2002:41). Our project aims to redress these earlier practices through a collaboration between Native American musicians from around the state and investigators with experience in professional studio recording practices. For this case study, we serve as technical advisors for the indigenous musicians with the goal of recording music that takes account of indigenous musical perspectives as well as recording aesthetics. The choices of which music is recorded, and ultimately the outcome of the final recording, remains entirely with the indigenous artists. The investigation explores the aesthetic choices made by the Native American musicians as well as their decision-making process for which musics were chosen to record. Our case study attempts to address questions of ethics and equity in the practice of recording indigenous music. Furthermore, our paper will explore both the emic and etic perspectives of the recording project. Recordings, whether for research or commercial purposes, are an indispensable component within ethnomusicology, and this study challenges how ethnomusicologists make audio recordings of indigenous music.

Fatima Nurlybayeva. Sounds of the Turkic World: Decolonization of Musical Archives

The traditional musical culture of Turkic World, covering the geographically vast Eurasian region from the Caucasus and the Urals to Central Asia and Siberia, is a unique musical civilization distinguished by the diversity of folklore tradition and oral professional musical art. In the Turkic World countries, over a period of more than 100 years, a huge number of audio and video recordings of traditional music have been collected and recorded, which are stored in various archives. In recent years, military conflicts and political upheavals at the local and global levels have created a situation of real threat to the preservation of the Musical Heritage of the Turkic peoples.

In this paper, I will present a selection of audio-visual and written sources from the official archives of Central Asia, the Caucasus, Turkey, the Balkans and adjacent regions. We will also review the historical collections of the Turkic peoples held by the Vienna, Paris, Berlin and St. Petersburg Phonogram-Archives, including the earliest field recordings made in Central Asia. At the same time, I will focus on the situation of post-colonial state archives in the Turkic countries,

outline the main features of national audio collections and documents, and analyse the current state of decolonization within the framework of the situation of ethnomusicological archives.

In conclusion, we will especially note the importance and significance of the necessary measures to protect and preserve the Intangible Cultural Heritage of Turkic World, the need for much more comprehensive research, new joint projects that are of paramount scientific, cultural and socio-political significance, and especially in the context of military and political upheavals, both for the growing scientific interest in traditional music of Turkic World and for the availability of music archives to the international scientific community.

Nicole Madeleine Pooley. Music archives and the ethics of digital accessibility

In this presentation, I reflect on the ethics of the online accessibility of archival digital music recordings with the International Library of African Music (ILAM) as a case study. The digitisation of archived music recordings proliferated in the 1990s following the vast strides in technological development, including the Internet. While this served to preserve the recordings, it also rendered the music items from the world's cultures and knowledge about them widely accessible. Drawing from the interdisciplinary literature on digital archives and ethical issues, I discuss the pros and cons of the online accessibility of archival digital music recordings and frame the discussion with the question: In whose interest do we make these recordings accessible, access them, and use them? The revitalisation of archived music recordings has been implemented by researchers and music artists and is an example of a positive outcome of accessibility. However, concerning factors such as the digital divide and the potential for unequal power relations between the researcher and the researched are essential factors to consider when reflecting on the ethics of accessibility, particularly in the context of a socio-economically divided country such as South Africa. The economic inequalities of which the digital divide is a result preclude some from accessing the items, an issue particularly poignant when it includes the community of origin. Power relations allow some to make accessible or use digital items without taking the community of origin into account. In light of factors such as these, I reflect on why it is essential to consider the ethics of accessibility and how thinking and acting in ethically different ways can contribute to inclusive archival practices in music archives. This study contributes to the established literature on ethnomusicology and sound archives and develops upon the existing conversation surrounding ethics and copyright in sound archives.

Minako Waseda. Japanese-American Oral History Digital Archive "Hidden Legacy": Toward the Accumulation and Sharing of Ethnomusicological Data

This presentation introduces an effort to construct a digital archive of Japanese-American oral history regarding performing arts in internment camps. With the outbreak of war between Japan and the US, persons of Japanese ancestry quickly became the target of hostility and suspicion in America, resulting in their forced removal to ten internment camps. My 2005 article revealed the multiple roles of camp performing arts: For internees, they were a source of solace and comfort, creating a sense of unity and solidarity, and expressing their cultural identity, while for the camp administration, they provided a means to avoid disturbances, releasing internees' stress and pent-up energy. The article led to my encounter with fourth-generation Japanese-American koto (zither) player, Shirley Muramoto, who had been conducting her own investigation into perform-

ing arts in the camps. With my consultation, she produced the documentary film, *Hidden Legacy: Japanese Traditional Performing Arts in the World War II Internment Camps* (2014), consisting of excerpts from interviews with twenty-three ex-internees and valuable historical photos and movie clips. While the film itself is an outstanding record, there is much footage not used in the film, representing an indispensable oral history revealing the function of performing arts in a time of adversity. Together, Shirley and I collaborated to construct a digital archive to preserve this oral history and make it publicly accessible. Although oral history has conventionally been preserved as audio recordings and transcriptions, we archived video interviews, as on the database of the website, Discover Nikkei (<https://www.discovernikkei.org/en/interviews/>), transcribed each interview, and added topic indexes to the videos and created tags to cover all the interview transcriptions. These devices make a vast amount of data more accessible and useful. Introducing this digital archive, I will also discuss possibilities for further development of the database through collaborative efforts.

IIA04 VOICES AND REPRESENTATIONS OF WOMEN IN TRADITIONAL AND COMMERCIAL SONG AND DANCE (CHAIR: AMA OFORIWAA ADUONUM)

(EKPO, Omotolani Ebenezer. Music Discourse Analysis of “Women song and dance of peace”: The Wukari Jukun narrative

The 2015 Nigerian general election left a devastating scar on the socio-cultural and economic life of the Jukun people of the southern part of Taraba State. Before the election was the concurrence socio-religious crisis between the Jukun and Hausa Muslim sects of the Wukari town and its neighbouring Jukun communities. The crisis was traced to the political rivalry between the People’s Democratic Party PDP and the All Progressive Congress APC. Many Jukun youths were maimed and killed as an outcome of the violence, leaving the community in terrible pain and hunger for a long time without any clue of peace. The long night of pain was interrupted by the “women song and dance of peace” a peaceful rally by the Jukun women folk which restored the lost peace of the land. Existing literature on Jukun socio-religious and political crisis so far has not addressed its connection with musical practices. The study employed an ethnographic research method with Aleshinskaya Music Discourse Analysis (MDA) model: a multidimensional analytical tool that combines social, linguistic, psychological, visual, gestural, ritual, technical, historical, and musicological aspects of song texts/ lyrics, to examine the role of music in tackling crisis among the Jukun communities. As a research outcome, this paper provides an overview of the contribution of music in restoring peace and life to Jukun community, especially Wukari town.

Keywords: Music Discourse Analysis (MDA), Jukun women, music, peace and conflict

Shi Lei. Strategic Discourse and Expressions of Revolution: Women's Songs and Performances in the Central Soviet Area of China, 1929–1934

Research in ethnomusicology has increasingly focused on subjects of music and conflict, including in contexts of warfare. A deeper study of this topic is needed for twentieth-century China and its periods of political and cultural upheaval. While most studies of music and conflict in modern China have focused on the Second Sino-Japanese War (1937-1945), few studies have investigated

the musical contexts of the Central Soviet Area. From 1929 to 1934, the Communist Party of China (CPC) produced a large repertory of songs in the Central Soviet Area with a focus on the role of women. This archive of women's songs and the related music activities of women from the period were a means for the CPC to reshape gendered perceptions of social roles and status in the Soviet Area at that time, with the intention that women could contribute more to the revolution and warfare. Song in this period was a useful means to communicate ideas, where the illiteracy rate was over ninety percent. The participatory singing of these songs, therefore, became an efficient means of expression and dissemination of a new revolutionary ideology due to an ease of comprehensibility, participation, and dissemination. In this paper, I explore this multidimensional role of song expression in a time of revolution and warfare in China. I examine the music scores, lyrics, and performances by women in the Central Soviet Area within the complex political, cultural, national context of China during this period. By investigating how the CPC deployed women's songs and performances as a strategic discourse and emotional expression of the revolution, this paper explores the capacity of song performances on the changes of women's social roles in Chinese society.

Iva Nenić. Playing (With) the Gender: Recontextualizing Womanhood Through the Gusle Music Tradition

After the gender turn in ethnomusicology, music histories have been recognizing 'hidden' women's contributions more readily, while the contemporary research often produces rich accounts of the transgressive and liberating instances of female music making, tying it successfully to the politics of intersectionality and, more recently, to non-binary and non-essentialist understanding of gender. However, the understanding of contemporary gender regimes as articulated within music practices also requires a careful genealogy of the past, where the various sonically supported acts of loosening of the tight grip of gender, as well as fully assumed positions of authority despite one's sex can be observed as challenging, but also in certain instances, accepted by the communities at stake. I will present historical cases of women who mastered gusle, a bowed lute from the Balkans that accompanies epic poetry, commonly played by men. Some of the 'unconventional' gusle players were virdžine – female-born sworn virgins who would publicly assume male identity in certain parts of traditional agrarian Balkan societies, and the others were women who were using the music to strengthen their identity outside of the conventional gender roles, by becoming well-versed performers in 'male domain', but also by creating personal and playful songs, assuming the role of local music chroniclers, and in some cases even calling for the „female revolution“. Jumping to the 'naturalized' normative order of the present, where the tradition of gusle playing is codified as male, I will discuss how the women from Serbia who take part in this music practice nowadays must negotiate over the meaning of gender, tradition and mastery, while carving their position in a very narrow and often solitary space. The story of young and successful gusle player Bojana Peković who has been singing with gusle since she was a child, will be discussed in that context: namely, how the dialectically paired mechanisms of exclusion and praise led her to seek her unique voice and the understanding of womanhood, from a spot where gender appears to be both a palpable 'reality' and a true 'non-place'.

Elileojo Laura Etemah. Women's visibility and representation in the field of music production. A comparative analysis of the Ghanaian and Nigerian musi

The relationship between Ghana and Nigeria cuts across numerous socio-economic dimensions, bearing similarities in the scale of growth and development. More so, previous research works have showed that the music industries of these allies have attained congruent innovations in corresponding departments except for the gender disparity observed within the music production niches of both countries. While women effortlessly apply themselves to equate the contributions of men in singing, dancing and musical instrument performances, they have struggled to make a recognizable impact in the music studio environment. Although studies have also revealed that there are sizable contributions made by women in the audio field, literature on the representation of women in music production in Africa have either been omitted or unavailable. This paper investigates the reason for this lacunae with specific focus on Ghana and Nigeria. The study employed a qualitative design involving purposive and snowball sampling, auto-ethnography, virtual ethnography and interview of twenty industry-active women musicians from Ghana and Nigeria, to gain more clarity into the reason for the blur visibility of women in music production. The findings of this study uncovered the hidden limitations (underdeveloped educational system, sexual harassment, gender stereotyping of careers and socio-cultural norms among others) that have incessantly impeded the participation and consequently, the representation of women in this significant niche of the music industry. The suggested solutions will help to actualize the gender balance system required for an egalitarian atmosphere in the music production domain which will in turn give women the opportunity to express their musical ingenuities in the music industry; and make a novel contribution to the literature of African feminist ethnomusicology.

IIA05 * THE USE OF PHYLOGENY TO UNDERSTAND THE EVOLUTION OF MUSICAL INSTRUMENTS IN ORAL POPULATIONS (CHAIR: SYLVIE LE BOMIN)

While the history of Western musical instruments has been studied by musicologists and organologists, no such study has been carried out on the evolution of musical instruments in populations with an oral tradition. The work carried out within the framework of the GeAcMus Chair and the Emergence Kundi project has shown that taking into account the usual organological characteristics of musical instruments alone is not sufficient to understand the evolutionary patterns of these instruments. This is why we have initiated original interdisciplinary research on the evolution of Central African harps, bringing together ethnomusicologists, organologists, linguists and acousticians. However, none of these disciplines has the methods to combine a large number of data from different origins, to process them, on the one hand, by quantitative methods and, on the other hand, by models allowing to test different evolutionary patterns. This is why we are using the tools of cladistics thanks to the team of phylogeneticists associated with the project. The objective of this panel is to show from a practical, theoretical and epistemological point of view what the concepts and methods of phylogenetic analysis bring to the knowledge of the evolutionary processes of musical instruments, in particular in a context of oral tradition, through the study of a corpus of 600 harps from **Central Africa**.

Sylvie Le Bomin. The Use of Phylogeny to Understand the Evolution of Musical Instruments in Oral Populations

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Salomé Strauch. Cultural Evolution: The Cladistic Analysis of the Morphology of Central African Harps

The harp has many different shapes and uses in Central Africa. Populations that play it are based on an oral tradition and, therefore, have no written records, so we don't know much about the history of the harp. In this project, started in 2016, almost 700 harps have been described in international museums and on the field (Gabon, Cameroon, Uganda). All the descriptions were made using the Organological Description Guide of Central African Harps, a document we created in 2020. It enabled us to create the largest database on Central African Harps, and more precisely on their morphology, their carvings, their contexts of use, the vernacular vocabulary associated to it and the genealogy of the informants. This comprehensive and unprecedented database can be used to perform statistic and phylogenetic analyses. Phylogeny is a branch of biology that studies kinship relationships between species, using various methods, like cladistics. Today, these methods are also applied on cultural objects, to better understand what are the innovations and how they are transmitted: from a generation to another (inheritance) or between peers (cultural exchange).

A preliminary project, conducted in 2019, studied the evolution of the morphology and the context of use of 68 harps described on the field (Gabon, Cameroon) and showed very interesting results. In this current study, we used cladistic methods to analyse the evolutionary processes of the morphology of almost 700 Central African harps. These methods are applied to a character matrix derived from the description database, for which the construction is based on evolutionary hypotheses. Cladistics can allow us: to determine the relative degrees of kinship between these harps; to understand which innovations are transmitted within a population, and which are transmitted between several populations and/or geo- cultural areas; to better apprehend the socio-cultural contexts on their evolutive mechanisms.

Pierre Darlu. From matrix to tree: parsimony applied to the evolution of Central African harps.

Once the matrix describing the different forms taken by the harps has been obtained according to codifications which best integrate the hypotheses of their transformations, it remains to translate this matrix in the form of a connected and acyclic graph, latter on called a tree, which de-

scribes the affinities between harps and allows locating the changes of the traits. Several algorithms make possible to select, among all the possible graphs, the one or those that best meet an optimization criterion. According to the principle of parsimony, this criterion will lead to choosing the graph minimizing, over all the harps, the number of their changes. On the branches of this optimal graph, the character changes that are shared by a same set of harps can be located. They will be called synapomorphies. Other changes that doesn't unambiguously allows defining a set of objects will be called homoplasies. The algorithms therefore seek the graph that maximizes the number of the first characters at the expense of the second.

Finally, it remains to transform these optimal graphs into "true" phylogenetic trees allowing giving direction to the evolution of traits and defining the relationship between objects.

The talk will be illustrated by examples taken from the Ngombi project, which envisages the description and comparison of a corpus of 600 harps from Central Africa.

Guillaume Lecointre. The usefulness of phylogenies

Phylogenies are used to order the rise of character states shared by taxa, i.e. the objects which phylogeny is reconstructed (species, languages, musics, musical instruments, etc.). This order has the form of nested sets from the most general to the most particular. However, if the term "phylogeny" is used, it is also a time order, from the most ancient to the more recent. Phylogenies are used to (1) depict phylogenetic interrelationships, i.e. relative degrees of genealogical relatedness; (2) to create classifications under the form of nested sets. Phylogenies are used to (3) identify a special kind of homology called "secondary homologies" which are similarities shared by common ancestry. This last property participates to its definition. By allowing this, they are also used to (4) reconstruct ancestral character states and to formulate predictions about the unobserved ones. Last but not the least, phylogenies are used to (5) test for "treeness" of a set of comparative data. It measures the consistency of representing the shares of characters across taxa under the form of a hierarchy of nested sets. High consistency is a clue about a past process of descent with modification among the taxa at hand.

The talk will be illustrated by examples taken from the Ngombi project, which envisages the description and comparison of a corpus of 600 harps from Central Africa.

IIA06 MOVEMENTS ACROSS BOUNDARIES: DIASPORIC, DIGITAL SPACES, AND DANCE (CHAIR: KIRK SULLIVAN)

Jasmina Talam. Popular Music and Identity: Bosnian music bands in Sweden

Due to the war in Bosnia and Herzegovina, more than a million inhabitants of Bosnia and Herzegovina were forced to leave their homes, and more than 60,000 people found their new home in Sweden. Regardless of the suffering they experienced in their homeland, the Bosnians tried to make their lives better and integrate into Swedish society as soon as possible. In the early 1992, Bosnian refugees had quickly organised and had begun to establish music bands with an aim to preserve their local identities, as well as a general Bosnian identity. Members of these bands were young people from various cities of Bosnia and Herzegovina, who shared the same destiny in refugee camps. Some of them had completed elementary music school, some were self-taught musi-

cians, and some had similar musical experiences in Bosnia and Herzegovina. As in other European countries, "the musical creations of Bosnian people in refugee mainly focused on sevdalinka, traditional music, musical heritage and cultural identity, while the popular, alternative and underground musical expressions of refugees were neglected at the time." (Kozorog 2017:78) Musical activities of the bands created in the period of 1993-1995 generally lasted only several years due to the continuation of education of individual members or because the members changed the place of their residence. Some members of the bands continued their musical career in other, newly formed bands, while some of them stopped playing music altogether.

In the late 1990s and early 2000s new bands emerged, some of them which are still very active today. Their repertoire has been quite diverse and consists of the covers of sevdalinka's, pop and rock songs that were once popular in the area of the former Yugoslavia, the hits of the famous rock groups as well as the songs they have written themselves.

Analysing the work of Bosnian music bands in Sweden, it can be concluded that they have chosen to cherish the sevdalinka and also other music genres from the territory of the former Yugoslavia. Their performances, each in their own way, bring a new approach to the sevdalinka without compromising its melodic features.

The aim of this presentation is to show the role of music bands in the creation of Bosnian identity and how it is presented and promoted in Swedish society.

Samuel Weigel. Digital Minyanim: Jewish musical heritage in transeuropean contexts

From the digital Talmud to online platforms for selling chametz and virtual cantors - the digital made its way into many areas of Jewish religious life. Especially during the COVID-19 pandemic and the associated contact limitations, computer-mediated communication such as ZOOM and practices like streaming on Social Media offered ways to compensate for the closed synagogues in certain aspects. Especially in the U.S., this phenomenon is not new. Over the last ten years, especially in Reform and Progressive Judaism, more and more congregations are streaming their services on the Internet. In recent years, communities have emerged in Europe that organize themselves translocally, often taking more participatory approaches than non-digital congregations. These virtual communities connect to a worldwide network of institutions, websites, and databases, including offerings in cantorial education. With this presentation, I will provide insights into my Ph.D. research, which is part of the project "Knowledge Architectures: Mapping structures of Jewish heritagization processes on communal, organizational and academic levels in post-1945 Europe," embedded in the DFG-funded priority program "Jewish Cultural Heritage". The research aims at investigating the phenomenon of Jewish digital communities in Germany and Europe through the lens of ethnomusicology: In particular, I will consider how digital technology influences (musical) liturgical heritage practice and its transmission. How do these virtual communities define their musical heritage? How and by whom is it practiced and transmitted online? How do the use of digital culture and networks offer new participatory approaches in worship and community formations and how does it affect processes of heritagization? This presentation will focus on Jewish liturgical heritage on the Internet and provide a first glimpse into my research.

Segun Odusoro and Olupemi Oludare. Rethinking and Decolonizing Contemporary African Music and Dance: the role of Konkolo rhythm in Naija Hip-hop as agency for cult

Naija hip-hop is the genre developed by Nigerian contemporary musicians, by adopting the American hip-hop style. At its emergence in the 1980s, it relied more on the foreign hip-hop music and dance elements, however around the year 2000, the artists started incorporating indigenous elements. This gave the genre a popular status among Nigerians and engendered the 'Naija hip-hop' nomenclature in which musicians and dancers promoted a Nigerian cultural identity. One of such indigenous element is the kokolo rhythm, a ubiquitous percussive rhythm in Yoruba music. Culturally, kokolo rhythm is used to promote musical dance, a feature referred to in Yoruba language as 'alujo'. This study explores the role of the kokolo rhythm in Naija hip-hop. It examines how it has developed the genre's music and dance features, and how the genre is promoting cultural identity and social transformation within the Nigerian social and corporate milieu. The study adopts an ethnographic method, with a musical, linguistic and socio-cultural contextual analysis. Data were elicited through observation, interviews and bibliographic evidence. The study reveals that, due to its catchy and high-invoking indigenous dance characteristics, the kokolo is used as the background rhythmic pattern to drive music and dance in Naija hip-hop. This has made the music endearing to the listeners in Nigeria, Africa and the rest of the world, thereby promoting and exporting Nigerian musical and cultural identity globally. Also, the infusion of indigenous elements in a Western influenced genre is significant towards the process of decolonizing music and dance. Additionally, the study revealed how the Naija hip-hop artist positively influence the Nigerian society, functioning as youth and cultural ambassadors, contributing to the economy, and creating appreciation in sports, politics, educational and government activities, thereby serving as agents of social transformation. The study recommends further incorporation of indigenous materials in Nigerian music and dance, towards decolonizing and promoting African arts and culture.

Keywords: Cultural identity, Dance, Decolonization, Konkolo rhythm, Naija Hip-hop, Social transformation.

Daniel Suer. Dances with Tables. Altered Materialities of Dance Practices in Heavy Metal as Response to the COVID-19 Pandemic

Dance practices are integral to numerous popular music cultures and characterize the materiality of musical events such as concerts immensely, which also holds for heavy metal cultures and their dance practices. A concert serves as my case study which took place in Germany in August 2020 – at a time which, in hindsight, was located between the first and second 'waves' of COVID-19. To my analysis, ordinary tables are of special concern which did not seem relevant to metal dance prior to COVID according to my observations. However, under pandemic circumstances they took on several functions and contributed substantially to the musical event's (DeNora 2003) setting as well as to the audience's modification of dance practices. Therefore, my paper investigates how audience members navigated metal's dance practices in a pandemic constellation and on consequences for the dance's materiality. Relying on Adele Clarke's Situational Analysis (Clarke/Friese/Washburn 2018) – and modifying it to include approaches from popular music studies (e.g., Elflein 2010; Moore 2016) –, I discuss this COVID oddity by determining which elements were part of the musical setting (e.g., bodies, tables, sound, discourse, COVID), by examining their materiality and considering how they related to each other. This illustrates, among other things, that the materiality of dance can extend beyond bodies, instruments and technologies. Additionally, I present the meanings ascribed to these elements, i.e., their discursive constructions. By incorporating the elements' materiality as well as their ascribed meanings, I

argue for a co-constitutive relation between the material and immaterial. My paper offers a way of investigating the complexities of dance and its materiality during COVID by way of Situational Analysis and its entailed notion of 'situation' which has not received much attention in music studies so far. Furthermore, a co-constitutive perspective on materiality destabilizes a dichotomous conception of the material and immaterial.

IIA07 * MUSICKING TOWARD PEACE IN SUB-SAHARAN AFRICA: EXPLORATIONS IN SUSTAINABLE PEACEBUILDING THROUGH MUSIC-MAKING AND DANCE (CHAIR: ROBERTA KING)

Conflict abounds across the African continent. Ethnic and interfaith violence, in particular, appear perennially rampant and multivalent. This panel addresses the fostering of sustainable peacebuilding through music and dance in Sub-Saharan Africa. More specifically, it asks: "What is the contribution of musicking, that is, collaborative cultural music-making and related dances in all its diversity—toward building peace with particular reference to African peoples of differing faiths? Indeed, John Paul Lederach posits that peacebuilding offers "an array of processes, approaches, and stages needed to transform conflict toward more sustainable, peaceful relationships," (cited in Lambourne & Herro, p. 279). It emphasizes long-term relationship building as a primary component of achieving sustainable peace. While peacemakers from outside local contexts offer well-intended help, they most often result in peace that does not last. Enter musicking. Musicking—an active verb—speaks into the development of dynamic relationships via regularly, recurring events and positive interactions with the "other." Centered around local endeavors, four case studies from Southern Africa, West Africa, and East Africa provide multiple theories and practices in negotiating for long-term peace through local music-making and dance. Paper 1 explores musicking as a means of empowerment and a form of expressive agency, allowing Mozambican youth to voice a counternarrative of hope and build a bridge for interreligious dialogue and peacebuilding. Paper 2 discusses how the Fulbe of Benin employ music and harkajarga dances and their contribution to healing people and interfaith dialogue. Paper 3 examines 250 hymn texts composed by the Dida Harist of Côte d'Ivoire in relation to teaching for peace. Paper 4 probes the dialogical nature of group composing in the context of recent ethnic conflicts in Kenya, where choir members grapple with creating songs of forgiveness of self and of the "other." (293 words)

Megan Meyers. Creativity from Chaos: Meaning-Making through Musicking in Mozambique

Though Mozambique experienced almost twenty years of a bitter 'civil war,' it is remarkable to note that ethnic conflict in this incredibly diverse nation has, up until recently, not characterized the country's political scene. However, in the last five years, regional, religious, and ethnic tensions have erupted in an 'Al-Shabab' style insurgency that continues to spread from Cabo Delgado in Northern Mozambique, resulting in an IDP population topping one million people. Researchers note that internal grievances among disenfranchised youth are at the heart of this conflict. Music arts play an integral role in shaping emotions, constructing memories, and affecting patterns of thought and changes in behavior. As such, they are often the principle means for disseminating information, mobilizing resources, and raising social consciousness via the media. The change potential evident in music is clear, and music and the arts can and must be applied to situations in which NGOs and governmental agencies have been challenged or unsuccessful. Us-

ing a capability approach, founded on applied ethnomusicological concepts of cultural participation and empowerment, “Cura da Criatividade” (Creativity Cure) project was developed, encouraging youth to share their stories of loss and to creatively communicate their story to a broader audience through musicking together. This project teaches Mozambican youth to be the voice of positive change and social healing in their communities. The ongoing conflict in northern Mozambique attests to the fact that youth are increasingly restive and pressing for solutions to persistent problems of poverty and corruption. Rather than sit idly by, we must creatively engage in this transformative process by providing real skills and increased leadership opportunities within and beyond Mozambique. Music arts can become a means of empowerment and a form of expressive agency, allowing youth to voice a counternarrative of hope and build a bridge for interreligious dialogue and peacebuilding. (300 Words)

Daniel Dama. Fulbe Singing and Dancing Toward Peace: Healing and Interfaith Dialogue in Benin.

Today, more than ever before, Africa in general and Benin in particular is confronted with multifaceted crisis, including ethnic, political and religious conflicts most of which are sometimes violent and noxious. While various mechanisms are being employed in attempts to mitigate these social predicaments, music and dance practices have proved to have therapeutic implications beside being an efficient instrument for diminishing or annihilating deep-seated animosity and resentment. African singing and dancing are both a community's expression of aesthetic cultural values (Welsh-Asante 2010, 19). This paper, thus, explores, most specifically, how Fulbe's music and harka-jarga dances, beyond being mere entertainment artforms, can contribute to healing people and facilitating interfaith dialogue, especially in the Beninese context where conflicts are not rare. Harka and jarga dance genres are the Beninese Fulbe's cultural heritage of theatrical performance, which are inclusively co-operative “musicking,” involving all genders, all generations and diverse peoples, regardless of their beliefs and ethnicities. Through illustrations, this paper unpacks the unifying dynamics of these artforms. Effectively, the paper argues that African (Fulbe) music embodies ways of creating spaces of interaction and relationality. It also explores how the combination of music (verbal communication) and dance (nonverbal communication) in the African traditions weighs heavily on peace performance (Nketia 1965, 100). Yet, the non-initiated to the African traditions may wonder how the repetitive music and “violent” dance movements can serve as appeasing and harmonizing mechanisms. The response is provided in this write-up. Finally, one sometimes wonders why singing and dancing that are “unifying language that can cross intercultural and interracial borders” (Manenye 2014) can jeopardize peace? It is thus essential to carefully examine the articulation and performance of song texts, and scrutinize how some dance styles are elaborated and expressed for healing people and mending relations among people of faiths. (295 words)

James Krabill. Singing Peace: A Study of Peace Themes in the Early Songs of the Harrist Church among the Dida People of Ivory Coast

In July of 1913, a Liberian evangelist named William Wadé Harris stepped across the border into Ivory Coast with a message of peace. "No quarrels. No fights. No armed conflict," he reportedly declared. "Only peace and unity between spouses, in families, among tribal groups, and towards foreigners -- even the French colonist occupiers." In the coastal region where virtually no European missionaries had traveled and no churches yet existed, Harris announced himself as "the

prophet of the Era of Peace" and marched from village to village, preaching repentance and baptizing between 100-200,000 people from a dozen ethnic groups. Fifty years later, in 1963, the elders from the Aïzi group told the historian, Gordon Haliburton, "It was from Harris that we learned to live in peace with our neighbors." In addition to applying the baptismal ritual, Harris taught new converts several rudimentary elements of worship and counseled them to transform an indigenous genre of "praise" music into songs that "bring glory to God." In the years to follow and up to the present day, Harrist musicians have composed thousands of songs used in worship. This presentation will examine the hymn texts of one corpus of this significant body of music -- two hundred and fifty songs composed among the Dida Harrist people of south-central Ivory Coast during the period from 1913 to 1949 -- to assess the extent to which Harris' message of peace has shaped the church's theology in song. The paper will include a word study of Dida-language peace-related terms and concepts and a longitudinal analysis of changing attitudes toward peace over the thirty-six years of song composition. Events occurring in early church life among the Dida (1913-1927) will also be provided as illustrations of how Harris' peace message played out in daily life. (295 words)

Roberta King. The Pursuit of Peace through Group Composing, Creating Songs of Forgiveness in Kenya

In Africa, conflict, religion and expressive arts are intimately interlinked. Music and dance comprise immense portions of African religious practices and foster communication, an ephemeral yet memorable, irreversible means of expressing inner thoughts and deeply held emotions of individuals and communities in public spaces. Additionally, ethnomusicologists argue that "musical participation and experience are valuable for the processes of personal and social integration that make us whole." As such, music and dance offer great potential for processing conflict and reconciliation across a spectrum of stages toward building sustainable peace. This paper addresses the question, "How do we transcend the cycles of violence that bewitch our human community while still living in them?" Enter composing in groups: a means of dealing with deeply embedded life issues among diverse peoples with a view to attaining relational health. Group composing fosters gathering, relating, imagining, and processing life issues for negotiating mutual understanding among peoples. Notably since 1992 to the present, Kenya, like much of East Africa, is no stranger to cycles of conflict and outbreaks of violence. A series of song-composing workshops at Daystar University-Nairobi took place in the midst of heightened ethnic violence. Church musicians, from Kenya, Tanzania, and Uganda, requested composing a group song based on the Lord's prayer, an important part of their liturgical traditions regardless of denominational differences. This resulted in "An African Lord's Prayer" that fostered a renewed sense of group identity and a means to asking for forgiveness. Data and analysis of the resultant song includes performance footage and textual content based on the Transformative Music Communication model TMC, highlighting interpersonal transactions on emotional, cognitive, and behavioral levels of all participants. Additionally, TMC model of group dynamics at music events generated a typology of musical dialogues for peacebuilding to be presented. (299 words)

IIB01 INDIVIDUALS AND THEIR INFLUENCE IN THE DEVELOPMENT OF ETHNOMUSICOLOGY AND ANTHROPOLOGY (CHAIR: TAN SOOI BENG)

Chris Batterman Cháirez and Jacob Reed. Music in the Thought of Franz Boas: Notes Towards a Musical History of Anthropology

Franz Boas, ethnomusicologist? While Boas's interest in music and his importance to the history of North American ethnomusicology has been recognized for some time (O'Neill 2015, Nettl and Bohlman 1991), accounts of his work on expressive culture have typically focused on his study of myths and visual arts, with music playing at most a subsidiary role. In this paper, we propose that music was more central to Boas's project than has commonly been realized. In doing so, we broach the broader possibility of an intellectual history of American anthropology that re-centers music: not only as an ethnographic object, but also as a methodological and analytical model. Targeting Boas for his founding role in that tradition, we examine his fieldnotes, diaries, letters, and articles on Indigenous (Inuit, Chinook, and Kwakwaka'wakw) traditional musics to show that Boas was constantly at work collecting, listening to, and thinking about music and song. We argue that music was particularly important as an area of common ground within Boas's "epistemological dualism" (Stocking 1976, 1995; Boas 1887), since music lends itself both to the "cosmographer's" exploration of cultural psychology and the "physicist's" rationalist analysis of cultural forms. We posit a shift in Boas's thinking around the time of his move to Columbia (1896), in which he moved away from music as an aesthetic interest; this shift helps illuminate why, for American anthropology (and specifically Boas's reception), music was displaced in favor of topics like language or myth. Yet, we argue that the influence of music as a model persisted both for Boas and the tradition he helped develop. We thus aim to demonstrate not only the importance of music for the development of his thought, but also the centrality of the study of traditional musics for the development of anthropological and social theory since the 20th century.

LING Jiasui. "Historical Site": Hugh Tracey's African Music Archives and His Practice on "Archive-making"

This paper mainly argues that audiovisual archives are not only artifacts/ material carrying sound and memory of communities, but also a "historical site". We could re-read the archive and revisit the historical scene, listen to and touch the history as kept through the items, witness the presence of individuals and their practice related to the recording event, and unveil the relationship between individuals and material, culture, history behind and beyond the archives.

In the mid-20th century, Hugh Tracey creatively made use of technology, environment, equipment, and physical intervention to carry out field recordings different from those of his contemporaries. 19 field trips covering the sub-Saharan region produced more than 20000 recordings items of African local music. Tracey compiled them into the Sound of Africa series composed of 210 LPs, these precious historical recordings constitute the core collection of the International Library of African Music (ILAM).

Revisiting the Tracey's African music collection as "historical site", we will not easily fall into some binary debates: for example, is he and his collection the product of colonialism? Whether and how do we decolonize ILAM and his collection? Instead, we will see that Tracey's aesthetic

perception obtained by long-term immersion in African local music collides with his deep-rooted musical cognition from the Western and imperial world. The interweaving of different knowledge systems prompted him to creatively arrange and polish high-quality field sound "works" as effective as studio recordings.

By analyzing the "archive-making" practice of archivists, it not only provides us with an opportunity to rethink the methodology of field recording in the early stage of ethnomusicology, but also reveal the deep connection between archives and source cultures, communities, and knowledge systems. Only by doing so, we could find and further stimulate the vitality of archives and the diverse possibility of contemporary narration.

Don Niles and Carlos Yoder. The Council's Executive Secretaries, 1963–69: The Challenges of Doing Research on the Council's History

After an essential role in founding, nurturing, and sustaining the International Folk Music Council for 16 years, Maud Karpeles retired in 1963. Over the next six years (1963–69), the position of executive secretary (what we now call secretary general) was held by five different individuals, most of whom are little remembered today.

In researching this period of Council history, there were challenges galore in learning about most of these executive secretaries. Correspondence existed, but was often incomplete, and some crucial Board minutes were missing entirely. With one exception, all were administrators and generally unknown to music and dance researchers.

Yet, these executive secretaries served at a very crucial time in the Council's history, when its very existence was seriously threatened. In 1966, the Bulletin announced that "this may be the final year of the International Folk Music Council" (BIFMC 28, July 1966).

These individuals oversaw the Secretariat's move to three different addresses in London before relocating to Copenhagen, where it would remain for two years, before the major move to Canada in 1969.

Our paper highlights the serious issues faced by the Council during this period and how these five individuals helped steer the Council to some sort of stability, all the while under the guidance of Karpeles. Yet, many questions remain about some of these executive secretaries and their lives before, during, and after their role with the Council. And, we also hope to highlight some of the difficulties of research on the Council.

Bernett Nkwayi Mulungo. an African Composer

The formal study of music, globally, has largely been rooted in western ideology, epistemology, and pedagogy. In the African context, indigenous music and its knowledge systems are yet to be fully integrated into the formal study of music. The practice of African music remains, largely, in the informal music education sectors – in community centres and outreach projects. In the formal music education sectors, African music is more of an incidental practice than an integral component – the focus here being music theory and music composition studies. Thus, composers of African descent, with formal music education often had (have) to straddle the duality of their worlds – their African heredity on one side and their Western music education on the other.

Most significantly, there is an expected, and I dare say, a required sound from an African composer's works. This has led to a range of questions such as: what is at the essence of African music in the 21st century compositional space? How does (can) an African composer engage with his (her) African heredity in the 21st century? How does (can) an African composer reconcile his (her) two music worlds mentioned above. Particularly, in relation to the active and ongoing discourse on Africanization, Decoloniality and Transformation in institutions of higher education and the compositional space at large - in and around the African continent. This study aims to interrogate the above questions through an analysis of selected compositions that are considered African and were (are) written by African composers.

IIB02 CONTEXTS AND CONFLICTS: THE CHALLENGES AND OPPORTUNITIES OF APPLIED ETHNOMUSICOLOGY (CHAIR: HELENA SIMONNETT)

Ukeme Akpan Udoh. Borderline Colonisation in Applied Ethnomusicology: Appropriation or Changes in the Ibibio traditional music of Nigeria

Colonisation has taken new forms and modes that are easily explained away as applied ethnomusicology in traditional music. Applied ethnomusicology simply means putting ethnomusicological scholarship, knowledge, and understanding to practical use. Among the Ibibio of Nigeria, applied ethnomusicology accepts equality or fusion between Western and traditional music where the authenticity in terms of performance contexts has disappeared, the social function becomes outmoded, and weakens the intergenerational transmission processes in traditional music. The issue of the authenticity of traditional music is a common issue in ethnomusicology—that traditional music is not static, since changes must occur during the transmission process. But what changes are necessary and beneficial to traditional music and culture under conditions of decolonisation? What changes threaten or even endanger the transmission process thereby causing cultural trauma for cultural renewal in future? In addressing the aforementioned questions, the paper examines the new dimension of unnecessary changes in traditional music as neo-colonisation. Using ethnographic methods, the study analyses the Ibibio traditional music in select modern performances. The findings offer an analytical account for identifying shortcomings in the blurring existing systems: decolonisation and applied ethnomusicology. The essay recommends a delineation of the two existing systems while advocating for a different model of practices for minority cultures that are effective. Since traditional music must interface with these new systems that are becoming increasingly popular for cultural training at schools and other locations; then, the need to maintain some similarities between the old in the identity of traditional music and the new in acceptable changes cannot be overemphasized.

Huib Schippers. Beyond the Field: Reapplying ethnographic skills to succeed and survive in applied ethnomusicology

While applied ethnomusicology at large has yielded a robust body of case studies and reflections on scope, method and aims over the past three decades, a key aspect that remains underexposed is the application of ethnographic skills to secure support and funds for applied projects beyond academic contexts. I have referred to this before as an "ethnography of dealing with power," in which the boardroom becomes a fieldwork site. In my presentation, I will expand on this idea and describe 12 crucial practical skills for applied ethnomusicologists, developed for and with

graduate students at UCLA in 2022, with the aim of empowering them to apply their skills in observing, communicating, and analysing complex social situations to ensure success in both research and societal aims. Using real-life examples taken from two dozen applied projects realised between 1987 and 2022, I will introduce a matrix of types of projects and skills necessary for each. I argue that thorough ethnographic training provides a solid basis for success in applied projects, but also that training of ethnomusicologists who will do -at least part of- their work outside of academia can and could be targeted better to prepare for facing challenges outside the unspoken boundaries of the field. If applied ethnomusicology constitutes an important methodological and ethical turn in the discipline, providing myriad new opportunities for young ethnomusicologists who will -by choice or by limited access- not be employed fulltime at a university, then it behoves the universities to train them to succeed and survive in the complex but stimulating realities of working through music in the 21st century.

Musicultura Group. Archives and Applied Ethnomusicology in Contexts of Social Conflict: Reflections on the Musicultura Archives in Rio de Janeiro

Starting its activities in 2004, Musicultura is a participatory action research group in ethnomusicology that has the objective to produce knowledge about the different meanings and ways of sociability articulated by musical and sound practices in Maré, a neighborhood in the north of the city of Rio de Janeiro.

In this paper, our objective is to present some reflections about the ongoing research project of the group, which is the elaboration of an ethnomusicological archive comprising the whole material collected by the group since its beginning until the present days. Dealing with politically sensitive matters, such as conflict and violence, this collection's management requires careful thought and reflections about its public access implications. This is a presented aspect in archival management in general, but in our specific case it requires full attention because of the themes that come across it.

As stated by Seeger (1986), the way the public uses a collection cannot be predicted. We propose to understand the group's archive as a point between research and public interest, encompassing personal, activist, artistic, and any other means of usage, besides the direct and strictly academic usage. Our perceptions part from the analysis of the group's previously published articles and papers regarding archival concerns - even if still preliminary ones - and also from primary sources that were accumulated throughout the group's own archival practice.

We hope to contribute to thorough discussions about the potential a participative and collaborative work can have in the field of ethnomusicology and in other different areas and research contexts.

IIB03 MUSIC WITHIN DIVERSE ENVIRONMENTS: MATERIAL, URBAN, AND DIGITAL SPACES (CHAIR: MERI HAAMI)

Josh Brew. Of Materiality and the Environment: Towards a Sustainable Ecology with Palmwine Music?

Ghanaian traditional music depends heavily on the environment in its creation and performance practices, but are these practices environmentally sustainable? For instance, almost all musical

instruments of Ghanaian origin are made from plants and animal resources. Thus, this paper foregrounds the crucial role of Ghanaian music and stakeholders in supporting the knowledge and understanding required for sustainable management of its natural resources, significantly when rampant illegal mining in Ghana is degrading water bodies and forests.

Focusing on Ghanaian Palmwine music, this paper seeks to explore the potential of how this musical tradition can contribute to the sustenance of the environment in both its musical and material culture. Palmwine music emerged along the coast of West Africa in the early 20th century due to the fusion of guitar traditions and indigenous musical resources. Ghanaian Palmwine music, until recently, was at the brink of extinction, but the intervention of two young bands - Legon Palmwine Band and Kwan Pa— whose activities are revitalizing the music tradition. Hence, for a music tradition that is being “saved,” does it have what it takes to save the environment? How does ‘persons’ meaningful sustenance of their musical cultures contribute to a healthy ecology? The possible connection between Palmwine music and the natural environment lies, at least, in its moniker. Thus, this music tradition presents a fertile site for exploring the relationship between music and the environment in the Ghanaian context. The paper is framed within music sustainability, critical organology, and eco-musicology discourses.

Olusegun Stephen Titus. Nigeria Popular Music and Dance on Human and Planetary Well-Being: Lagos Urban Pollution and Environmental Sustainability in Lagos

Popular music studies have tended towards the issues of romance, money, and pleasure. Inadequate attention has been paid to Nigerian popular music’s engagement with urban spaces especially the trajectories of the city landscape and human well-being in the world’s fourth-largest city, Lagos Nigeria. In this paper, my focus is on musical representations of pandemics and city pollution. I examine popular music representations of the trajectories between planetary/city pollution and human well-being spaces in Lagos. I engaged with popular songs of artists like Kids Daniel, Olamide, Humble Smith and Joseph Adedokun, and Obesere. Using ethnographic methods, textual and audio-visual musical analysis hinged on ecomusicology and transformative musicology theories. The study discovered that more than ever the trajectories of climate change, floods and other environmental calamities go along the pandemic most especially COVID-19. The songs elucidate these two giant enemies fighting our cities. The paper seeks to contribute to the discourse of city, urbanism, and health. I conclude that popular music has the aptitude potential to engage urban cities and their phenomenal challenges and to increase awareness of the menace that could help alleviate the sufferings brought by pandemics and the effects of climate change.

Jenna Sears. Digital Jewish Soundscapes: A Ritual Study of Shabbat Services in Response to Covid-19

The Covid-19 pandemic has impacted communities of ritual practice throughout the world. As physical and social restrictions were put into place, Jewish communities were forced to use innovative techniques to convene for worship. As ritual spaces and practices adapted, the soundscape transformed and became largely dependent on technological mediaries. This study of Digital Jewish Soundscapes: A Ritual Study of Shabbat Services in Response to Covid-19, explores ritualized, Jewish sounding practices that were implemented by two congregations in the digital infosphere in response to Covid-19. This research explores two questions: What are the Jewish digital ritual soundscapes in response to Covid-19 and what are the consequences of digital sounding

practice for the participants of the Shabbat ritual? This focus leads to a core series of questions surrounding ritual practice in response to the ongoing Covid-19 pandemic. As the impacts of Covid-19 vary, it is necessary to analyze how digital rituals are performed and experienced by individuals within the ritual performance context. I use interviews to document how four individuals experienced a digital Shabbat service throughout the Covid-19 pandemic. These individuals, like in Ruth Langer's study, "Jewish Liturgy During the Early Stages of the COVID-19 Pandemic: Vignettes from Boston Suburbs" (2021) includes participants in Reform and Orthodox liturgical practices, and each carries their personal connection to aspects of sound and worship within the ritual. The ethnographic data within this study is analyzed through three time frames—beginning, middle, and end-- throughout the adaptation of the digital Shabbat soundscape. Each frame carries a response to Covid-19, an overview of the adaptation of the soundscape, and the underlying values and implications of how participants experience the ritual sound. In addition, I interpret my own ritual experience with the soundscapes of each Shabbat service and my experience with digital Jewish rituals throughout the Covid-19 pandemic.

IIB04 DIASPORIC IDENTITIES IN DANCE AND MUSIC (CHAIR: KENDRA STEPPUTAT)

Urmimala Sarkar. Push and pull of performative assertions: Marking presence through dance in Diaspora

Diaspora Studies point toward different modes of belonging devised by the Indian diaspora, which is estimated by the United Nations to be more than 18 million people living outside their homeland in 2020. Universalization and disidentification as inevitable outcomes of being grouped together as Indian Diaspora signals a death of many essential identificatory traits – especially performances and artistic practices. At the same time, it also strengthens the presence of all who identify as Indian diaspora for receiving diaspora-specific patronages and reservations if any. Aspects of performing binaries of aspirations, longings vs belongings, and conflicting identities within the Indian Diaspora have been addressed theoretically, historically, sociologically as well as ethnographically by Bhatia (2007), Katrak (2011), Desai and Neutill (2013), Kabir (2013) and many others. All of them identify parallel strands of the need to belong to the new and current 'home' as a place while essentializing the need to remain connected to the 'homeland' as a secure/nostalgic identity that can be utilized at times of crisis. In such a dual existence, Dance often becomes the way of affirmation of partial/micro-belongings to specific communities from the place of origin within the new 'home away from home' simultaneously claiming the history and the present. This paper configures the wish for the Indian Diaspora to orientalize and decolonize their dance practice at the same time through this switchable repertoire and dual belongings. It pays special attention to the role of nostalgia and imagined homeland versus the wish for a decolonized subjecthood. Using examples from Diaspora performances and lecture demonstrations this presentation would explore the affective economy instrumentalized and mobilized by the diasporic population to create and/or legitimize the rights to claim the past and the present, while constantly negotiating the idea of creating a safe place for the next generation to belong.

Catherine Foley. Bharatanatyam and the Embodiment and Negotiation of Identity: the Indian Diaspora in Ireland

The growing presence of an Indian diaspora in Ireland, since the 1980s, has established the Irish-Indian community as a significant minority ethnic group. The period has also witnessed an increase in Indian ceremonial rituals, festivals, and formal dance and music workshops. In this paper I examine how culturally significant ritual ceremonies and festivals such as Arangetram and Diwali, organised by Indian communities in different locations in Ireland, provide social and cultural spaces of belonging for members of the Indian diaspora, and also performative platforms, challenges and opportunities for Bharatanatyam dancers and their gurus. Utilising ethnographic research methods, I examine notions of belonging and the challenges and opportunities that arise with dislocation, in this instance the Indian diaspora in Ireland. I pose the following research questions: 1) how does dance, particularly Bharatanatyam, assist members of the Indian diasporic community, comprised of individuals of Indian origin (POIs) and those individuals born in Ireland, to express, embody, and negotiate a sense of cultural identity; 2) within the context of complex transnational relationships, to what extent is a connection to the Indian homeland important to them; and 3) in what ways do they assimilate, or not, into Irish life. My findings provide evidence of the ways by which dance, particularly Bharatanatyam, assists in marking the Irish-Indian community's identity and distinctiveness, while mediating and shaping multi-layered identity formations within Irish-Indian relations. Although research pertaining to dance and the Indian diaspora within global contexts has previously been researched by other scholars (e.g. David 2010; Grau 2004; Meduri 2008; Sarkar-Munsi 2010), this field of study has largely been unexplored ethnochoreologically in Ireland and may potentially contribute to cross-cultural discourses in the field.

Gayle Murchison. *Remixing Zap Mama: Marie Daulne, Hip Hop, and the African Diaspora Ecos*

Recently re-released, 1991's *Zap Mama* featured founder Marie Daulne leading a female a capella ensemble. The group performed both arrangements of African, Middle Eastern, and South Asian songs and original compositions. Daulne later expanded the group to include instruments and male voices as she explored hip hop, Afrobeat, African American R&B and funk, and hip hop fused with Central African vocal polyphony-pop. Steven Feld (1996) was the first scholar to write about Daulne's fusion of Aka-Baka and the Mbuti (BaBenzélé) vocal polyphony techniques of the Ituri Forest in Congo (embraced as part of her cultural heritage and family history) with pop. Daulne's fusion, however, extends to global African diasporic musical traditions. She also studied jazz voice and later embraced it along with beatboxing as compositional tools. This paper focuses on Daulne's use of both Central African vocal polyphony mixed with beatboxing, as heard in *Sabsylma* (1994), *A ma Zone* (1999), and *Eclectic Breath* (2018). The latter album marks her return to dense vocal polyphony, vocal arrangements, and minimal instruments. Hip hop's beatbox technique offers Daulne a musical cognate that she uses in multiple ways as her master signifier of African Diasporic ecos. First, it signifies the vocal polyphony of her 1990s and early 2000s recordings and serves as a way to return to working with a mostly a capella vocal ensemble that always foregrounds the voice and voices. Second, it offers her a way to continue to engage with global hip hop, yet "remix" sounds using both vocal techniques and compositional skills developed from her study of Central African music and jazz, respectively. Third, it is her transnational, transatlantic, circum-Caribbean, as per Henry Louis Gates and Samuel A. Floyd, Jr., signifyin' shout out to the rainforest environmentalism of the 1990s, urban African Black America, and the global African diaspora.

IIB05 CHRISTIANITY AND GLOBAL MUSIC: LITURGY, COMMUNITY, AND IDENTITY (CHAIR: ISAAC IBUDE)

Heather MacLachlan. Excellence, inclusivity and ethics in American church music-making

Church music leaders in the United States pursue two priorities: technical accuracy and fluency in the music-making of their church ensembles, and, including as many volunteers as possible in those same ensembles. Practitioner literature often refers to these two priorities as “excellence” and “inclusivity,” respectively. At times, the prioritization of excellence and inclusivity conflict, because volunteers whose playing or singing is less than excellent seek to be included in church music groups. Facing this conflict, church music leaders operate ethically; that is, they employ strategies and develop policies based on their understanding of their responsibilities to other people (Warren 2014). Leaders who primarily promote inclusivity focus on their responsibilities to volunteer musicians, whereas leaders who primarily promote excellence focus on their responsibilities to worshipping church congregants. This presentation is based on interviews conducted with twenty-five music leaders from (predominantly White Protestant and Catholic) churches in four states of the United States of America. It highlights a problem which has not been previously illuminated in scholarly or practitioner literature, and in so doing, it contributes to the growing scholarship on ethics in Christian congregational musicking (Rommen 2007; Myrick 2021; Myrick and Porter, 2021).

Marco F. Lutz. Ntonobe: Music and Dance in the Catholic Liturgy among the Fang in Equatorial Guinea

Ntonobe is the music performed by vocal and instrumental ensembles that animate the liturgy of the Catholic Church in Equatorial Guinea, the West-Central African country where the Fang constitute the main ethnic group. Based on complex polyrhythmic textures created by xylophones, drums and large, mostly female choirs, Ntonobe music is also characterised by a strong visual impact due to the dance and garish clothes worn by the singers.

The earliest sources on the music of the Fang date back to the 19th century, but mainly concern Cameroon and Gabon. Specific research on Equatorial Guinea has been carried out by Carlos Gonzalez Echegaray (1964) and Isabela de Aranzadi (2009) who, however, do not focus on Ntonobe music.

My paper will be divided into two parts. The first one will offer an overview of Ntonobe music in the continental part of Equatorial Guinea based on fieldwork research conducted in 2019. The second part intends to present the methodology adopted to carry out the research and in particular how different data such as interviews, audio multitrack and video multichannel recordings of performances, as well as different types of written sources, were collected and analysed through a multidisciplinary perspective involving ethnomusicology, cultural anthropology, linguistics, history and theology.

If-not-God Moses. Negotiating the Intersectional Identities in the Music Culture of the Deeper Christian Life Ministries in Nigeria

Christianity is the largest religion in the world with the population of over two billion (Hopfe et al. 2016). More than ever before, the rapid growth of this religion is getting more diverse due to

a great variety of worship traditions and practices that it accommodates. From the inception of Christianity, music has been a prominent and powerful bedrock of religious worship. This paper, which is an outgrowth of my master's thesis, examines intersectional identities including ethnicity, nationality, and gender in the music culture of the Deeper Christian Life Ministries (DCLM) in Nigeria. Moreover, I explore how music serves as a partial defining homology of all DCLM congregations albeit their regional stylistic differences. This research attempts to fathom the musical behavior of the focus group and also understand the role of music in society. In addition, the paper takes the interaction between sound events and the social structures of the privileged church into account. I base the presentation on individual interviews I conducted with choir directors, choir members, pastors, and church members, using semi-structured interview guides. While findings from the research elucidate the partial history of the church and its music ministries, thematic analysis of data also yielded insights on the meaning, continuity, and changes in the worship music tradition of the DCLM as well as intersections of gender, ethnicity, nationality, and other identities in the musical practice of the DCLM.

Marcia Ostashevski. Singing Samoyilka: Relationships, Intimacies, and Community in Ukrainian Byzantine Liturgy

"We sing of You, we bless You! We thank you, O Lord, and we pray to you, our God!" This response, sung during a weekly Byzantine Ukrainian Catholic liturgy, hints at the importance of singing, or intoning, the liturgy, in traditional samoyilka practice. Samoyilka, improvisatory cantor-led congregational singing is at the heart of Byzantine Ukrainian liturgical practice. This paper elucidates the work that goes into singing a liturgy, with a focus on Canadian diaspora communities. Since the late 1800s when Ukrainians began immigrating to Canada, their religious practices have undergone transformation through the incorporation of local musics and languages, and changes related to regional, national and transnational political pressures. The places and practices of Ukraine and Ukrainians are not settled, as is evident in the current Russian war on Ukraine, the invoking of diasporic ties, and Ukraine's role in global political discourse. Yet, as one participant stated, "it doesn't matter which church you go to, if they use samoyilka, you're home. If they don't use familiar music that you can sing along with, then you are an audience member." Though the priest faces away from the cantor and congregation for most of the liturgy, through musical gestures and collaborative navigations of tempos, tonality and style, together they construct and maintain an intimacy to create a charged environment. This supports both individual spiritual experiences for liturgical participants, and collective experiences of community. Byzantine Ukrainian religious services, candle-lit, engage congregants through sensory-rich elements: incense, icons, wine-soaked tiny blocks of unleavened bread dropped onto one's tongue; the ringing of bells, and intoning of prayers. Drawing on interviews with priests and cantors, recordings, and decades of experience as a cantor, I argue that relationships, intimacies and communities are created and maintained through sounds and senses and, especially, the singing of samoyilka in these churches.

IIB06 WOMEN IN PERFORMANCE: TRADITION, CHANGE, AND MEANING (CHAIR: OMOLARA LOKO)

Anna Rezaei. Performing Shahnameh in Iran: Naqqals, women and embodied emotion

The Shahnameh, Iran's iconic Book of Kings, concerns itself primarily with the thoughts and deeds of heroes. While these heroes are usually men, the book clearly states that "narrating Shahnameh awakens the inner 'hero' in everyone, even in women." Today, the art of narrating Shahnameh, Naqqali – traditionally a one-man show, using heightened speech, gestures, and body movements to portray extravagant masculine heroes – is challenged by new female performers. These female Naqqal have not only entered into a performative space dominated by male performers, but have also stepped into playing the roles of male heroes without disguising their female body, voice, and dress. While recounting the traditional tales, female Naqqal often re-focuses the narrative to include descriptions of women and their emotions, elements that are usually missing from male performances. In this paper, I describe two Naqqali performances – one by a man and one by a woman – in order to interrogate representations of "female presence" in these solo productions on the public stage in Iran. I examine female agency, both in the story and on the stage, and analyse the constructions of gender in performance of both Naqqal. I will show the many ways these new representations fill in the "female blank" commonly found in traditional performances.

Ifeanyi Onyedika Okafor. Traditional Marriage Songs By Ezinifite Women in Aguata LGA, Anambra Nigeria

Music forms part and parcel of virtually all activities in the traditional Igbo society of Nigeria, including births, occupations, worship, ceremonies, festivals, children upbringing, social control, rites of passage and so forth. Every community in Igboland manipulates music to lend voice and sound to their ideology, actions and even spirituality. Women play very active roles in some of these musical activities. The focus of this paper is, therefore, on the songs performed by women of Ezinifite in Aguata Local Government Area of Anambra State, Nigeria, during traditional wedding ceremonies, in order to enhance the events. However, there is a noticeable gradual decline of interest among some women in this community to participate in the marriage songs. And this, consequently, poses a great threat on these songs which may gradually lead to their extinction. This paper aims at finding out the reason for this loss of interest among the village women, providing a video performance and notational document of the songs as well as their textual analysis. Data for this research is to be collected through oral interview and fieldwork.

George Pioustin. Creating the Ideal Woman Through Performance: Change and Continuity of Margamkali Tradition of the Syrian Christians of Malabar

Margamkali, a round dance for social gatherings with the accompanying sung poetry that narrates the advent of Thomas the Apostle in Malabar Coast is considered as the main performance tradition of the Syrian Christians in Kerala where it has survived for many centuries. This paper is a study on the change and continuity of the performance tradition of margamkali, with the objective of reviewing this musical performance at the intersection of religion and politics in Kerala. Arnold Bake's survey of music throughout the Indian subcontinent in the 1930s and its 'Restudy' by Nazir Ali Jairazbhoy and Amy Catlin in the 1980s provide a significant audio-visual source of information about the tradition of margamkali, its survival and transformation. The four decades between these two collections saw some of the turning points in the sociopolitical life of the Syrian Christian community. By comparing the two collections of 1938 and 1984 and by investigating major events like Indian Independence (1947), Kerala state formation (1956), Vimochana samaram translated as liberation struggle (1959) and the Vatican Council (1960-64),

I attempt to study the festivalization, Sanskritization, modernization, and institutionalization of margamkali. This paper seeks to study the transformation of Kerala society in general and the Syrian Christian community in particular within the span of half a century, by looking at the remodelling of margamkali as a cultural re-enactment that showcases the antiquity and heritage of the community. By exploring the past and engaging with the present, my research focuses on the central question:- How has the eventful mid – twentieth century shaped the present form of this age-old tradition as a women's performance form?

IIB07 * INTERDISCIPLINARY DIALOGUE FOR THE STUDY OF THE EVOLUTION OF MUSICAL INSTRUMENTS: THE NGOMBI PROJECT ON AFRICAN HARPS (CHAIR: RÉMY JADINON)

Through the Ngombi project, our objective is to determine whether the processes generating the diversity of Central African harps are concomitant with transformations of their socio-cultural performance contexts and/or with identity strategies at different levels. The aim is to verify the following hypothesis: are the transformations of harps due to adaptations to their performance contexts and/or to a multiplication of identity markers (ethnic, linguistic, technical, symbolic, etc.)? In light of previous work, this innovative perspective will be the first study to encompass all the components related to the practice of a musical instrument and not only its organological characteristics. This will allow us to 1) describe the diversity of harps used in similar and different performance contexts; 2) recognise acoustic and organological specificities (forms and materials) linked to performance contexts and thus be able to associate them with harps in museum collections; 3) observe whether there is a transformation of performance contexts; 4) observe whether urbanisation is a factor in the standardisation and disappearance of performance contexts and possibly of the instrument itself. In this way we address the phenomena of the diversity of a musical instrument and its performance contexts in a changing socio-cultural environment. Our approach is fundamentally interdisciplinary, drawing on ethnomusicology, organology, musical iconography, acoustics, linguistics and phylogeny. These different approaches will be presented here.

Marc Allasonnière-Tang & Sylvie Le Bomin. Comparing lexical and instrumental distances to infer language history: Preliminary results with harps in Central Africa

Phylogenetics methods are becoming one of the main tools used for inferring the history of language families worldwide. One of the main questions when using such methods relates to the source of data. That is to say, should lexical or grammatical or cultural data or other types of data be used. Furthermore, should geographical and genealogical factors be considered across languages representing data points. Within those factors, the diversity and patterns of musical instruments can also transcend the identity distinctive features of the linguistic populations who use them. However, few quantitative studies approached this interaction between linguistic and musical data. In this study, we focus on Central Africa and compare two distance matrices of 20 surveyed linguistic communities. The first matrix is constructed based on linguistic lexical data, i.e., word lists. The second matrix is generated with morphologic characteristics of musical instruments, more specifically harps. These characteristics include measurements such a length of

different ropes, size of the sound box, among others. Both of these data sources have been gathered within the framework of the ANR project 'The study of evolutionary processes of the harps from Central

Africa – Ngombi'. The current preliminary research compares the distances generated based on these two different data sources and assess the possibility of using musical instruments to infer the history of linguistic communities.

Susanne Fürniss. Where are the harps? Musical Iconography in European Writings from the 16th to the 19th Century

Musical Iconography within the NGOMBI programme is to study the illustrations of harps contained in European written sources. Compared to museum harps, they potentially represent a greater historical depth: the oldest inventoried Gabonese African harp was collected in 1875 and sent to the Pitt Rivers Museum, while a plate representing a similar instrument is already published in 1619 in Michael Praetorius' *Syntagma musicum*. The illustrations are often accompanied by contextual information that museum objects rarely provide. Our approach aims to extract information about harps as objects (morphology) and data comparable to field data (playing positions, music ensembles, contexts, names). Our corpus of images of African harps was extracted from books published in Europe between the 16th and the first third of the 20th century. Most of these were travelogues, but also musical treatises or ethnological or geographical monographs. After examining 199 volumes, it is clear that harps are very little represented in these writings. Only 63 books contain 72 illustrations of harps. This number falls to 35 if we take into account the fact that the same image can be found in several publications. Less than 20 images represent the instruments with their musicians and in their socio-cultural contexts. Our corpus reflects the history of relations between Europe and Africa. All but four illustrations date from the 19th and early 20th century. This corresponds to the period during which the Europeans arrived for the first time in the harp regions in the inner East and Central Africa and then prepared colonization and mission. Although the historical depth of the illustrations turns out to be the same as that of the museum instruments, the analysis of the corpus of illustrations nevertheless provides knowledge about the contexts of harp playing, particularly those associated with people of power and their representation.

Rémy JADINON. Diversity of Uganda Harps, from Museum Collections to Today's Practices.

In the study of evolutionary processes of Central African harps, the Ngombi project considers the specific mechanisms of instrument evolution, and the impact of the socio-cultural contexts of Central Africa. For the Ugandan component of the project, initial measurements were made in 2022 on the collections of the National Museum of Uganda and in the field. In total, 11 museum harps and 21 field harps were described. The two major results of this observation were the following:

- The adungu harp has supplanted other forms of strings instruments and other kinds of harps in Uganda. has also changed the way they are played and the sociology that accompanies them. It has gone from being an instrument played individually by people with a gift for oratory, to being played collectively.

- The scalar systems of ancient harps tend to disappear with the instrument in favour of the adungu model and its diatonic scale. There is no fixed scalar system on the strings of the instrument, but there is a recurrence of the diatonic system.

Now, based on organological descriptions and the historical diversity of harps from the Acholi, Ganda, Gwere and Teso populations from Uganda, we will draw the sociological conditions that led to these transformations. We will see how elements from ancient forms of musical practice are found today in new performance contexts.

François Fabre; Jean-Loïc Le Carrou & Baptiste Chomette. Central Africa harps: a study of strings 'geometrical and mechanical properties

In the frame of the project Ngombi, evolutionary mechanisms of Central Africa harps are studied as well their influence on socio-cultural evolution of populations. These harps are string instruments, often anthropomorphic, whose soundbox is built from a hollowed out tree trunk. While animal gut and plant fibre were formerly used to make strings, nowadays harp makers use fishing line. Usually 8 in number, they are bound to wooden tuning pegs on the neck and attached to a tail piece placed under animal skin used as soundboard. Each instrument-making element can vary according to ethnic groups and material availability. Our work for the acoustical part of the project aims at understanding the vibro-acoustic behavior of these instruments in order to determine relevant descriptors linked to their building process. To this end, a numerical model is developed, based on the Udwadia-Kalaba modal formalism, allowing us to conduct a parametric study of harp making components by simulating the vibratory response to various solicitations. The present study focuses on strings 'geometrical and mechanical properties. Measurements of strings 'gauge are carried out on a corpus of instruments by means of a laser profilometer and show an important non-uniformity, over their entire length, which is thus added to the physical model. Strings 'displacement is described in three polarizations including non-linear couplings induced by their high amplitude excitation. Their damping properties are experimentally identified and extrapolated by fitting on an analytical model for several constitutive materials. Numerical simulations allow assessing the influence of strings on the vibro-acoustic signature. This work, part of the project Ngombi, was funded by the Agence Nationale de la Recherche (French National research agency), grant number ANR-19-CE27-0013 01.

IIB08 FILM SCREENING

Athena Katsanevaki. The Fairy Tale of the Island of Creta or “The Prince and the haunted island”

(From an Ethnographic Fairy Tale to an Etho-graphic Fairy Tale: Encouraging humanism and creativity during the pandemic)

The Island of the Spinalonga (the island of the lepers) close to the island of Crete and the stories of those individuals who ignored the danger of the disease in order to stand by the imprisoned patients was a main inspiration of the Etho-graphic Fairy Tale which will be presented in the form of a short film animation. This Fairy Tale, essentially, followed the creation of the Ethnographic Fairy Tale (concept-audio, 2013 ICTM World Conference Sanghai, Short film animation (extracts), 2019 ICTM World Conference-Bangkok, <https://www.colophon.be/05-docu-grece>). Though it borrows partially the same concept (a culture, history, music and dance of a cultural-

historical area and geographical space, in the form of a Fairy Tale which essentially “narrates” in the form of a Myth the ethnography of an area), this Fairy Tale narrates the “ethos” of the local people of such an area. It is based on the local musical culture of the island of Crete and the stories of the small island of the Spinalonga. But essentially sheds light on the special character of the people of Crete revealed in these stories as well as the personal musical experiences of the creator of the Fairy Tale.

The Fairy Tale of the Island of Creta or “The Prince and the haunted island” is a short film animation

Duration 25.25.

Official audio release <https://www.youtube.com/watch?v=bO3rgxvGgjc&t=1092s>

IID01 * HUMAN RIGHTS, SOCIAL JUSTICE, AND THE SUSTAINABILITY OF TRADITIONAL PERFORMING ARTS (CHAIR: CATHERINE GRANT)

Roundtable abstract (250–300 words) in single paragraph: Especially since UNESCO’s 2003 Convention on the Urgent Safeguarding of Intangible Cultural Heritage, researchers have paid keen attention to local and global threats to the continued practice and intergenerational transmission of traditional performing arts. A subset of their scholarship examines particular issues of human rights and/or social justice – such as poverty, the climate crisis, and colonisation – that affect the ability of artists to practice their art, and others to engage with it. Such studies offer rich insights into specific topics and contexts, but typically leave under-theorised the broader relationship of cultural sustainability to matters of human rights and social justice. A recent special issue of *International Journal for Traditional Arts* comprised six articles that explore, from conceptual and practical perspectives, these complex relationships between human rights, social justice, and the sustainability of traditional performing arts. Spanning topics from political and social inclusion to economic justice, forced migration, and gender equality, the articles included critical case studies of challenging socio-political circumstances, traditional arts practices of minoritized groups, and social and artistic interventions. In this roundtable, the authors of this special issue come together with its guest editor (the roundtable organiser) to explore and expand on the key issues. How do human rights violations and social injustices affect the strength and sustainability of traditional performing arts practices? How can cultural sustainability initiatives advance human rights and social justice? What role do human rights instruments play in cultural sustainability efforts? And what are the ethics of sustaining traditional arts practices that perpetuate social injustices or inhibit human rights? This roundtable will explore these and other matters, especially in the context of certain intensifying global concerns such as climate justice, health equity, peace and diplomacy, decolonisation and anti-racism, and freedom of expression.

Ruth Opara. Music and the African Girl Child: Gender-Based Violence, Resistance, and Sustainability in Pot Drum Dance

Music and dance are integral parts of girlhood in the southeastern part of Nigeria, where I grew up. Most of our training and activities focused on molding girls to become better women, desirable maidens for marriage, and ultimately good wives; the girls’ dances also serve this purpose. However, gender violence affects this process in musical performance spaces. By examining the *Avu Udu*—a pot drum dance practiced by Igbo girls in southeastern Nigeria—I argue that girls

utilize music to resist traditional gender norms, and to protect themselves from a society that ignores their psychological well-being and fails to protect them from gender-based violence. Because of the complexity of the girls' performances and lived experiences, this presentation further addresses a range of issues; the analyses of selected songs, dances, bodily gestures, and lived experiences of the girl dancers (between ages six to fifteen) show that the viability and sustainability of the Avu Udu depend on the Igbo's conventional archetypes of patriarchy. Narratives, history, and existing scholarship account for changes in Avu Udu dance that stem from transformations in Nigeria's social, political, and economic conditions. The roles that music plays in shaping the girl child and her response inform the intersections of music, gender-based-violence, resistance, and sustainability in Igbo, Nigerian culture. This research places the African girl child at the center of timely issues pertaining to social justice.

Yuan-Hsin Tung. Issues in the Sustainability of Wayang Potehi

Wayang potehi is a Chinese Hokkien glove puppetry heritage in Indonesia that is considered one of most frequently performed Chinese theatrical genres in the Post-Suharto Indonesia (c.1998). The genre used to serve a crucial means by which Chinese-Indonesian community members pay respect to deities and ancestors as well as demonstrate their gratitude for success in business, but has also become a popular entertainment form that could be found in venues such as shopping mall and local cultural festival. Although the genre has adapted to local conditions and long been integrated into Indonesia's cultural diversity, my ethnographic work since 2018 on the increasing exposure of wayang potehi performances in Java found its sustainability in contemporary Indonesia encounters many challenges. For instance, all the existing troupes currently face issues with recruiting players, financial sponsors, and audiences. This presentation discusses the causes of these challenges and the potentials for improvement. My analysis discovered contemporary wayang potehi to be a contested site that continue to be regarded by many as a cultural symbol to articulate a sense of Chineseness while it is defined as "peranakan" (a term that generally refers to Javanese and Chinese mixed blood) or "Indonesian" by others may be one of the key factors. Due to its ambiguous identity, wayang potehi has yet to receive national recognition and any form of support, which may be another factor affecting its development. In this presentation, I will introduce Fu He An and Rumah Cinwa troupes' strategies in negotiating a sense of collective belonging through playing and promoting wayang potehi. I argue that these strategical approaches may pave a way in framing the ground for the sustainability of wayang potehi in Indonesia's ever-changing sociopolitical context.

Guilnard Moufarrej. Protection and Sustainability of Traditional Music among War-Displaced Syrian Youth: The Case of Nefes Music School in Gaziantep

This paper examines the relationship between forced migration and the sustainability of traditional music in the context of the Syrian conflict, with a focus on Nefes Music School in Gaziantep, Turkey, as a case study. Since the beginning of the Syrian conflict in 2011, several non-governmental organizations and individuals have offered different psychosocial programs in the form of music and art interventions to help young Syrian refugees overcome the horrifying experiences of the war and to help foster a cultural understanding between the refugees and their host communities. These programs took various approaches, including community music interventions based on Western music therapy, choral singing, and individual and group music lessons in the refugees' traditional musical traditions. This article focuses on the third approach: In particular,

it examines how the sustainability of Syrian musical heritage through music education may aid displaced and war-traumatized Syrian youth through social and cultural empowerment and identity-building, promoting their healing from the trauma of war and displacement, helping raise their awareness of social diversity, providing them with a safe space and encouraging inter-cultural dialogue. The article explores the strategies employed by the Nefes Music School, a model of successful music education program development, in establishing an Arab music program in a non-Arab host country, and the ways music has helped students who fled Syria as young children to adapt to a new environment.

Subash Giri. Towards Solving Issues of Social Justice, Human Rights, and the Sustainability of the Traditional Arts of Minorities

A range of unfortunate circumstances—violence, poverty, unemployment, drug trafficking, displacement, and the like—driven by the forces of conflict, climate change, natural catastrophes, and pandemic have tremendously affected minority groups living across the globe. Social stereotyping, exclusion, stigmatization, discrimination, domination, and prejudice equally impact minority groups based on ethnic identity, race, religion, language, and/or political opinion. This presentation examines the three key interconnected issues of social justice, human rights, and the sustainability of the traditional arts of minorities in the context of such circumstances. It reflects on the applied ethnomusicology-guided approaches employed in ethnomusicological research in minority studies, including an inquiry into new epistemological scenarios in ethnomusicology. It also refers to the theoretical and methodological idea of Participatory Action Research (PAR). Grounded in the principles of applied Ethnomusicology and the PAR paradigm, this presentation proposes and discusses the idea of “participatory ethnomusicology,” driven towards solving the issues of social justice, human rights, and the sustainability of the traditional arts of minorities. Further, I present a participatory collaborative research project conducted with the Nepalese minority immigrant community of Edmonton, Alberta, Canada. I discuss how the community became the primary actors in the study with shared roles and authority over decision-making at all stages of research—identifying the key issues of the community and planning, implementing, and reflecting on the research project, which helped in engendering a commitment to achieving the goals of gaining social and cultural recognition, strengthening cultural identity, maintaining community well-being, and sustaining cultural heritage.

IID02

Akiko Nozawa. The Banjaran Sari Opera: The Imagined Hindu-Javanese Performing Arts of Indonesia

This paper takes the case of the Banjaran Sari opera produced by Indonesian scholar of letters Prijono (1907–1966) with an aim of exemplifying the significance of imagination for the Hindu-Javanese period in Indonesian cultural nationalism. Prijono is also known to have promoted socialist dance during his tenure as a minister of education and culture under Soekarno’s NASA-KOM ideology. However, the early stage of Prijono’s cultural activities reveals his loyalty to Javanese court culture as a priyayi (local elite) who grew up while shaping “Western thinking and Javanese mind” in Yogyakarta. After receiving his PhD from Leiden University in 1938 for the study of the Sri Tanjung story, the medieval poem in the Hindu-Javanese period, he worked extensively on the promotion of traditional performing arts at the dance school Krido Bekso

Wiromo in Batavia. The Banjaran Sari opera was produced during the era of Japanese occupation (1942–1945), along with Prijono’s study on Javanese kingdom history. This story comes from a myth of the ancient Mataram Kingdom included in the manuscript Babad Tanah Jawi; significantly, it was once revived in a form of dance by King Paku Alam V in Yogyakarta at the end of the 19th century. Among the multiple versions of the story, Prijono composed it as a marriage tale between Banjaran Sari, the king of East Java, and Galuh, the princess of West Java. Given Prijono’s writings and the political milieu of the time, one can infer that this marriage would have been a metaphor for unification of Nusantara (nation). It thus suggests Prijono’s agency in reproducing the ancient story revived by the local king through an opera, the goal being to build a collective memory in the metropolis as part of cultural nationalism for independence.

Deng Jia. The Mermaid and the Beginnings of Chinese Folk Ballet

The Mermaid (1959), directed by Pyotr Gusev and with music composed by Wu Zuqiang and Du Mingxin, is regarded as the first Chinese folk ballet. The dance critic Yang Shaopu has characterized the work as a replication of Tchaikovsky’s Swan Lake and has argued that The Red Detachment of Women is the more important innovation in Chinese dance, with its rejection of the traditional Russian style. I argue for the historical importance of The Mermaid due to its innovative use of various regional symbols and folk songs. Focusing on music as well as the interaction of dance, costumes, and scene design, I analyze the novel application of folk songs in the depiction of divine characters.

This use of music departs from Russian tradition. As Richard Taruskin has observed, the human character (prince) in Igor Stravinsky’s The Firebird is presented mainly through folk songs, while the divine character (the Firebird) is usually depicted with three distinctive chords. This kind of “dualism,” carrying over a technique used in Tchaikovsky’s Swan Lake, is a means of distinguishing various character types. In The Mermaid, the title character frequently changes between divinity and humanity; these changes are depicted through ethnic symbols, the pentatonic scale, and the traditional dress of the Yi people. Such markers of identity have since become indispensable features of Chinese ballet. In establishing the significance of these features and their combined effect in The Mermaid, I conclude by arguing against Gusev’s description of ballet as “an instrument of beautification.”

IID03 * AUDIENCY BEYOND THE CONCERT HALL (CHAIR: SAMUEL HORLOR)

In recent years, the neologism *audieny* has found traction in certain circles as a direct counterpart to the term *performance*. It announces audience research inclined to understand phenomena of witnessing as action, and as involved in processes that stand in mutually constitutive relationship with performance. This contrasts with a more familiar focus on groups of people (“audiences”) and their constituent role identities (“audience members”). Our panel seeks to expand this audience perspective, developed in theater and performance studies, beyond its home territory in concert scenarios of one kind or another, characterizable by a separation of counterposed performer and audience groups (especially as imagined in Global-North staged arts, e.g. in music concerts and concert dance). We consider audience in a geographically diverse range of musical situations that afford particular challenges to the notion of the audience as a stable participant

subgroup and highlight implications of audiencing understood as an action role. We first present a co-authored theoretical development of audiency, establishing several essential perspectives to underpin the three ethnographic papers that follow it. These three latter presentations explore the context-specific dynamics and wider theoretical affordances of our expanded view of audiency – in street life in China, village celebrations in Mali, and music lessons in India, respectively. Our aim is to contribute a new focus to the study of performance and audiency in music and dance, with the active, embodied nature of witnessing, perception and reception taking shape through and in tandem with bodies, instruments and technologies in various ways. Our case studies reveal how these factors act to produce performances and other kinds of musical encounter in ways situated in the specifics of the immediate occasion and the wider cultural and social context.

Rainer Polak*, **Samuel Horlor****, and **Lara Pearson***** (co-presenters). Theorizing audiency

This introductory paper, co-authored by the three panelists, develops the theoretical foundations upon which the subsequent presentations build. We seek to establish why audiency is an important concept for ethnomusicology and associated fields, and ask what avenues it can open for such disciplines. Audience research was pioneered in the sociology and cultural studies of mass media reception in Europe and the USA. And while its scope has more recently expanded into live contexts, the focus is largely on the staged arts. We highlight various ways in which audiency matters outside of role-segregated concert scenarios, while developing the notion to properly acknowledge the ontological status and social functions of audiencing as an activity. To do so, we propose a set of working positions distilled from humanities scholarship and social science research, particularly Erving Goffman's influential contributions to the sociology of interaction. Our first position is that audiency is fundamentally embodied, multimodal and situated. The second concerns the complementarity of performance and audiency as a tandem of two mutually constitutive action roles – with performance constituting audiency, and vice versa. We go on to argue that audiency is itself an action that is performative; it realizes part of its functionality only by being recognized by others. Finally, we detail and advocate a notion of audiency that does not depend on “the” audience understood as a distinct group, as may be found in the staged arts or concert contexts. This introduction sets the scene for the papers that follow by concluding with the panel's several goals for contributing across disciplinary contexts: using the study of audiency as a point of reference for inclusive and forward-looking theorizations of music and dance practices.

Samuel Horlor. Ubiquitous audiency: Attention and everyday musical encounters in China

The idea of ubiquitous listening (Kassabian 2013), which highlights affective dimensions of listening (above structural ones), has recently gained ground among those examining so-called “background music.” This presentation is about extending that idea, building from ubiquitous listening towards the notion of ubiquitous audiency, particularly as it arises in understanding of musical encounters in city streets and similar situations of everyday public-space life. Ubiquitous audiency is meant to facilitate the approach to a range of fleeting and fluid ways in which people help perform musical situations through activity broadly involving witnessing. It points, in particular, to the variety of senses in which attention is significant, especially when looking beyond musicians and their most engaged auditors in favor of apparently more peripheral actors like passers-by. The research is based on fieldwork carried out through various periods of living,

working, and traveling in major cities in China (the People's Republic) since 2007 – as a teacher visiting from the UK, later as a PhD student in ethnomusicology, and most recently as a researcher employed by a Chinese university. I consider public-space musical encounters observed during my 2022 fieldwork in the regional metropolises of Guangzhou and Kunming, offering thick description and analysis of video material highlighting how musical encounters are integrated with other dimensions of quotidian life. I advocate transcending focus on musician-audience bilateralities by taking up a broader perspective on musical situations, these being constructed through a basic intersection of attention at different dimensions of experience and on different sensory levels. I highlight, in particular, the significance of attention's distribution and direction as tools to harness ubiquitous audiency's implications across different kinds of musical performances and situations.

Rainer Polak. Embedded audiency: Performing as audiencing at music-dance events in Mali

Many West African drum-dance genres focus on involving the gathered community in performance, inviting them to step into the dancing circle as performers, taking turns in assuming the leading role and temporarily becoming the focus of public attention. In such performance contexts which ethnomusicologists/choreologists have described as “participatory” (Nahachewsky 1995, Turino 2008) there is no audience in the strict sense: no group of participants who are not themselves directly involved as performers. The question arises, therefore, of how and by whom (if anybody) the function of audiency is fulfilled? Conceiving of audiency as forms of attention and engagement that bring about the social recognition of performance and co-construct its meanings, the indirect but critical contribution of audiency to performance can be made by participants who are themselves at the same time also involved as performers. From this perspective, the function of audiency appears as embedded in performance. In this talk, I theorize the concept of embedded audiency by engaging insights from the social sciences (e.g., Erving Goffman's sociology of interaction) and then explore its usefulness in music and dance research, in the example of two case studies of music-dance events in rural southern Mali. The case studies are based on ethnographic fieldwork I conducted in a village in rural southern Mali in 2018, 2019 and 2020, concerning two different genres of music-dance performance, one accompanied by simple handclapping, the other one by djembe drum ensemble music, both of which are used for public celebration of ritual and social occasions, especially weddings. Each case study will use an ethnographic video recording as primary source material. Finally, the talk will discuss some implications of the findings for the choreomusicological analysis of music-dance relationships (Steputat and Seye 2020; Haugen 2021) and the sociomusicological concept of participation.

Lara Pearson. Audiencing gestures and social interaction in Karnatak music lessons

Music lessons are, most obviously, contexts for skill development and cultural transmission. However, I suggest that lessons are also opportunities for performing and audiencing, and that these aspects are key to rewards experienced by those involved. In this paper, I consider audiencing and performing activity in the context of Karnatak vocal lessons in South India, based on my experience of learning to play the style in Karnataka and Tamil Nadu (2007-2011), and subsequent ethnographic research with musicians on their teaching, learning and performance practices. Karnatak music lessons largely follow a demonstration-imitation pedagogic approach. From a student's perspective, lessons can be viewed as opportunities to perform in the hope of satisfying the teacher. Meanwhile, students also audience their teacher's demonstrated phrases, showing

understanding and even appreciation where appropriate. Thus, the modes of interaction – performing, audiencing, teaching and learning – interweave throughout the lessons.

At the heart of this paper is a close analysis of such lesson-based interactions, recorded on video in South India between 2011-2014. The analysis focuses on bodily interactions, including details of gesture, gaze, utterance and facial expression. In particular, I examine the phenomena that have previously been referred to in conversation analysis as addressee gestures, backchanneling, and gestural feedback. These are gestures made by the auditor rather than the speaker, and so can also be considered audiencing gestures. Drawing on work theorizing social affordances in human interactions, I ask how audiencing gestures made by teacher and student contribute to their grip over their interactions, which are both social and musical. Student audiencing gestures can demonstrate understanding of the teacher's performance. Meanwhile, teacher addressee gestures often appear as attempts to mold the student's performance. In such interactions, I explore how gestures act to encourage the other, shaping the lesson in ways that render it comprehensible and pleasurable for those involved.

IID04 NEGOTIATING DANCE IN HERITAGE AND FESTIVAL CONTEXTS

Kapambwe Lumbwe PhD. Negotiating Continuity and Change in Zambian Cultural Music and Dance for Surviving in a Changing World: A Case Study of Banthu

This paper explores how Zambian indigenous music and dance have evolved over the years to reach the levels that are evident in the performances experienced today among the different peoples of Zambia. Zambia has 73 different ethnic groups and all these perform different songs and dances to accompany their traditional ceremonies, cultural practices and rituals. However, over the years the ethnic groups have integrated due to the emergence of heterogeneous urban centres (towns and cities). This integration not only involves the local Zambian peoples, but it also includes peoples from different parts of Africa and the world. The result of this local and international integration is mix of cultures which is depicted in the emergence of new musical traditions and changes in musical instruments, costumes and performances styles. By way of ethnographic study, this paper delves into the music and dance of Banthu Ndiwo Cultural Ensemble based in Lusaka the capital city of Zambia. The name Banthu Ndiwo (lit. people are the ones) is derived from Tumbuka, one of the languages spoken in Eastern Zambia. The name refers to the philosophy of ubuntu 'I am what I am because we all are'. The cultural ensemble was formed in 2015 by a graduate of Music Education at Evelyn Hone College of Applied Arts and Commerce. Banthu Ndiwo Cultural Ensemble depicts the current cultural and traditional music and dance landscape in the country through the way they embrace older musical traditions, from all the 10 provinces of the country, and how they negotiate the survival of musical instruments, costumes and props, while at the same time recontextualise their performances to suit the new contexts in which they apply. Based on an analysis of twenty-five cultural performances by Banthu Ndiwo, the findings reveal that some elements of Zambian indigenous music and dance have continued to exist while others have changed to suit the current performance contexts.

Jeanette Mollenhauer. Reframing multicultural festivals: a vital catalyst for decolonizing 'Australian dance.'

'Australian dance' privileges Western theatrical genres through the policies and programs of government bodies, dance advocacy organizations and university dance faculties. Thus, the traditional choreographies of diasporic communities are largely marginalized and 'Australian dance' in this self-proclaimed multicultural nation does not accurately reflect population demographics. In this paper, I investigate a principal cause for this situation: political critics who suggest that multicultural festivals both represent tokenistic acknowledgement of diversity and underscore an Anglo/Other dichotomy. Hage (1998:162) describes multicultural festivals as 'a White fantasy of how Australia's many cultures ought to be positioned, 'while Jupp's (2002:26) taxonomy is 'pasta and polka' multiculturalism. These beliefs perpetuate disparity in the dance landscape and obstruct movement towards decolonization. In response, I stand on the shoulders of Duffy (2005) in Australia and New Zealander Mackley-Crump (2016), employing archival and ethnographic data to examine festivals from the performers' perspective, a viewpoint omitted from political texts. First, I compare multicultural festivals with congruent occasions in the former homelands of many performers, noting that the events are not Australian inventions designed to reinforce division but rather, they represent post-migration continuity of choreographic practices. Next, I note that political texts assume artistic passivity or even coercion, whereas testimony winnowed from festival performers demonstrates enthusiastic participatory agency. Finally, I trouble the typical notion that festivals only entail Anglo-Australian audiences reaping benefit from the cultural riches of 'Others'. Festivals are much more than staged performances: auditions and rehearsals also offer numerous opportunities for valuable cross-cultural engagement. Overall, I suggest that multicultural festivals deserve revisionist evaluation, and argue that theoretical perspectives from ethnochoreology (Shay 2006) and festival studies (Chacko 2013) can supplant longstanding assumptions, thus allowing the decolonization of 'Australian dance' to gain traction.

IID06 INDIGENOUS AND LOCAL MODES OF TRANSMISSION IN DANCE AND MUSIC

Peter Lell. Exploring the Notion of "Transmission" in Contemporary Contexts: Learning Afghan Rubab

This paper examines the ways that musical styles and traditions are transmitted in contemporary contexts. Drawing on the case study of the short-necked, plucked lute Afghan rubab, I aim to challenge the notion of transmission. Expanding it beyond the concepts of teaching, learning and knowledge, I draw on concepts of the "material turn" and I am asking: How do materialities and related knowledges constitute conditions for learning? While transmission in ethnomusicology often is equated with an accumulation of knowledge such as repertoire, technical skills, and practical know-how, often connected with the aspiration to integrate it into formalised teaching concepts (Schipper 2010), I want to go beyond these limiting concepts and apply a decolonial approach to "transmission". Drawing on case of the globally dispersed scene of Afghan musicians, I am analysing how the transmission is affected by the forced displacement of the musicians and how it affects practices of their teaching and learning. It connects to ask questions: What are the notions of tradition and knowledge in Afghan rubab practices? How are these employed in transmission practices in situations of global displacement? What are the roles of various materialities in this regard? Building on ethnographic fieldwork on-site and online, I suggest a holistic concept of transmission as well as a detailed insight into the practices of teaching and learning the Afghan rubab.

Nate Holder. Investigating the absence of Barbadian Tuk Music in UK Music education

Barbados was a British colony from 1625 until 1966, and played a crucial role in the wealth acquired by the British Empire through its sugar exports and geographical significance (Williams, 1944). The relationship between both islands is exemplified in part by the nicknames 'Little Britain' and 'Bimshire', revealing a country '...english in culture' (Greenfield, 1966) due to 341 years of unbroken British rule. Tuk music is a traditional style of music from Barbados, a blend of West African rhythms and western European instruments which arose from the creolisation of British and West African cultures. Sources from the 17th and 18th centuries reveal a disdain towards the music that enslaved West Africans created before tuk developed, and these unchallenged perceptions of Barbadian music may have resulted in tuk rarely being mentioned as an important style from the Caribbean. While 'world music' studies in primary and secondary education frequently include music which originated from former colonies (such as reggae and hindustani music), Barbadian tuk remains absent from curricula. Styles such as tuk represent an opportunity to understand how colonial practises influenced the instrumentation, rhythms, perceptions and social contexts of certain musics. This paper seeks to understand why tuk is not studied in UK music education, due to it being inextricably linked to colonial practices, while other styles can be taught without broaching this subject. The distancing of British colonial practises in education is commonplace (Olusoga, 1996), and the hegemonic influences of larger Caribbean islands and the U.S.A. (Gmelch and Gmelch, 1997) further marginalise tuk music. By marginalising styles which cannot be separated colonial practises, UK music education can claim to be diverse, without grappling with many of the practises and perceptions produced by colonialism.

Lasanthi Manaranjanie Kalinga Dona. Healing Rituals and their Presence in Education in Sri Lanka

Sri Lanka is known for its centuries-old healing rituals, in which music is integrated with dance, drama, and other arts and crafts. Generations of Sri Lankans practiced them to manage actual problems and ensure individual wellbeing and communal welfare. Nowadays it is rather exceptional to experience such rituals in cities, while the changing lifestyles lower their presence even in rural settings. It is the still present belief in their effectiveness that keeps them alive. Whenever Western medicine, ayurvedic or homeopathic treatments fail to help, people may look for healing rituals to comfort their ailments and mental state. Some medical doctors openly suggest their patients to go for healing rituals to treat certain kinds of problems. Until recently, universities and other educational institutions in Sri Lanka used to expose their subjects primarily to dance and drama-related aspects of the rituals, often neglecting a musical focus. Institutionalization of ethnomusicology and in particular of its subfield medical ethnomusicology is gradually enlarging the space for their respectful treatment and inclusion as a traditional knowledge in the curricula. Bringing the multifaceted ritual practices closer to young people through invitation of traditional masters and community practitioners to the classes and by visiting them in their own environments as a part of field research is important for understanding of the traditional ways of dealing with problems within the country and to raise interest in comparable practices worldwide. This presentation includes the authors own initiatives and experiences within the process of her introduction of medical ethnomusicology in Sri Lanka.

IID07 MUSIC AND DANCE EDUCATION: CHANGING CONTEXTS AND DECOLONIZATION (CHAIR: IHECHI ELIZABETH ACHOM)

Chen YuHao. Sounding Hands: Manual Signs in Early Chinese Deaf Education

The hand has played a vital role in the material landscape of music and dance, ranging from the areas of performance, pedagogy, and practice to organology, mnemonics, and theory (Jones 2019, Berger 1981, De Souza 2017, Roda 2014, Hanson 2020). Building upon this constellation of manual interactions with sound, this paper examines the use of the hand in emulating spoken sounds in early deaf education in China. Drawing from documentation of pedagogy implemented at the Chefoo School for the Deaf, the first of its kind in China at the turn of the twentieth century, this study shows how Annetta Thompson Mills, an American missionary who founded the school, engaged the hands of her pupils to sense physiological nuances of speech undetected by vision and to spell out Chinese sounds using Edmund Lyon's Phonetic Manual System, a controversial method that applied Alexander Melville Bell's "visible speech" and analysis of the speech organs to deaf education. Lyon's manually appropriated symbols, though unvocalized, pointed at the physiology of speech production and was adapted by Mills and her students to convey an approximation of Chinese sounds. This paper develops a sonic reading of these manual codes, attending to their assumed sonicity, which is subtle, if not entirely inaudible, to the unaided ear. This attention to the hand as both a sensor and a visualizing instrument of Chinese sounds highlights the corporeality of sounding practices as an unexpected yet palpable vantage point from which music scholars might locate and reappraise traces of sound.

Nozuko Nguqu. Indigenous African Music (IAM) performance assessment challenges: The case of Umlazi District

One cannot ignore the reality that, colonization is still randomly experienced in some schools since music shifted from being an extra-mural activity to being a learning subject in government schools, after the introduction of the outcomes-based education. The focus of this paper is specifically on the inclusion of Indigenous African Music (IAM) after apartheid which is now amongst the Jazz and Western Art Music (WAM) in the South African music Curriculum and Assessment policy Statement (CAPS) document. The study was located Umlazi district in the province of KwaZulu-Natal.

Due to varied IAM performance styles, which is often a challenge to non-IAM teachers but who are appointed to assess, the study aimed to find out teacher perceptions about their experience on practical assessment of this music stream. The objective was to further develop performance and assessment guidelines to meet both learners' and teachers' needs. Through social constructivist worldview, whereby individuals seek the understanding of the world in which they live and work (Creswell 2013), the researcher purposively sampled individuals who had experienced IAM performance in the classroom setting. Therefore, data was constructed in a social environment whereby the participants shared their experiences and that elicited what is superlative or missing in the criteria that are in the CAPS document.

The findings reveal that, inasmuch as the performance and assessment guidelines could be further developed for Umlazi district, there is a compelling need to document the IAM varied performance styles. This can mitigate the possibility of teachers who avoid IAM performance topic in the curriculum because of IAM performance content inadequacy.

Implications of the study, because it was limited to KwaZulu-Natal province, are that, further research needs to be conducted nationwide in which IAM performance styles can be documented and disseminated as either an amendment or annexure to the CAPS document.

Antonio Bukhar Ssebuuma. Teaching Afro-fusion in higher education as a means to aid decolonisation in dance studies.

Afro-fusion is a popular dance style from Africa usually danced to afrobeats. A music genre which has gained international recognition through artists such as Burna boy, Wizkid and Davido. Afro-fusion is majorly informed by a blend of traditional African dances together with 'urban' styles such as dancehall, hip-hop and house dance. It is grounded, and rhythmic, with a lot of waist, hips and 'wobbly-knee' movements. Afro-fusion is celebrative even when practised in a studio setting. It carries along the African Ubuntu Philosophy "I am because we are".

I argue that Afro-fusion should be promoted in higher education as a means to aid decolonisation in dance. Based on my international experience of dance teaching, western techniques such as Ballet and Contemporary are still dominant in higher education institutions. Therefore, sticking to colonial approaches and views about dance practice within those spaces.

In comparison with Afro-fusion, western techniques are very-strict to form, which links directly to the 'one size fits all' paradigm. This dictates a dominant perspective of who a technically trained dancer is and, what a perfect dance body is. The pedagogical approach of Afro-fusion resonates well with diverse learners. It allows individual expression and interpretation of movements. This sets a warm learning environment that enables students to individualise their learning experience and align it to their cultural and social circumstances. Afro-fusion also technically improves the capability and versatility of students especially those from predominantly western-codified dance backgrounds. It exposes students to varying intensity, body coordination, and polyrhythms that improve their sense of musicality and uncodes them for better performance. I will refer to my experiences, reflections, challenges, and tensions of teaching Afro-fusion in higher education to suggest a way forward. I will share deeper about how it enriches the curriculum and brings knowledge that broadens the understanding of dance practice.

Timothy Rice. Decolonizing music curricula in service to society

This paper argues that faculties, schools and departments of music in post-colonial societies around the world define their mission too narrowly and in a way that is racist at its core. While training students for a profession in music, they fail to understand their role as a social institution in service to society. With curricula devoted almost exclusively to a music culture created in Europe and exported to colonial and post-colonial settings around the world, these music institutions are teaching an exclusionary aesthetic philosophy rooted in white supremacy, one that results in the unethical exclusion of musicians and musical cultures created by the local communities and societies that universities should be serving. The paper proposes new content for, and new ideas behind, undergraduate music history courses that challenge the legacy of colonialism and racism and are aesthetically and ethically inclusive.

IID08 * ARTS MANAGEMENT, CULTURAL POLICY, & THE AFRICAN DIASPORA 1 (CHAIR: ANTONIO C. CUYLER)

During the Harlem Renaissance Alain Locke said, “It almost passes human understanding how a people can be so despised and yet artistically esteemed. So ostracized and yet culturally influential. So degraded and yet a dominant editorial force in American life.” When he spoke those words, I wonder if he knew how accurately he described the lived experiences of people of African descent around the world? Although scholars have explored aspects of arts management & cultural policy throughout the African diaspora (Adedokun 2001, Ajala 2015, Alhassan 2005, Bauer 2015, Bell 2014, Beukelaer 2016, Boucher et al. 2018, Chandler 2013, Collins et al. 2016, Fryer 2016, Nair 2016, Nawa and Sirayi 2014, Nawa et al. 2014, Opondo 2000, Rijdsdijk 2016, Scholtz et al. 2018, Shyllon 2005, Shyllon 2004, Shyllon, 1996, Sirayi 2008, Snowball 2017, Steinberg 1995, Thurner 2013, Tully and Tuwei 2016, Uwah and Ebewo 2011, Zaugg and Nishimura 2015), a damning myth persists that people of African descent do not know how or care about managing their culture. Indeed, Europeans have used this myth as a justification for kidnapping, pillaging, and profiting from the cultural products of people of African descent so much so that over 90-95% of the material cultural legacy of sub Saharan Africa exists outside of the African continent (Sarr and Savoy 2018). As a result, my colleagues and I proposed and published an edited volume entitled, *Arts Management, Cultural Policy, & the African Diaspora*. This panel will present four chapters from the forthcoming volume, *Arts Management, Cultural Policy, & the African Diaspora*, that reflect the diversity of the authors’ foci, localities, and perspectives across the African diaspora.

Alasambom Nyingchuo. Cultural Policy and the Film Sector in Cameroon

Although a good number of Cameroonian films have won reputable awards, notably at Cannes, Rotterdam, Berlin, and China; filmmakers in Cameroon still cannot earn a living from their art. The film sector in Cameroon is yet to position itself as a major employer, a medium of mass communication, and a tool for cultural diplomacy as is the case elsewhere. Besides insufficient financing and distribution opportunities, the root cause of this opacity is the absence of a clear cultural policy for the arts in Cameroon. This chapter seeks to answer the following questions: How have corporations, governments, individuals, or institutions prohibited and/or promoted the cultural practices and values of people of African descent? In addition, what strategies will most effectively increase the representation of people of African descent within the global arts management workforce? Through the prism of cultural sustainability theories and approaches, this chapter examines public cultural policy strategies in Cameroon through the analyses of official texts as well as key informant interviews to shed more light on the socio-political context of filmmaking in Cameroon.

Brea Heidelberg. Theorizing Street Cred: Exploring the impact of barriers to entry and advancement of (Hopeful) Black Arts Administrators

Barriers to field entry and career advancement are often considered an indicator of a professionalizing field. However, these barriers are routinely weaponized against Black people seeking employment or career advancement. This chapter explores anti-Blackness and many ways this phenomenon permeates the arts administration leadership pipeline in the United States. Utilizing Wilensky’s (1964) theory of professionalization, I demonstrate how the semi-professional status of

the field has permitted long-standing inequities that prevent Black individuals from embarking upon and thriving in arts management careers. This chapter explores, calls out, discusses, and demonstrates the connections between those barriers in order to address the following question: What must change for the arts management field to better reflect the general population, specifically the Black population, in the United States? The chapter concludes with a call to action developed by combining research from diversity management, sociology of the professions, and human resources to begin dismantling systemic anti-Blackness in the field of arts management.

Ndubuisi C. Ezeluomba. Cultural Patrimony and Discussion of the 1897 Invasion of Benin Kingdom: Some Questions for Arts Management

On February 9th, 1897 British military personnel invaded and looted works of royal art created for over five centuries in Benin kingdom. Although these artworks constitute the canon of African art scholarship, their management in western cultural institutions deserve critical assessments. This chapter explores the question, how have colonizers used arts management and cultural policy to forcefully plunder and retain the cultural patrimony of the Benin people of southern Nigeria? I will analyze the history of Benin and how Nigerians developed artworks for social differentiation and control. The idea that underpins the importance of the Oba in the sphere of cultural production would form the fulcrum for the production of the artworks that have come to define the people and culture. Through the analysis of the fallout from the ongoing debate about the repatriation of African cultural patrimony, one can articulate the appreciation of Benin cultural property in the west.

Amos Darkwa Asare. Arts Management and Cultural Policy in Ghana

The international discourse on arts management and cultural policy focuses on cultural systems to help cultural institutions achieve sustainable organizational development. However, such systems are liberally adopted in Ghana, particularly the lack of professional administration procedures in culture and the lack of communication flow between public and private cultural sectors. This chapter will investigate how arts management and cultural policy is developed in Ghana to create an understanding of the values of arts for society. In doing so, the chapter looks at arts and cultural institutions in Ghana and their role in the society on one hand, and the role of cultural policy in fashioning out strategic planning to move the cultural sector in Ghana forward. I employed the qualitative mode of inquiry using observations and expert interviews to investigate how corporations, governments, individuals, or institutions prohibit and/or promote the cultural practices and values of the people of Ghana. The findings reveal there are arts management strategies that will need cultural policy support to make them attainable towards the promotion of cultural practices and values for the people of Ghana. The chapter concludes that, there is the need for corporations, governments, individuals, and/or institutions to come together in order to promote the cultural sector.

IID09 CONFLICT, RECONCILIATION, AND IMAGINING FREEDOM. (CHAIR: SVANIBOR PETTAN)

Olga Zaitseva-Herz. Songs become weapons: Ukraine and Russia in 2022

This presentation explores the role of music during the war in Ukraine and demonstrates how it impacted the development of both countries' policies during the invasion.

Since Russia invaded Ukraine on Feb 24, 2022, music has become one of the crucial tools on both sides. While Russia revived the repertoires of the Soviet Army from the times of WW2 and actively used them as a statement of past military success in the state propaganda to motivate its soldiers as well as to gain more support from the civilians, Ukraine experienced a strong wave of the revival of the Ukrainian folk songs. For Ukrainians, these traditional songs symbolized national independence, territorial unity and self-identification. In the refugee camps outside of the country, the folk song repertoire was used to manifest a patriotic mood and feel better connected with family members while separated by the war. The traditional songs from the last couple of centuries began to circulate among Ukraine's soldiers and civilians with the highest intensity. During the war, multiple commercial recordings appeared as a reaction to what was happening on the front. The efforts of the Russian productions were focused on convincing the Russians of the necessity of its military invasion of Ukraine and promoting that being Russian is a higher privilege and something to be proud of ("I am Russian" by Shaman). Ukrainian productions demonstrated fearlessness towards the invaders and expressed the goal of fighting until the last invader goes ("Van'ka- Vstan'ka" by Masha Kondratenko). This presentation demonstrates how songs become instruments to influence armies and civilians and impact the development of the war.

Dion Malcolm Eaby-Lomas. Kwaito's Legacy of Imagining Freedom: Amapiano as Aesthetic and Convivial Encounter

Amapiano is an electronic dance music which emerged amongst black South African youth in the townships of Johannesburg and Pretoria. Currently the most popular music in the South Africa, the music seldom addresses political issues and is instead committed to fun and partying. Because no prior research exists on amapiano, as well as its position as a "post-kwaito" phenomenon, I have chosen to study amapiano through the lens of the literature surrounding kwaito, a similar music which emerged around the end of apartheid. In this paper I will briefly introduce amapiano, and then examine Gavin Steingo's use of aesthetics (2016) and Xavier Livermon's employment of Paul Gilroy's conviviality (2020) as complimentary ideas of "imagining freedom". The first refers to kwaito practitioners intentionally ignoring their socio-economic circumstances and their use of sensory experience to imagine alternate realities. The second involves the temporary destabilization of rigid boundaries of class, race and gender through practices of fun, notably nightlife experiences (attending clubs and bars). I employ the "encounter" in my methodology for the paper, thus centring my own ethnographic engagements to investigate how amapiano demonstrates these two notions. Precisely, I will discuss a performance by a DJ from Langa township in a trendy, up-market craft beer bar as an example of conviviality and a conversation with an aspiring music entrepreneur and his "fake it 'till you make it" philosophy as aesthetic imagining. Finally, I draw these two ideas together in a unifying "imagining freedom" which I argue links amapiano to kwaito before it and represents both the potential and limitations of partying as politics. In turn, the notion contributes to the wider issue of the meaningful study of contemporary youth musics in the field of ethnomusicology.

IID10 GLOBAL HISTORIES OF MUSIC AND DANCE (CHAIR: CHRISTIANO TSOPE)

Débora Grácio Santos. "We just liked singing and dancing"- the role of Folklore groups during the 20th Century Portuguese dictatorship

This study aims to analyze the role of folk music during the 20th Century Portuguese dictatorship, considering the relevant scholarly literature on this topic and my grandmother's accounts of her participation in the Portuguese folklore groups during this period. The government used the "Ranchos Folclóricos" (Portuguese traditional folklore groups) and folk-music as propaganda to disseminate its own political and social interests. Promulgating a suppressive regime through brainwashing and taking advantage of rural populations' impoverished life conditions proved to be more important to the state than helping them overcome poverty. My research was based on previous author's studies on folk music during the Portuguese dictatorship, namely Castelo-Branco (2010;2013), Castelo-Branco and Branco (2003), Sardo (2009;2014), Sardo and Pestana (2010) and Fiuza (2006;2013)'s detailed publications on the "Folklorization" process undertaken by the State. Ethnographic interviews helped to unveil that my grandmother and the other people of her group were oblivious of the regime's aim by promulgating the dissemination of the folklore groups. They simply took part in these groups because they enjoyed singing and dancing together and it felt like an escape from their rough everyday life. Thus, by combining previous research that addressed the motivations of the state's actions with my ethnographic interviews, I was able to produce a rich account of the role of folk music during the 20th Century Portuguese dictatorship. This study has also shed light on the implications of undertaking an ethnographic study with my own family members, from managing the duality of being a researcher and a family member to having easy access to information. The most gratifying outcome of this project was undoubtedly how it gave me the opportunity to learn more about my grandmother's past experiences.

Matildie Wium. Revisiting Gerhard Kubik's Àlò studies: Serendipity, Convivial Scholarship and Historical Ethnomusicology

In one episode of his prolific research life, Gerhard Kubik studied Àlò (story songs/chantefables) of Yoruba speakers in South-West Nigeria. The audio samples that he collected in 1960 and 1963 respectively are now housed in the Phonogrammarchiv in Vienna, and comprise of 104 recordings, each with verbal protocol. Kubik's most important own publications on these materials are an article describing typical characteristics of Àlò practices in 1968 in the then African Music Society Journal, and an extensive methodological exploration of his approach to the story songs in Volume II of *Theory of African Music*. Together, the recorded materials, accompanying verbal notes, transcriptions and academic commentary of this project constitute a multifaceted set of resources that permit a fascinating enquiry in the realm of historical ethnomusicology. In this paper, I propose to undertake such an investigation with the intention of contributing to the historiography of ethnomusicological fieldwork. My perspective on these materials is shaped by my role as a music theorist and musicologist providing complementary input from those disciplines into an ethnomusicological project on Àlò, and therefore I believe that my study of Kubik's practices of data collection, analysis and scholarly reflection may also provide opportunities for me to consider broader questions pertaining to life as a music scholar in Africa, for example: In under-resourced higher education contexts for music studies on our continent, how may Francis B. Nyamnjoh's notion of convivial scholarship energize interdisciplinary collaboration? How may we embrace the postcolonial realities of African music-scholarly careers in ways that are pragmatic and intellectually sound?

Astrid Nielsch. From Africa to Spain: dance music for harp from c. 1700

Two collections of dance music for harp were published in Spain in 1677 and 1702. One is an instrumental tutor for harp and guitar, “Luz y Norte Musical”, published in Madrid in 1677 by Lucas Ruiz de Ribayaz y Foncea, a monk and musical amateur, for “people in the colonies who cannot find a teacher”. The other is “Compendio numeroso de zifras armonicas”, a comprehensive teaching resource published by Toledo cathedral harpist Diego Fernandez de Huete in Madrid in 1702. Together with another manuscript in Madrid, they represent the largest body of written harp repertory from this time period that has come down to us. The connection between this repertory and contemporary Latin American folk music traditions, particularly in Mexico, Venezuela and Paraguay, has been noted by several scholars. Less attention has been paid in the scholarly literature to the fact that several of the pieces in both collections carry titles that suggest an African origin, e.g., “guineos”, and resemble West African music for kora and other plucked chordophones in the way they are based on short harmonic or melodic sequences that are elaborated by the performer with virtuosic ornamentation. This presentation shares the author’s research findings coming out of a European tradition of music historical research, and a life-long engagement with this repertory as a performer, during which it gradually became clear that this Spanish dance repertory for harp may not only be a rare written record of an oral tradition brought to Europe from Africa, but an indication of the profound influence African musicians, brought to Spain and its colonies in the course of colonial exploitation, may have had on the development of baroque and classical European musical forms and styles which have often been used in the past as an argument for European cultural superiority.

Lee, Mei-Yen. The Theoretical and Practical Significance of the Yayuewu of Confucianism in Taiwan’s Confucian Ritual Ceremony

Traditional Chinese Yayuewu (Elegant Music and Dance) is a cultural heritage that Confucianism employed to educate people to become virtuous gentlemen. Today, the essence of traditional Yayuewu is still retained in Taiwan’s Confucian Ritual ceremonies.

This paper aims to research how the ancient Confucianists attained the goal of musical cultural cultivation through Yayuewu of Confucianism. The approach of the research includes document analysis, music and dance images, and archaeological findings for mutual confirmation. The focuses of the paper are as follows:

1. Consulting the materials of music and dance images, and archaeological findings of ancient China, to explore the material properties of musical instruments and dance, as well as including an examination of performance costumes and dance pieces of Yayuewu equipment. The research will discuss how Yayuewu of Confucianism was used to educate people at that time.
2. From the most complete traditional Yayuewu retained in Taiwan’s Confucian Ritual ceremonies today, I will make a field investigation to understand how music and dance are interconnected. I will also consult the knowledge of modern "sensory synesthesia" to explore the sensory elements between aural and visual aspects and how they can form the physical and mental experience of Yayuewu to achieve the educational purpose of music cultural cultivation.

Finally, the author will reveal some new perspectives on why Yayuewu can achieve the goal of musical cultural cultivation through an in-depth discussion of the material aspects of music and

dance, as well as provides modern people with a clearer understanding of traditional Yayuewu as a valuable resource in ethnomusicology.

Keywords: Yayuewu, Confucianism, music cultural cultivation, Taiwan Confucian Ritual ceremony, cognitive psychology of music

IIE01 * SHIFTING AESTHETICS AND REIMAGINING MEANINGS OF SPIRIT ENCOUNTERS: SOUND, MOVEMENT, AND RELIGIOUS HYBRIDITY IN SOUTHEAST ASIA (CHAIR: LORENZO CHIAROFONTE)

Through the interdisciplinary perspectives of ethnomusicology, religious studies, ritual studies, sound studies and anthropology, this panel explores the transformative processes that affect ritual aesthetics and their meanings within transcultural and transnational communities at both a regional and national level. Focussing on local ritual aesthetics and meanings in Singapore, Malaysia, Thailand and West Java, this panel investigates the tension between local religious interpretations of spirit encounters and religious orthodoxies in Southeast Asian communities through the lens of musical, theatrical, and ritual performances. This panel is composed of members of the ICTM-PASEA (Performing Arts of Southeast Asia) sub-study group “Encountering Spirits in Performing Arts of Southeast Asian Communities”. Throughout Southeast Asia, transcultural and diasporic communities engage with spirits, ancestors, and otherworldly beings through music, dance, and dramatic representation. Interpolating local concepts of trance, spirit possession, and mediumship into larger religious frameworks, Southeast Asian communities create new transcultural forms of spirit encounter through their performances. In the process of incorporating indigenous traditions with major religious orthodoxies including Hinduism, Taoism, Buddhism, and Islam, ritual, musical and performative aesthetics continue to evolve, adapting to new challenges and surpassing cultural tensions. In the constant process of re-evaluating their artistic and ritual strategies, performers and practitioners engage in hybridization, borrowing sounds, movements and aesthetics from different ritual and musical traditions. Spirits, ancestors, and otherworldly beings are also involved in these processes, and participate in the hybridization of music, dramatic performance, and ritual. In adapting to new social contexts and environments, music and dance embody an ongoing dialogue between tradition, modernity, and transcultural forms of religious hybridization.

Gene Lai. Taking cues from Taoist and Hindu Folk Deities: The Development of Singaporean and Malaysian Urumi Mēlam

The aesthetic of soundedness is an ensemble’s sonic essence or ontology that defines an ensemble’s identity but has not yet materialized. It is culturally, historically, and institutionally developed and claimed by the practitioners and members of the community. Based on musical aesthetics that appeal to local audiences, cultural contexts, and daily living patterns, practitioners must make do with available resources, adapt them to the aesthetic of soundedness, re-evaluate their strategies whenever they encounter challenges, and restart the entire process, building and rebuilding their ensemble progressively. This paper builds on the concept by featuring examples of supernatural beings’ participation in music hybridization. It explores how Taoist and folk Hindu deities have influenced the practitioners of urumi mēlam, a Tamil folk drumming ensemble developed in Singapore, to create songs that bridge Taoism and folk Hinduism. Singaporean

Tamil working-class youths developed the *uṟumi mēlam* based on Tamil *Nādu naiyāṇṭi mēlam*, a traditional Tamil folk music ensemble, and Malaysian *uṟumi mēlam*. They have continued some performance practices from the *naiyāṇṭi mēlam* and their Malaysian counterparts and borrowed sonic materials from them while making pragmatic changes to expand the types of events they perform. In Singapore, the tensions among reform-minded Hindu elites, folk Hindus, bureaucrats, and urban development projects have resulted in the shutdown of small Hindu shrines dedicated to Tamil folk deities. Devotees of such folk Hindu shrines have relocated the shrines to Taoist temples rather than the Sanskritized agamic Hindu temples because of ideological differences. Such a phenomenon has provided opportunities for *uṟumi mēlam* to perform for folk Hindu and Taoist deities. *Uṟumi mēlam* practitioners have occasionally taken cues and advice from Taoist and Hindu folk deities, such as Datuk Gong and Karuppasamy, through spiritual mediums on new ideas and sonic materials that they could include in their new songs.

Xiaorong Yuan. The Crown Prince, Teochew Opera and forming the Chinese-Thai Community: the study of Chinese-Thai Operatic Activities in Bangkok

Chinese groups have been migrating to Thailand since at least the 13th century, originating from multiple regions of China during different periods. Among the Chinese groups, the Teochew, from northern Guangdong province, have played a major role in Thai society and made up the largest portion to the population within the Chinese-Thai community. Teochew opera, a musical drama specifically associated with this community, developed a major following among both the Chinese community in Thailand and the local Thais during the 1920s and 1930s. These local Thais refer to this specific drama as *ngiew Teochew*. Although Chinese opera has long been considered a performing art, the *ngiew* opera culture in Thailand is mainly associated with Chinese religions such as Taoism and Mahayana Buddhism (which differs from local Thai Theravada Buddhism), as well as Confucius ritual tradition. Among all the *ngiew* opera troupes in Thailand, one of most unique rituals concerns the worship of the opera gods - three wooden idols called “*Taije*” (meaning “crown princes”). All the opera performances must start with the formatted operatic pieces, meant specifically to transport the crown princes to the temples. The ritual sending out of the opera gods exists among all the Teochew opera troupes in Thailand, Malaysia, and Singapore, though it is rarely found in its original regions in China. The ritual is also associated with the Chinese calendars, and it is sponsored by the Chinese-Thai community, which considers it the foundation of *ngiew* culture in Thailand. This paper, based on three years of fieldwork with opera troupes, analyzes the opera pieces which are associated with the worship of the crown prince idols. By illustrating the meanings of sounds, music and movements, the paper investigates how overseas Chinese communities in Thailand have built their spiritual world.

Luigi Monteanni. Coarse and noisy: genre formations, imagined genealogies and aesthetic commentary between *réak* and extreme metal in West Java

Ramé (noisy, interesting, tangled) and *kasar* (coarse), from the Indonesian *lingua franca*, *bahasa Indonesia*, are two aesthetic concepts defining certain performative and figurative art forms often belonging to the working classes and entailing subtexts and narratives related to class, tradition, cosmopolitanism and modernity. In Bandung (West Java) *ramé* and *kasar* are important features defining two apparently distant but actually interrelated music genres: *Réak*, the Sundanese

horse trance dance and extreme metal. On the one hand, réak is a subregional variant of the Indonesian “horse trance dances”: a group of performances known under various names according to the area they are practiced and widespread in different regional forms inside and outside Indonesia, where Javanese immigrants have settled. On the other, extreme metal is a group of transnational, subcultural music genres deriving from heavy metal which through the decades has become extremely relevant in Indonesia and West Java, where it voiced discontent and rebellion. Eventually, Réak, being both ramé and kasar and stemming from the same area as the Bandung underground metal scene, configures for metal musicians and fans as a possible regional, “traditional” counterpart to extreme metal, or as interviewees put it, “the original metal”. Due to perceived aesthetic affinity, metal fans have become an integral audience for réak, kickstarting a process of mutual influence on the genres’ imagery and sometimes even aural qualities. In this paper, drawing from ethnographic data I have collected on site and online, I will show how such regionally and nationally specific aesthetic features can function as bridges between seemingly unrelated genres, creating heterodox and complex hybridities. More generally the discussion will be useful in mapping processes of genre formations and genealogy in ways classic analysis of musical genre and conceptions of hybridity do not grasp.

II E02 COLLABORATION, COMMUNITY, AND WELLBEING IN MUSIC RESEARCH (CHAIR: SHUO YANG)

Huang Wan. A newly emerging ‘pitiful’ sound: Okinawan Ryukyu Karen in the views of Art Therapy and Well-being

Ryukyu Karen, a newly emerging thirteen-stringed musical instrument designed by Komesu Seiji in Okinawa, is a hybrid musical instrument of Japanese taishōgōto, Western guitar, and Okinawan sanshin. Karen, an hiragana words literally means pitiful and lovely, can be interchanged with Renge, means lotus blooming in swamps. It has thirteen strings, with one melodic and twelve harmonic strings (four groups), which makes it unique compared with other Okinawan traditional musical instruments. Its sound is perceived as soft, transparent, gentle, unreal, and exotic. According to Komesu Seiji, the sound, in accordance with the meaning of Renka, is metaphorized as joy and sorrow of life, in that having a healing power beyond entertainment.

Bases on fieldwork in reality and virtually since 2021, this paper stand in the field of ‘anthropology of the good’ (Joel Robbins 2013), aiming to discuss and give a critical thinking on this new musical instruments in the view of art therapy and ‘well-being’ (Mathews & Izquierdo 2009). This paper tries to explore why there is a need for refinement on musical instrument, for whom and to what extend this ‘pitiful’ sound has sonic and metaphoric power of healing? I argue that the dual functional layers of sound, twelve harmonic strings, plus a very long and big soundbox, contribute to creating a shared sonic ambient and acoustic space. Meanwhile, the repertoire composed of love and peace songs from Okinawa and Hawaii, the intimacy of group practice, the easy-to-perform, and the chance of public performance for age and gender minority groups to share social space, altogether contribute to creating a sense of human connectedness and social care.

Ming-Hui Ma. Forming a Collaborative Relationship between a Researcher and the Researched in Contemporary Taiwan: A Case Study from Beiguan

In contrast to the practice of one-way collecting and analysing of data from the field as found so far in the beiguan literature, this article presents a role-changing process used in the recording of beiguan opera with the Qinghexuan ensemble (慶和軒) in Taiwan, formed in order to generate bilateral benefits through a collaborative applied project. I discuss both the practical recording skills used in the field and the mixing down skills employed in the studio to demonstrate how the interactive process designed reflects the needs in the community and how the collaboration aspect interfaces with each step of the making and checking of the recording. Firstly, I examine the recording process in the field, including microphone placement and recording strategy. Secondly, I discuss how the utilisation of plug-ins (equaliser, compressor, panning, balance) in the mixing of tracks is similar to, and based off, that seen in popular music and the research collaborators' opinions, as shared in the fieldwork process. Also presented are details behind the loudness of suona and percussion instruments in this genre, for example the natural frequency arrangement on the spectrum. Thus, this discussion shows how an ethnomusicologist can be responsive to needs shared by the community by applying their professional training in relation to recording; it also reshapes the relationship between researcher and informant in an ethnographic setting, in comparison to previous beiguan research, by engaging the musicians as collaborative listeners in the curation of their own art form.

IIE03 MATERIALITIES OF MUSIC

Great Lekakul. Reconceptualisations of Phin Pia's Sound Identity in Contemporary Lanna Culture

This paper aims to investigate the phin pia's musical identity and its roles in modern Lanna culture. Phin pia, a chest-resonated plucked stick zither, is generally recognised as an ancient instrument representing the musical identity of northern Thailand. After Gerald P. Dyck, an American ethnomusicologist, carried out his research on phin pia music and published an academic article "The Vanishing Phia" in 1975, Thai musicians and music scholars have raised concern about the loss of phin pia music and its unique sonic identity of Lanna culture. This makes a new generation of musicians try to revitalise and learn how to play this musical instrument thoughtfully. The distinctive sound of phin pia is traditionally produced by plucking the 'pok' string with fingers to create an overtone with the movement of resonator musical techniques. It illustrates the beauty of sound and melody in relation to the way of people's folklife in northern Thailand. However, the styles and identity of phin pia performance has developed and are varied over the last decades according to the change of Lanna music society. Even though phin pia music is preserved, it still needs more research in identifying the changes of phin pia's musical roles in Lanna region. Based on my field research in the northern region of Thailand in 2021 in exploring musical identity of phin pia music in Chiang Mai, Lampoon, and Lampang provinces, I found that the sonic characteristics of phin pia music have been developed through musicians' musical aesthetics by creating their own musical expression and unique techniques. Moreover, phin pia has been raised as a representative of Lanna music to perform with others musical instruments, through music technology, in different occasions with the ideology of living phin pia. This illustrates the change of phin pia in modern Lanna culture.

Avril McLoughlin. Exploring the Nature of Music Theory in the Context of Irish Traditional Music

Music theory is a field of study often associated with classical music and one that few Irish traditional musicians talk about extensively in their day to day musical lives. Furthermore, many contend that few Irish traditional musicians engage with or even have any interest in this area. However, in spite of this, music theory is something, I and others (Keegan 2011) believe Irish traditional musicians engage with, albeit an engagement with a theory that is redefined and understood in terms of its own predominantly oral cultural context. Irish traditional practitioners, like many other musicians, ornament and vary their music, altering it in terms of phrasing and articulation, in addition to composing and arranging, often complex, tunes and sets of tunes, all while respecting the parameters of the tradition. I propose that the language and codes Irish traditional musicians employ and draw upon when engaging in these activities may be understood and defined in terms of a theory of music. Using an ethnographic approach, this paper will tease out the meanings and understandings of music theory for Irish traditional musicians. Here, interpretations and understandings of music theory will be discussed, in addition to the applicability and role music theory plays in the lives of practitioners of Irish traditional music. Additionally, this paper will consider the importance of investigating these oral models of music theory, particularly within curricular contexts, as well as exploring some avenues for realising how these oral models can be integrated into curricula. Lastly, this paper will propose ways in which these findings may be extrapolated for use in differing contexts, as well as the impact these results have for the field of ethnomusicology and music education.

María del Mar Ocaña Guzmán. How Does 'Heritage' Sound? Researching Sound-Archives Logics, Materialities, and Violence(s)

How does 'heritage' circulate through the body/bodies? How do we archive the notion of 'heritage'? And how is this notion incarnated or embodied through sound-archive practices? Even though this paper's reflections are based on wider on-going ethnographic research, I will specially focus on the case study of the sound archive which belongs to the academic/archival institution Ramón Menéndez Pidal Foundation. This sound archive located in Madrid (Spain) mainly houses recordings of Spanish ballads ('romances') which were collected in the three last decades of the 20th century as a continuation of the physical and symbolic legacy of Ramón Menéndez Pidal, who is stated to be the founder of both Spanish-ballads study and recollection as a legitimate field of study. The Spanish ballads will progressively reveal themselves as sacred objects which embody their creator's gaze while claiming their status as 'heritage'. I will investigate how the boundary subject-object (Haraway, 1983) is nowadays challenged, negotiated, and performed by these recording practices as well as by the expectations and discourses which emerge within the institution's everyday life around the Spanish-ballads recitation/singing and its archivization. 'Ethics', seen as a knot of complex geometries and as a social construct, will oblige ethnographic research to acquire a reflective dimension. Furthermore, I will explore how the logics of 'heritage' dialogues with the logics of 'violence' and 'religion', and how the singers' throats (and the recordings themselves) can (violently) become the tradition's mediums while 'tradition', once essentialised and identified with the national idea of 'pueblo' [people] (Moreda, 2019), vehicles the legitimization of despotic and restorative discourses. Thus, the sound archive seen as a 'deliberate project' (Appadurai, 2003) will be crucial to understand the ritualised practices which exorcise different materialities, practices and agents into relevant and transcendent actors in order to locally perform an ahistorical-universal notion of 'heritage'.

HE05 POLITICS AND THE NATION: NEGOTIATING COLLECTIVE IDENTITIES IN MUSIC AND DANCE (CHAIR: EYRAM FIAGBEDZI)

Roozbeh Nafisi. Iranian Traditional Music in Lives of Iranians Under the Rule of the Islamic Republic

This study explores the role of traditional Iranian music, as an integral part of Iranian culture going hand in hand with language (i.e. in Farsi language the same word is used for singing and reading), after it was banned by the Islamic Republic. The research questions are: 1) What ties the Iranian traditional music with lives of contemporary Iranians? 2) What is the role of Iranian traditional music in lives of Iranians since the 1979 revolution? Participatory field research served as the foundational method for this work. Twenty two research partners contributed intensive interviews and shared opinions on music samples. Literary research was applied too, clarifying historical and social backgrounds. Wherever relevant, reflections on my experiences, as an Iranian santur player, were also incorporated. My interest in Iranian traditional music, which I practiced since childhood in Iran, led me to conduct this research alongside my ongoing dissertation on santur. Under the Islamic Republic, Iranian traditional music became more visible, as most other music genres were banned. The regime perceived Iranian traditional music as unpopular, and allowed it to survive the ban if it adhered to censorship. In absence of most competitors, Iranian music took advantage of existing scenes. In this study, relevant sociopolitical situations are investigated under two headings: the regime's censorship of Iranian traditional music (from instructing people not to clap hands, to banning women's singing, to prohibiting 6/8 structures of the radif such as reng and chahar-mezrab), and the people's use of music to protest against the regime while seeking ways to continue their music practice (i.e. developing smaller instrument models to transport forbidden instruments less visibly). A key aspect of this study is addressing the discourse of conflict and peacemaking through music.

Guo Jingxuan. Conflict and Compromise: Music and Dance at Canton Fair in the Cultural Revolution

The Canton Fair was a product of China's need to conduct foreign trade with non-socialist countries in the era of the planned economy, and was a platform for cross-ideological economic interaction, reflecting the pragmatism of the Chinese. During the ideological reinforced Cultural Revolution, business negotiations suffered a great impact, music and dance were tools to export the mainstream ideology as well as lubricants to compensate and dissipate this ideology in foreign relations, and at the same time, as a non-politically sensitive public topic that could bring relations closer. In this special cultural field on the platform of economic interaction, the state power established the status of Canton Fair through policies, campaigns, actions, and scenes, and exerted influence on the operas' selection, repertoire adaptations, and actors' choices, to which localities, troupes, and actors responded in certain ways. Through literary research and in-depth individual interview, this paper focuses on the music and dance at Canton Fair under the ideological tensions of the Cultural Revolution, special attention is paid to the conflict and compromise between ideology and economic interests in the public space of music and dance performances that strive to dissipate ideological tensions, and in fact, conflicts and compromises can be seen within China, between China and the West, and within the West. Western businessmen had to conform to Chinese propaganda preferences and even exploit the Chinese desire to spread ideology, at a time when praise for the model play became a recognized trade skill. This paper will

also cover the period before and after the Cultural Revolution, which will contribute to a greater understanding of Chinese pragmatism under State Presence. In addition, this study also provides a perspective on the dominant narratives and individual agency in Chinese cultural field in the current epidemic.

Emmanuel Osei-Owusu. The Ghana National Symphony Orchestra and the Politics of Identity in Post-Nkrumah's Era

This study discusses the development of the Ghana National Symphony orchestra during the post-colonial period, and the identity politics that emerged after the Nkrumah-led government. The study specifically focusses on the challenges and the opposition the GNSO faced under the directorship of the Ghanaian art music composer, N.Z Nayo and other subsequent directors during the government of the Provisional National Defence Council (PNDC). The study explores the theory of identities as propounded by Hall (2005) to analyse the extent to which the GNSO contributes to the promotion of the Ghanaian cultural identity in post-colonial Ghana. The research is a case study which involved both primary and secondary sources of data collection. Among other things, the study found out that, although the GNSO since its establishment faced a strong opposition for its seeming Western outlook with regards to their instrumentation, costume, repertoire and performance practice, the orchestra also embarked on a gradual indigenization process with its fusion of both Ghanaian and Western elements which seemed to have been ignored by their critics especially during the PNDC era. The study however concludes that, the fusion of Ghanaian and Western elements in orchestral music by the GNSO especially in the area of instrumentation, repertoire, costume, among other things contributes to the development of Ghanaian art music in general, and also promotes the Ghanaian cultural identity through orchestral music.

Juliana Catinin. "New Packaging for Old Interests, the Hook of the Right Made the Left Become a Fish": Discussion on Neoliberalism, Ideology and Depoliticization in Ethnomusicology

These title quotes are from the song "Esquiva da Esgrima" by Brazilian rapper Criolo. I used it because besides portraying an increasingly common reality in the political field, it can fit the situation found in the discipline of ethnomusicology as well. This conclusion was reached because, at the 46th ICTM World Conference, I presented a panel together with colleagues, they were questioned for using the term "colonial," for the fact that using it too often can make it lose its meaning. However, if the material reality points out that there is still a remnant of coloniality in the relations between peoples, why should we not use the word anymore? A pertinent criticism would be that the exploitative relationship has been upgraded by "imperialism," but not using a word for fear of its use losing its value makes no sense. Should we abandon the study of the concrete to only source fashionable concepts? Why does this happen? Using trendy terms might make me earn more funding under neoliberalism, but it might make me get the analysis wrong. Frequently we have an idealistic view of society, not understanding the relations which determine reality and how it reproduces itself. We must start from reality as it is, not from reality as we would like it to be. In this sense, this presentation aims to discuss our practice as ethnomusicologists, questioning why we mold ourselves to adapt to academic "trends" that often do not portray reality and even when it is portrayed cannot provide meaningful change about it. From ideological alienation to the logic of exacerbated productivity, how does the neoliberalism influ-

ence appear in our research? Therefore, dialoguing with ideas from social studies and ethnomusicology authors, topics "forgotten" by academia such as neoliberalism, imperialism, and ideology appear as central to explain these issues.

IIE06 MUSICAL ANALYSIS AND REPRESENTATION IN GENRES AND MEDIA (CHAIR: CRISTIANO TSOPE)

YiJing Fang. The study of Wind and Thunder of Wu Zhi Zhai Qin's Score

At present, the research on Guqin scores accounts for a small proportion of musicology, and there is no unified paradigm. To supplement the theoretical achievements of Guqin and enrich the inherent theories of musicology, this study takes Tune of Wind and Thunder of Wu Zhi Zhai Qin's Score as the research object. A comparative study of three surviving scores of Tune of Wind and Thunder reveals that although the melodies differ greatly, the overall style of the scores is consistent due to the retention of the parent score's application of the rhythmic cadences and sidenotes. It shows that fingering modifications have three roles in the transmission and development of the various scores: to change the pitch, to expand or delete melody, and to shape or transform the style, which also reflects the decisive role of fingering thinking in the Guqin. In addition, from the perspective of "music structural force", this study concludes that the Tune of Wind and Thunder diverges significantly from the previous scores due to the widespread use of the powerful and colourful double tones attached to the monophonic music, and the integration of the fingering characteristics of the Guangling school of Guqin. However, it retains the motive and tone clusters of the original version and expands horizontally in a coherent manner throughout the piece, ensuring the consistency of the musical image as a whole. In terms of research methodology, this research uses the combination of philology, melody and spectrum character analysis, in the perspective of "physical practice", to investigate the Tune of Wind and Thunder, strive to eliminate the subjective factors of the musicians to the greatest extent, summarize the methods and significance of the analysis of score character, and explore new paths in the distillation of the Qin Studies theories and music analysis from practice.

Eshantha Joseph Peiris. Decolonizing Understandings of Rhythm

Is decolonization, which we often think of theoretically, practically, or pedagogically, also relevant to our analysis of musical details? I begin this paper by examining historical conceptualizations of rhythm in South Asia from a postcolonial perspective, complicating notions about the types of knowledge that can be considered vernacular, emic, or indigenous—as opposed to colonial. I do this by analyzing how musicians and music theorists in South Asia deliberately or unwittingly drew on foreign ideas about musical meter when codifying traditional South Asian rhythm patterns for mass education in the twentieth century. I also uncover how traditional practitioners conceived of these patterns prior to codification. This emphasis on the many layers of thought and agency that have contributed to contemporary understandings of South Asian rhythm serves to problematize essentialist ideas of “insider” and “outsider” points of view.

I go on to argue that many of today's decolonial initiatives happening around the world can benefit from studying the histories of anti-colonial cultural nationalism in South Asia, to avoid reproducing some of the negative social consequences that have resulted from these movements. For example, the reclaiming of indigenous knowledges in South Asia has often been appropriated by ethnonationalist political agendas, in the process silencing claims to social equity and cultural

ownership by ethnic minorities and culture bearers of lower social status. In this context, I suggest that our present-day efforts to decenter colonial knowledge should strive to avoid reifying alternative views that can give rise to newer forms of discrimination, and should continue to re-evaluate whose ends are served by scholarly initiatives to decolonize hearts and minds. Such a reflexive approach can also serve our scholarly analyses of musical syntax, by drawing attention to how traditional musicians' idiosyncratic ways of labeling rhythm structures can usefully describe as well as generate musical forms.

Scott Currie. "That Bassline Is Nyabinghi!": Resonances of African Diasporic Roots Drumming in Jamaican Reggae Riddims

In describing the classic bassline he conceived for the Abyssinians' Rasta anthem "Satta Massagana," Leroy Sibbles points directly toward the influential role of such Afro-Jamaican roots drumming traditions as nyabinghi in shaping the rhythmic structure of reggae, which Kenneth Bilby has identified and examined from the perspective of roots-oriented percussionists. In this paper, I explore the broader implications of this phenomenon in relation to the revolutionary re-Africanization and re-indigenization of electric bass conception in the seminal rocksteady and early reggae of the mid-late 1960s. As I illustrate, during this period of cultural transformation following independence from British colonial rule, Jamaican bassists abruptly abandoned the walking basslines imported from African American jazz and boogie-woogie, in favor of originally conceived paradigms, whose unprecedented rhythmic innovations have provided the foundational riddims supporting international reggae's pan-Africanist dancehall activism in the postcolonial era. Drawing upon artist interviews, ethnographic field research, and musicological analysis, I explore the resonances of nyabinghi and other African diasporic forms of roots drumming in the development of innovative stylistic conceptions that effectively transformed the role of the bass, from supporting player in the background to one of the most prominent voices in the foreground of the sound-system mix. The distinctive creative contributions of bassists who recorded for the renowned Studio One label – including Brian Atkinson and Boris Gardiner as well as Sibbles – will receive particular attention, in view of the continuing impact of their trend-setting basslines, as remixed, recut, and resampled over the past half-century of dancehall reggae history.

IIIE07 * ARTS MANAGEMENT, CULTURAL POLICY, & THE AFRICAN DIASPORA 2 (CHAIR: ANTONIO C. CUYLER)

During the Harlem Renaissance Alain Locke said, "It almost passes human understanding how a people can be so despised and yet artistically esteemed. So ostracized and yet culturally influential. So degraded and yet a dominant editorial force in American life." When he spoke those words, I wonder if he knew how accurately he described the lived experiences of people of African descent around the world? Although scholars have explored aspects of arts management & cultural policy throughout the African diaspora (Adedokun 2001, Ajala 2015, Alhassan 2005, Bauer 2015, Bell 2014, Beukelaer 2016, Boucher et al. 2018, Chandler 2013, Collins et al. 2016, Fryer 2016, Nair 2016, Nawa and Sirayi 2014, Nawa et al. 2014, Opondo 2000, Rijdsdijk 2016, Scholtz et al. 2018, Shyllon 2005, Shyllon 2004, Shyllon, 1996, Sirayi 2008, Snowball 2017, Steinberg 1995, Thurner 2013, Tully and Tuwei 2016, Uwah and Ebewo 2011, Zaug and Nishimura 2015), a damning myth persists that people of African descent do not know how or care about managing their culture. Indeed, Europeans have used this myth as a justification for kidnapping, pillaging, and profiting from the cultural products of people of African descent so much so that over 90-

95% of the material cultural legacy of sub Saharan Africa exists outside of the African continent (Sarr and Savoy 2018). As a result, my colleagues and I proposed and published an edited volume entitled, *Arts Management, Cultural Policy, & the African Diaspora*. This panel will present four chapters from the forthcoming volume, *Arts Management, Cultural Policy, & the African Diaspora*, that reflect the diversity of the authors' foci, localities, and perspectives across the African diaspora.

Karen Chandler. *Uniquely Gullah: Africanisms in Jazz*

In mid-19th century coastal South Carolina and Georgia, enslaved Africans sung, stomped, clapped, and danced an unparalleled West African sound in a strange land. This unique Gullah-Geechee sound with its unmistakable patois and syncopated rhythm that forms the roots of jazz, is an African-based aesthetic that is largely unexamined and undefined in jazz scholarship. In this chapter, I argue that this distinct regional sound not only expands the notion of jazz as a complex musical, social construct, and practice, but also positions it as a historically novel and living artifact of U. S. cultural heritage. This chapter addressed two questions. First, how have corporations, governments, individuals, or institutions prohibited and/or promoted the cultural practices and values of people of African descent? In response to this question, the chapter presents the historic Jenkins Orphanage Bands, present-day Ranky Tanky, and individual musicians who have promoted the cultural practices (syncopated rhythms) of Gullah people in praise houses, on street corners, jazz bandstands, and in recordings from the mid-19th century through today. Second, what cultural contributions to humanity have people of African descent made that UNESCO should designate as intangible cultural heritage of humanity? In response to this question, the chapter presents Gullah rhythm, a derivative of West African language and poly-rhythms, as a unique tangible and intangible cultural artifact created by people (and musicians) of African descent that UNESCO should consider a contribution to U. S. cultural heritage.

Eyram E. K. Fiagbedzi and Richardson Commey Fio. *Ghana's Cultural Policy and (Dis)Empowerment: A Three-Decade's Reflections on the Centres for National Culture (CNC)*

The PNDC law 238 (1990) established the Centres for National Culture to manage the cultural life of Ghanaians. Their mandate includes enhancing the status of artists and cultural bearers as well as promoting the economic viability of cultural products in the country. Using qualitative research, this chapter discusses the 30-year stride in the implementation of the cultural policy by state-owned agencies and their impact on the people of Ghana. The chapter, therefore, addresses the questions, how have cultural policies (dis)empowered Ghanaians? In addition, how have the government and cultural institutions promoted and/or prohibited some cultural practices of Ghanaians?

Suzanne Alleyne. *Examining the Black British Arts Management Experience Through the Lens of Power*

This chapter interrogates the current status of representation in British arts management practice as it relates to the Black British experience. More specifically, this chapter explores the question, "what strategies might effectively increase the representation of people of African descent within the global arts management workforce?" Central to this chapter is the question: is power an effective lens for considering Black leadership in publicly funded arts? By considering this question, I aim to offer solutions relative to Black people's representation in arts management. In

proposing a new theory, the Neurology of Power, this chapter argues that neurological understandings of power can point to innate behaviours that in turn explain the difficulties in sharing, gaining, and using power in an inherently biased system.

Pawlet Brookes. Black British Cultural Practice in an Era of Change

Before one can even begin to unpack arts management, cultural policy, and practice as it pertains to Black people in the UK today, one must reflect on the historical context of change. One where cultural policy through programs, funding streams, and position papers have shaped the arts and cultural landscape and the position of Black people within it. The aims of this chapter are to highlight the impact of the seminal report *The Arts Britain Ignores* by Kahn (1976) as context for subsequent policies and the impact of these policies on Black-led arts in the UK and ask what has changed since the publication of *The Arts Britain Ignores*? In answering this question, I will discuss the identity politics that interplayed with policy making through anecdote and case studies of companies such as Phoenix Dance Theatre. My hope is that this chapter will provide insight into the impact that cultural policy has had on Black-led arts in the UK. From here, this chapter will explore the steps that the UK creative and cultural industry could take to transform the current structures to fully respond to Black-led aesthetics and arts practice.

IIE08 GLOBAL COMMUNITIES: IDENTITY, EDUCATION, AND SUSTAINABILITY (CHAIR: FELIX MORGENSTERN)

Ya-Chen Lee. Identity Empowerment of Shen Ai Indigenous Children-Aetós Studio: Community Music Initiative, Social Media Strategy in Taiwan

Based on my ethnographic example of Shen Ai (God Love) Indigenous Children-Aetós Studio in Taipei, this paper offers insights into music initiative, social media strategy and identity empowerment through a marginalized indigenous community during the COVID-19 pandemic. This paper explores what factors, and how these urban indigenous youth, from being invisible in predominantly Han-Taiwanese society, are with its newfound recognition. In celebration of Taiwan's 110th National Day on October 10th 2021, indigenous youth of Aetós Studio performed anti-pandemic song "Hand in Hand" in native languages at the Presidential Office. This song was initially written in mandarin, sung by mainstream musicians, to show the solidarity during the SARS outbreak in 2003. Afterwards, the members of Aetós Studio were inspired and reconstructed "Hand in Hand" in indigenous languages in the 2021 soft lockdown period; their virtual performance received an overwhelming response on social media. Aetós Studio was established and supported by Shen Ai Taipei church from Assemblies of God in 2016. Yoko Maruyama and Hetai Machi, both pastors strive to serve urban minority communities and provide underprivileged indigenous youth with the stated intention of encouraging empowerment, identity construction and community development through musical performance. By examining native voices involved in transmitting and re-interpreting "Hand in Hand", this paper explains how this anti-pandemic song served as a distinctly musical expression of indigenous identities and how these amateur musicians of Shen Ai Indigenous Children-Aetós Studio empower their cultures and communities through performativity, and sheds light on the discussion of community-based music initiative and social media strategy in Contemporary Taiwan.

Xin Lu, Fenjiao Zhang. Using the TPACK Model to Explore the Challenges and Countermeasures of Online Music Education During COVID-19

The pandemic has become a catalyst for the transformation of art education programs in China and around the world. As the pandemic continues, stakeholders in private institutions' arts education programs in China seek to explore the challenges and countermeasures faced in the online teaching and learning process to ensure the sustainability and future scalability of the teaching and learning approach. This study uses the TPACK model consisting of Content Knowledge (CK), Pedagogical Knowledge (PK), and Technological Knowledge (TK) to explore the challenges and suggestions for improvement in online music education for primary and secondary school students in a private music education institution in Shanxi, China. A total of six participants from private music education institutions participated in this study. Data were collected entirely using online methods, with online teaching observations, online semi-structured interviews, and online unstructured interviews conducted through Tencent conferencing software. The data were then analyzed thematically until saturation was reached. The study revealed that private online programs face challenges in terms of hardware deficiencies, lack of online skills, low student attention span, and presentation difficulties, but also found that video recording, post-class communication, and parental assistance can solve some of the challenges in teaching and learning. The findings of this study suggest that music educators and policymakers in China need to promote the learning of instructional technology content and the practice of digital technologies for teaching and learning. At the same time, online teaching needs to be supported by a wider range of software technologies as well as national infrastructure. The results of the study can inform the broader context of online music instruction in other regions.

Chara Charalambous. Limassol Carnival Serenades: An Applied Ethnomusicological Approach to Sustaining Sound Communities

The Limassol Carnival has been listed by Cyprus' National Commission for UNESCO as Intangible Cultural Heritage since 2015. It is the only known carnival that includes Serenades, which are sung by male choirs, within its celebrations. Originating in the Ionian islands, a serenade is a harmonised love poem, traditionally sung by men to women in a waltz rhythm. Furthermore, its instrumentation includes accordions, guitars and mandolins. As a music genre itself, a serenade also has Italian influences. Despite its origins as a love song, the Limassol Carnival Serenades serve different purposes and meanings. Primarily, the Limassol Carnival Serenades glorify the city's carnival, indulgence and dancing through their melodies and lyrics. Unfortunately, the practice is nearly extinct.

This paper demonstrates the significance of the tradition for Limassol and the island itself and the importance of safeguarding Intangible Cultural Heritage. Through my MA thesis titled "Limassol Carnival Serenades: A Non-traditional Tradition" in 2017, I have conducted extensive interviews with important figures in the serenading tradition to examine the position of the Limassol Carnival Serenades. Moreover, I investigate how the tradition could be identified within the traditional music spectrum of the country in relation to other musical traditional practices that are present. Finally, through fieldwork and archival research in identity, nostalgia and safeguarding, I aim to call attention to the cultural importance of the Limassol Carnival Serenades. In this paper, and based on this research, I discuss the most appropriate methods and approaches for sustaining, evolving and safeguarding the tradition locally and abroad.

HE09 REPRESENTATION AND IDENTITY: CULTURAL INTERSECTIONS IN LOCAL MUSIC PRACTICES (CHAIR: JOSHUA AMUAH)

Dave Wilson. Representing African Music at the Site of a European Jazz Festival

Although jazz has been a global music for more than a century, jazz historiographies often continue to represent Africa as only a source of jazz, relegating African music to the past. In addition to ignoring the thriving jazz practices of Africa today, these historiographies uphold primitivist views of African music in settings such as written histories of jazz, jazz journalism, and the narratives of public events like festivals and museum exhibitions. In this paper, I examine one such example of representing Africa in the context of a public event, the 2018 Skopje Jazz Festival (SJF). An annual festival in the capital city of North Macedonia, SJF typically showcases the biggest international names in jazz. Its 2018 iteration featured, in parallel with the festival's performances, an exhibit of African art on loan from the Museum of African Art in Belgrade. Based on my long-term ethnographic research in North Macedonia, I analyze the exhibit and its narratives about the relationship of Africa to jazz not only as primitivist, but also as reflective of typical colonial museum mechanisms of asserting control and authority through knowledge. Though North Macedonia, as a Yugoslav successor state, has roots in the anti-colonial ethos of the non-aligned movement, this representation of African music aligns with European colonialist legacies, in parallel with current shifts towards Europeanization in North Macedonia, including ongoing EU accession processes. Through my analysis, and by understanding SJF as economically nestled within a European network of festivals, I demonstrate how regional geopolitical notions of the embeddedness of jazz, race, and class-based identities are intertwined with cultural politics and hierarchies of musical aesthetics. For the cosmopolitan middle class of North Macedonia, the representational politics at the site of the festival reveal—and cultivate—a decidedly European gaze on African music and its relationship to jazz.

Eric A. Galm. Transatlantic Intersections of Faith, Place, and Space in the Brazilian Congado Mineiro

Music plays an active role in connecting the history, culture, and spirituality of Africans in the Americas. For hundreds of years, the Congado (an Afro-Brazilian religious drumming and singing procession, coronation ceremony, and Catholic Mass) has been present throughout Brazil and continues to be a vibrant manifestation today. I consider how the Congado Mineiro (from Minas Gerais) intertwines African-descended beliefs with Catholicism to preserve and remember lived and imagined reflections of the past, while projecting a brighter future. In addition to focusing on this musical tradition within a historical perspective, I examine how it is interpreted by multi-generational neighborhood groups as well as more recent youth social service projects within a single Brazilian city. Both distinct perspectives share a protective space and sense of community emerging directly from the music, whether in a church, on the street, or at a formal performance venue.

The Associação das Guardas do Congado (Association of the Congado Guards), from the city of Itabira, Minas Gerais, consists of approximately 300 individuals who comprise 11 neighborhood groups. I contrast this with the Meninos de Minas (Youth from Minas) from the same city, which has adapted these drumming rhythms for use in regional popular music arrangements but has not adhered to the religious or cultural aspects of the greater tradition.

Intersections between geographical boundaries (Portugal, Africa, Brazil, and the United States) and religious belief systems were highlighted at a Missa Conga (Congado Mass) held at Trinity College in Hartford, Connecticut in April 2018. This event was officiated by a Catholic priest originally from Angola, bringing another level of discussion and interpretation of this unique intersection of Portuguese, African, and Catholic Diasporas. This presentation includes musical, rhythmic, and video examples as well as a discussion of equity and access to religious institutions by practitioners from marginalized and disenfranchised communities.

Babak Nikzat. "Only We Can Play Dammām With the Right Mood!" the Role of People of African Heritage in Religious Ceremonies in Southern Iran

Playing *senj o dammām* (cymbal and cylindrical double-headed laced drum) is one of the most significant parts of Shiite mourning ceremonies like *āšurā* or *arba'in* in city of Bushehr in southern Iran. Only very skillful drum players are allowed to play the solo part (*eškun*), which fulfills a very special function within the community. Most of the *eškun* players—particularly in the past—are drummers of African heritage residing in specific neighborhoods in the old part of the city. Although belonging to this minority affects the social status of this group negatively, as *eškun* players the way they comport themselves is essential to the requisite ambience of respect during mourning (*azādāri*) periods. In this ethnomusicological study, which is based on data gathered in my field research conducted in city of Bushehr, I investigate the ceremony of *senj o dammām* as a cultural practice. Combining ethnographic fieldwork and musical analysis, I demonstrate how sonic aspects of music can influence social behavior and hierarchical structures. Firstly, I demonstrate the significant musical features and rules of this musical tradition, especially the rhythmic patterns of three main drumming parts: *pāyeh*, *ghember*, and *eškun*. The audio analysis software Praat is used in order to visualize the rhythmic structures. Using culturally informed musical analysis, I demonstrate the musical perceptions and aesthetics of *senj o dammām* from a local perspective. Finally, I discuss how mastering specific musical capabilities affects the social status of the practitioners – in this case people of African heritage in the city of Bushehr.

Yao Cui. Negotiating Musical and Cultural Spaces within the Chinese Diaspora: The Toronto Chinese Orchestra as Case Study

Canadian cities with large Chinese diasporic populations such as Toronto, Vancouver, Ottawa and Montreal are home to numerous Chinese music ensembles/orchestras. Chinese diasporas in these metropolitan areas have carried their musical traditions with them and now share these traditions with broader multicultural audiences. Although Chinese diasporic musical practices in Canada have received some ethnomusicological attention (e.g., Chow-Morris 2009; McGuire 2015; Chan 2015), there are fewer studies concerned with how Chinese-Canadian diasporic musicians negotiate both the internal musical and cultural spaces within their orchestras, and the external musical and cultural spaces in the diverse communities in which they perform. To investigate how members of the Toronto Chinese Orchestra (TCO) understand their role(s) within Toronto's multicultural arts scene, I will be using two theoretical frameworks suitable to discussions of diaspora: hybridity (e.g., Appert 2016; Draisey-Collishaw 2012; Taylor 2007; Weiss 2014); and transnationalism (e.g., Rao 2016; Tan and Rao 2016; Zheng 2010). I am interested in how these roles are expressed through choices of musical notation, repertoire, and performance. Drawing on both interviews with TCO members and auto-ethnographic research based on my experiences as

a performer in the Toronto Chinese Orchestra, the project I am here presenting aims to capture the complexity of musical and cultural negotiations in the Chinese diaspora orchestra in Toronto.

III E10 FILM SCREENING

Tiziana Palandrani. Bordar la luz (Embroiding the light)

The present documentary is the result of my field research conducted in Loja (Granada) in 2017, concerning the paraliturgical ritual of the Incensarios, emblematic figures of the Holy Week who incense and sing a type of saeta, locally called sátira.

The saeta is a song addressed to the sacred images; the Loja variant is a unicum, since it is introduced and concluded by choreutic movements, whose functions include spreading the incense and the coordinated and precise use of tools for spreading incense; the censer and the incense burner shuttle.

Therefore the coordination among the members of the group is fundamental to make these instruments resonate in unison.

The incense is a fundamental element in emotionally and physically delimiting the place of the ritual.

During the ethnographic observation, the contest and the material culture have been taken into account since, behind the creation of a morrión – the Incensarios 'headgear - lies a crucial sartorial work, and same importance is given to the dressing ceremony.

It takes months of painstaking work to make the headgear; each member of the group feels their headgear as unique and personal.

Since 1765, at least the date of the first document in which they are mentioned, the Incensarios pursue every year their work with devotion, supported by the women of the family.

Many hypotheses lie behind the origin of the Incensarios 'ceremony; the similarity with certain rituals of the ancient world would suggest an equally ancient origin, however it still remains mysterious.

IIIA01 SUB-SAHARAN AFRICAN MUSIC IN FOREIGN TRAVELLERS 'ACCOUNTS: CULTURAL ENCOUNTERS, EPISTEMOLOGICAL PROBLEMS, METHODOLOGICAL CHALLENGES (PART 1)

[This panel is the first of two panels. The other one has been submitted by Janie Cole]

Early modern foreign travelers 'accounts on sub-Saharan Africa offer a rich, if problematic, ethnographic source about musical practices, musical instruments, indigenous cultural norms and foreign encounters on the continent. Written mainly for a European public and encouraging the production of maps and geographic literature from the late 15th century, these narratives were translated into multiple languages, reprinted in large numbers and offered views of Africa often

tinged with prejudiced, fanciful and imperialist commentary and therefore have been largely disregarded by scholars as constituting a negative colonial archive. Yet they contain a wealth of ethnographical and historical data about remote African sound worlds, organological features of indigenous instruments and sound objects, performance practices, and socio-cultural ceremonies and rituals associated with musical spectacle, which when read in conjunction with contemporary ethnographic work can offer new insights into 16th- and 17th-century sub Saharan African music. These two panels offer seven papers which center on foreign travelers' narratives from different regions, including West Africa (Gulf of Guinea, Ghana), West Central Africa (Kingdom of Kongo and Angola), the North-East African highlands (Ethiopia), and Southern Africa (South Africa), and their descriptions of indigenous musical practices, instruments and cultural contexts to focus on diverse epistemological problems and methodological challenges, including questions of authorship, the relationship between original texts and translations, musical iconography from original observer to engravings, the dialectic between texts and images, foreign encounters, difficulties in cultural translations, organological data, and textual descriptions. Reading against the grain and assessing their relevance for 21st-century ethnomusicologists, this work aims to enrich our understanding of sonic globalities and indigenous African musical cultures in the pre-colonial era and an entangled global early modern.

Gabriela Currie and Simon Mwaniki. Encountering Music in Africa: the Kingdom of Kongo in Early Modern European Writings

Early modern European publications are a source of a significant amount of information regarding musical practices from coastal West Africa, particularly from the Kingdom of Kongo. Exceptionally rich in this regard are the textual descriptions and visual representations of musical instruments and performative situations in Kongo published in seventeenth- and early eighteenth-centuries travel accounts. Moreover, little studied dictionaries and word-lists such as *Vocabularium Latinum, Hispanicum, e Congense* (Van Gheel 1652) afford access to a wealth of Bantu contemporaneous musical nomenclature. We contend that while such publications provide significant historical documentation for the musical reality Europeans encountered in Kongo—however imperfect and deeply Eurocentric it was presented—they also are important witnesses to the emerging ethnographic European ear, and the complex relationship between the musical cultures of Kongo and the contemporaneous European powers. More importantly, perhaps, they also highlight the difficulties of cultural translation these writers and their publishers/translators experienced in expressing the early European encounters with musical cultures well outside accustomed transcultural spheres of sonic and conceptual processing.

Susanne Fűrniß. Giovanni Antonio Cavazzi's 17th-Century Account of Angola: Musical Iconography as a Source for the History of Musical Instrument

This presentation is part of a collaborative project between ethnomusicologists and Western music iconographers on the subject of musical iconography in travellers' accounts of Africa. Research conducted with Florence Gétreau and Cristina Ghirardini (2022) revealed the influence of representations of African instruments in the *Istorica descrizione de' tre regni Congo, Matamba and Angola* by Giovanni Antonio Cavazzi on European music history works. My paper will examine the organological value of Federico Agnelli's engravings in Cavazzi's book printed in 1687 and the drawings in his Manuscript entitled *Missione evangelica al regno del Congo* (ca. 1671) which served as a source for him. Firstly, I will take into account the biography of work on the

author of the account, his personality and the conditions of observation in the context of a long missionary stay. Secondly, I will examine the operating chain of the production of an illustrated book in 17th century Europe in order to understand the genesis of the printed plates: from the person who saw an instrument in Africa to the engraver, passing through a possible intermediary drawer. The ethnomusicologist's eye can now detect the verisimilitude of an illustration or, on the contrary, a misunderstanding or an implausible composition of the printed musical scenes. Finally, following the approach of Ezio Bassani (1978, 1987), I will assess the relevance of Cavazzi's illustrations for 21st century ethnomusicologists. They illustrate instruments that have disappeared or been modified or are still maintained. Some of them represent challenges to modern organology, in particular a chordophone that questions the border between bows and harps.

Nine Agneray-Fofana. Giovanni Antonio Cavazzi's 17th-Century Account of Angola and Its Illustrations: Cross-References to Early Musical Practices

The *Istorica descrizione de' tre regni Congo, Matamba et Angola* by Giovanni Antonio Cavazzi describes the habits and customs of the societies in which this Capuchin missionary lived between 1654 and 1667. It also contains the history of the Catholic mission in this geographical area, as well as the history of Queen Njinga of the Congo. The illustrations feature musicians either in isolated plates or by showing their insertion in the social and religious contexts for which their participation was required, especially in contexts related to royalty. My paper will focus on the dialectic between text and images by relating the illustrations – those of the printed work and those of the preparatory manuscript – to the different parts of the narrative mentioning musical practices. I will take into account the reception of the initial text in Italian through its different versions and translations. On the one hand, I propose to make an inventory of the contexts of musical practice observed by Cavazzi (circumstances, participants, instruments) in order to obtain an idea of ancient musical practices in the geographical area of present-day North and Central Angola. On the other hand, I will question the striking contradiction between the finesse of the observation expressed in the illustrations and the very brief mentions of music in the text. The latter is imbued with a strong racism and contempt towards the cultural expressions of the African societies.

IIIA02 * ECOMUSICOLOGY AND PERFORMANCE 1 (CHAIR: MYFANY TURPIN)

Current ecomusicological research has opened new avenues for exploring human-nature relationships through sound (Allen 2019). For many Indigenous and other small-scale societies, performance traditions centered on music and dance carry forward long standing biocultural interconnections; and the environmental impact of these societies on the planet has been relatively small. In this panel we explore themes surrounding the close relationship between music/sound and the places in which they relate to or are made.

The panel includes presentations from across First Nations communities in Australia and Aotearoa (New Zealand). Each of the presentations addresses how performance spaces foster the interconnections between people and their natural environments through sounds and embodied participation. We illustrate how performance is key in maintaining these vital interlinks between people and their biocultural worlds; and address some of the ways in which the knowledge and belief-systems underpinning these performance traditions can redress environmental crises.

Allen, A. (2019). Ecomusicology. In J. Sturman (Ed.), *The SAGE international encyclopedia of music and culture* (Vol. 1, pp. 764-765). SAGE Publications, Inc., <https://dx.doi.org/10.4135/9781483317731.n233>

Clint Bracknell. Performing Noongar Song on Country

Environmental crisis is not just the fault of flawed science and economics, but also a disconnection between culture and nature, humans and landscapes. Although critically endangered and drastically under-resourced in regions such as the southwest of Western Australia, Indigenous language, song and dance can support human connection to the environment. The ARC funded project 'Restoring on Country Performance' seeks to sustain such traditions in Western Australia's southwest through creative innovation in an ecocentric Noongar tradition of practice, guided by Country itself. Given historical suppression of Noongar language and song, this process is also informed by archival resources, knowledgeable senior Noongar, and younger Noongar who will be responsible for continuing traditions into the future. Experiencing Country through visceral experience and embodied movement creates possibilities for increased connection between people and Country.

Sudipta Dowsett. Milpirri Eco-Somatics: Hip-Hop and Warlpiri Embodied Senses of Place

The hip-hop practice of breakdancing was popular amongst Lajamanu youth when, in 2005, Wanta Steve Jampijinpa Patrick initiated a collaboration with Tracks Inc, Darwin based community arts organisation, to develop and host a biennial, two-way, intercultural/intergenerational whole of community performance event, Milpirri Festival. Milpirri, a complex 'hyperreal' (Patrick and Biddle 2018) experimental ceremony (Biddle 2019), features short "samples" of Warlpiri traditional performances alongside youth hip-hop and contemporary interpretations of jukurrpa (dreaming stories). Milpirri, aimed at teaching Warlpiri youth to feel ngurra-kurlu '–at home', or in Patrick's full framework 'Land, Law, Language, Ceremony and Skin' (Patrick, Holmes and Box 2008), to feel and know Country through the body (Patrick and Biddle 2008). This paper discusses and analyses adapted yawulyu (women's ceremony) and purlapa (public ceremony) performances of ngapa (rain/water) jukurrpa alongside the youth song and dance of pilapakarnu (waterbirds) from the jardiwarnpa ceremony, to demonstrate the proprioceptive knowledge of birds-in-place-and-season imparted through Milpirri and the eco-somatic intersection of Warlpiri and Hip-hop frameworks. Hip-hop is now understood as a decolonial practice (Mays 2019) as it is increasingly utilised, globally, for revitalising language and culture but has yet to be properly understood through Indigenous frameworks. Milpirri advances the decolonial capacities for hip-hop to facilitate a move beyond representation of place/identity – a core ethic within hip-hop culture – to the embodiment of deeply enmeshed relationships with Country – sites, animals, plant species, dreaming tracks and their formative mythology. The deeper political capacities of hip-hop can be found in collective performance practices, such as the cypher (present in the pilapakarnu performance discussed), as immersive contexts for sensory attunements to place. This paper is based on long-term ethnographic fieldwork in hip-hop cultures (Dowsett) and in Lajamanu (Biddle), collaboration with Warlpiri and Milpirri conceptual frameworks (Patrick).

Georgia Curran. Warlpiri Women Ceremonies About Fire and Rain: Australian Aboriginal Songs as Repositories of Biocultural Knowledge

Warlpiri women sing lengthy songlines consisting of verses which contain intimate knowledge of the environment and the associated cultural practices that have sustained Aboriginal populations and the environment in the Tanami desert region of Australia over millennia. Indeed, for Aboriginal peoples across Central Australian communities, singing traditions are the primary means by which place-specific biocultural knowledge is passed on through generations, seasons and shifting social and ecological contexts. In this paper, I discuss two Warlpiri women's songs relating to the rain - the Ngapa yawulyu, and fire, the Warlukurlangu yawulyu. Both these Dreamings and songlines are owned by women of the same Nampijinpa/Nangala patricouple group and the knowledge and practices surrounding these songs details intimate interconnections between these two environmental phenomena, the social groups to which they are associated and illustrate the role of song as "...an uptapped library of biocultural memory" (Fernández-Llamazares and Lepofsky 2019). In this presentation, I argue that attention to the role of song in Warlpiri societies will assist with understanding important biocultural knowledge and may be able to contribute to the challenges surrounding contemporary climate crises.

IIIA03 * RACIALITY, GENDER AND MUSIC FLOWS IN THE CONTEXT OF COMMERCIAL RECORDINGS: THREE CASE STUDIES IN PORTUGUESE-SPEAKING COUNTRIES (CHAIR: ANA FLÁVIA MIGUEL)

The second half of the 20th century has seen an important paradigmatic shift in social sciences and humanities, a process that starts with the emergence of postcolonial theories in the 1980s and culminates at the beginning of the 21st century with the so-called "decolonial turn". The large body of post-colonial studies subsumes a range of distinctive aims and methods, that include the analysis of cultural Western influence and power in colonized countries, the analysis of oppression and violence applied to colonial contexts, the use of arts in the processes of cultural domination applied to the Third World, among many others. Throughout the 20th century, phonographic industries had a major key not only in constructing musical identities but also in producing racial, gender-oriented and exotic representations through music. This panel seeks to study the dynamics of phonographic industries in three Portuguese-speaking countries: Mozambique, Cape Verde and Brazil, focusing on racial, gender-oriented and decolonial issues. The first paper is dedicated to the early Mozambican phonographic recordings in the context of Radio Mozambique sound archives. It seeks to analyze the colonial processes that were responsible for the small representation of Mozambican artists and musical practices in 78 rpm shellac discs in the radio's archives. The second paper focuses on the role of Cape-Verdean singer Cesária Évora in constructing a national identity for the country and also as a symbol of black feminine representation. Finally, the third paper is focused on the incorporation of macumbas – Afro-Diasporic religious canticles – in the context of phonographic industries in Brazil during the 1930s and 1940s.

Cristiano Tsope. Colonial Ideologies, Policies and Absence of Local Musical Practices in Radio Mozambique 78 rpm Records

Rádio Moçambique (RM), founded in 1932 as the Grémio dos Radiófilos da Colónia de Moçambique (GRCM) by amateurs, is the largest and oldest radio station in the country. Its current name dates from October 2, 1975, after the independence of Mozambique and the nationalization of the radio stations. Its sound archive contains more than 100 thousand records, of which about 22 thousand corresponds to the collection of 78 rpm. From the latter, which circulated during the

first half of the 20th century, only 30 records include repertoire of music by the black natives, more than 2000 of Portuguese music and the remainder cover western art music and international popular music. This situation can be explained by the fact that radio listening in the context of “historical colonialism” (SANTOS, 2018) in Mozambique was conditioned and fostered according to the needs and ideological interests of those in power. For this reason, as Erlmann (2004) suggests, listening should be seen as culturally variable and subject to ideologies and power relations in a given place and time. Therefore, this presentation paper asks: “to what extent did colonial ideologies and policies contribute to the absence of local musical practices in the collection of records at 78rpm on Radio Mozambique?” Exploratory research revealed that the collection largely reflects the history and political decisions that guided not only the institution throughout its existence, but also the Portuguese colonial empire during the 20th century. My analysis is based on Miguel Garcia's perspective about sound archive. He defines it as “ideologically oriented knowledge”, clarifies that “in order to produce this sort of knowledge, musical expression must sometimes be mutilated, and singers, musicians and also analysts must be made invisible” (GARCIA, 2017, p.16).

Ana Flávia Miguel. Cesária Évora and the Overture of Routes for Other Cape-Verdean Women's Voices

From Europe - where multiple post-colonial migrant communities reside, including Cape Verdean communities - the music industry has helped to build an environment whose reception extends beyond the diasporic communities it hosts, and extends beyond the continent's borders. However, it is a symbolic export, since the country has a residual music industry and most of its musicians in the popular music scene live outside the country and mainly in Europe, where they record, produce and disseminate their music. If until the 1990s the voices of Cape Verde were fundamentally represented by male singers, it was after the work of Cesária Évora (1941-2011) that a new scenario was opened for women, marked by the legacy of the “diva dos pés descalços” (barefoot diva). I refer to singers such as Carmen Souza, Lura, Mayra Andrade, Nancy Vieira or Sara Tavares, women of Cape Verdean origin whose artistic activity developed essentially from the diaspora in Europe. In this paper, I will analyze the phonographic production and the discourses about Cesária Évora to discuss 1) her role in the inversion of a masculine tradition of Cape Verdean Popular Music and, 2) her legacy to the second generation of Cape Verdean singers.

Pedro de Moura Aragão. Macumbas and Batuques for Sale: Racialization and the Construction of Otherness in the Brazilian Phonographic Industries

According to the American historian Robin Blackburn, 12 million individuals from various African regions were enslaved between 1500 and 1870. Brazil was one of the major epicenters of this slave system and one of the last countries in the world to abolish slavery in 1888. A few years later, in 1902, the first commercial recordings began in the country, with the installation of Casa Edison, the first national label to work in partnership with the incipient European phonographic industry, such as the Gramophone Company and the German group Lindstromm. From 1902 to 1964 around 64,000 phonograms were produced in Brazil: this large musical production was mainly focused on popular urban styles. Although a significant part of the disc sales was associated with Afro-Brazilian popular music, religious music from Afro-diasporic origins was usually

ignored, silenced, and repressed by Brazilian society, as well as the voices of their representatives. This paper seeks to analyze the complex process of incorporation of Afro-Brazilian religious musical practices in the context of the phonographic industry in the country. It is focused on the trajectory of Grupo Tupy, the first Brazilian musical group to record “batuques” and “macumbas” – musical practices associated with Afro-Brazilian religions, such as Candomblé and Umbanda – in 78 rpm shellac discs.

IIIA04 * BRINGING BACK THE SOUNDS OF HISTORICAL SIWA? CHALLENGES AND POTENTIALS OF MUSICAL REPATRIATION (CHAIR: MATTHIAS PASDZIERNY)

The complex issue of musical or sonic repatriation has been the subject of much recent debate in several fields. Starting as early as the 1950s, the “return of audio-visual archive materials to the communities from which they were initially recorded or collected” (Gunderson/Woods 2019) – to use a definition proposed in the Oxford Handbook of Musical Repatriation (DATE) – raises myriad ethical and epistemological issues. New technological possibilities such as digitization and online OpenAccess dissemination since the 2000s within this field offered many new possibilities and formats, but also brought new challenges. In the context of widespread discourse on decolonialization, the processes of archival repatriation needs to be carefully assessed, not least because the technologies in question are deeply embedded in global (i.e. Western) capital. This panel will discuss a repatriation project funded by the Arab German Young Academy of Sciences and Humanities of historical recordings of music and speech from the Siwa Oasis situated in Egypt's Western desert. Part of the collection of the Berlin Phonogramm Archive, these phonograph recordings were made in 1932/33 by the ethnomusicologist and composer Brigitte Schiffer, and were digitized in 2021/2022. The panel will discuss the challenges and potentials of such a repatriation project today. It is composed of a music historian who has investigated the collector's trajectory and the creation of the collection, an ethnomusicologist who will focus on repatriation as “reanimation and reciprocity” (Fox 2013), and a linguist as representative of the online platform which will host both the digitized historical recordings as well as new sonic and linguistic materials that will emerge during the repatriation process.

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Matthias Pasdzierny. Music East & West? The German-Jewish Ethnologist and Composer Brigitte Schiffer and her recordings of the Siwa people (1932/33)

Today, historical sound recordings by Western scholars are often described as problematic, as “sensitive collections” (Lange 2011), created under difficult conditions and by exploiting the colonial power and resource imbalances between the global North and South. To some extent, this also applies to the wax cylinders recorded by ethnomusicologist and composer Brigitte Schiffer in the Siwa oasis (Sahara) in 1932 and 1933. As a student of Moritz Erich von Hornbostel and Curt Sachs, Schiffer during this time worked on her dissertation “Die Musik in der Oase Siwa,” which

she published in 1935 (Ziegler 2017). At the same time, the story of her recordings and also her biography turns out to be much more complex than the schematic thinking of "privileged Western researchers" vs. "marginalized and exploited studied ethnic group" would suggest. As a German-Jew, Schiffer herself faced racist persecution from 1933 onward; in 1935, the year of her doctorate, she emigrated from Berlin to Egypt, where she played an important role in the cultural life for almost 30 years. Her main concern during these years, as she noted in several publications (including some in Arabic), was to initiate a mutual understanding between "music east and west" (Schiffer 1956) a cultural exchange at eye level. For the historical sound recordings from the oasis of Siwa, the panel contribution presents the entangled histories of collections, collectors, and "collected," and uses this example to discuss the extent to which these backgrounds play a role for the planned project of "musical repatriation" of these recordings.

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Salwa El-Shawan Castelo-Branco. Repatriating Brigitte Schiffer's Sound Recordings from Siwa

In 1932-1933, the German ethnomusicologist Brigitte Schiffer made recordings of music and speech in the Siwa Oasis situated in Egypt's Western desert, 741 kilometers south-west of Cairo. These recordings provided the sound documentation for her doctoral dissertation on the music of Siwa. Distant, isolated from urban centers, and characterized by a distinct language and culture, Siwa corresponded to the ideal field site for ethnomusicological and anthropological research at the time. Following the completion of her research, Schiffer never returned to Siwa, even though she lived in Egypt for the following three decades. Her recordings are archived in the Berlin Phonogrammarchiv. As far as is known, Schiffer's recordings are not known in Siwa. Taking into account recent approaches to musical repatriation in Ethnomusicology and other fields (e.g., Gunderson, Lancefield and Woods 2019), this paper discusses the planned community-based repatriation project of Schiffer's Siwa recordings by a team of researchers which will be completed next Spring. As the ethnomusicologist on the team, I will report on the collaborative approach to repatriation that will be developed. The team's collaborative approach will engage descendants of the musicians recorded, other cultural practitioners and community members in a shared reflection on the recordings, the "voices" they represent and how they compare to current musical practices. I will describe the development of the planned community-based collaborative research that emphasizes dialogue and reciprocity, addresses community interests and needs, seeks the local sustainability of the recorded collection, and safeguards the cultural rights of the community of origin.

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Mandana Seyfeddinipur. Repatriating Brigitte Schiffer's Siwa Recordings From a Linguistic Perspective

The Endangered Languages Archive (ELAR) is home to digital collections in over 500 endangered languages. Musical traditions, oral histories as well as everyday conversations documenting humanity's intangible cultural heritage. Preserving and making these invaluable collections discoverable and accessible especially to the source communities is one of the key goals of ELAR. Often communities have no knowledge about the whereabouts of recordings scholars made many years ago of their family members, their songs and histories. Legacy collections, analogue recordings recently digitised, are often only known to a small group of researchers in the global North.

At the same time, they are an important part of communities memories and histories. Such a legacy collection of music recordings from the Siwa Oasis by Brigitte Schiffer was recently deposited at ELAR. The collection will be now returned to the Siwa community in Egypt with a special focus on the linguistic components of the recordings and the question of whether Schiffer's recordings may contain components of the Siwi dialect that have since now been lost.

IIIA05

Isabel Frey. The afterlife of Yiddish folksong and the materiality of the Yiddish voice

The past decade has been a Golden Age for the Yiddish folksong. With the online publication of the Ruth Rubin Legacy Archive of Yiddish Folksongs in 2018, the launch of the research website Inside the Yiddish Folksong in 2020, the anniversary of ten years of archival work by the Yiddish Song of the Week Blog in 2021, and the publication of the YIVO Yiddish Folksong Project in 2022, the amount of online resources and field recordings of Yiddish folksongs has virtually exploded. These recorded voices from the “old world” of Eastern European Jewish culture and particular the unaccompanied singing style receive growing interest among contemporary musicians in the transnational Yiddish music scene, leading to new vocal formations and musical forms as a kind of “afterlife” of Yiddish folksong. This complex cultural phenomenon raises fascinating questions on the voice, the body and materiality: how is the materiality of the voice constituted in contemporary configurations of learning to sing in a traditional Yiddish style? In this paper, I attempt to answer this question through ethnographic research on contemporary Yiddish folksong transmission and interviews with singers. Building on theory from voice studies and the “material turn”, I argue that materiality is never “simply there”, but rather enacted through socio-material practices. In relation to my ethnographic material I focus on two sets of practices that enact the Yiddish voice: listening and mimesis. Drawing on Nina Eidsheim's thorough theorization of the materiality of the voice and the “race of sound”, I argue that it is through these bodily practices that the “Yiddishness/Jewishness” of the voice is constituted and receives its affective power. Thereby I hope to contribute to further theorizations of voice, timbre and racialization in ethnomusicology as well as practice-based and ethnographic engagements of the materiality of music.

Nicola Renzi, Laura Chiara Amato. Gendered sounds and materiality in the Sicilian puppet theatre

The paper explores the sonic relationships between gender and materiality in the Opera dei pupi, the Sicilian puppet theatre. It focuses on puppets as performative sound sources whose bodies, clothes, armor, shields and weapons exhibit specific acoustic properties which contribute to the definition of specific roles, rhythms, as well as to a more general enrichment of puppeteers' storytelling. From chivalric narratives to hagiographies, bandits' tales, and contemporary episodes, the craft of male and female figures has been characterised by a peculiar attention to the employed materials and adornments, which in a staged framework inherit distinctive sound identities. The concept of 'sonic materiality' is applied to the intersectional study of gender and class representation in the Sicilian puppetry to detect feminine and masculine attributes within the soundscape of the Palermitan Opera dei Pupi, as well as the occurrences and functions of gendered sounds in past and present narratives. Surface recordings collected during various staged performances by means of piezoelectric sensors emphasised the predominant dichotomy between "silent" damsels, shepherds and marginal characters, and the loud, impetuous masculinity of paladins and Saracens. Soft cloth and wood sounds from the former are regularly overwhelmed by metal clangs and wooden stomps by the latter, which ultimately impose and dominate over the acoustic frame of the puppet's theatre. This generally reinforced sonic dualism is often challenged by liminal characters such as Carinda and Bradamante – among other female protagonists – that hold and exalt 'masculine' attributes both visually and acoustically. Through interviews with puppeteers and manufacturers, as well as dialogical acoustic analysis, the paper aims at contributing to the discussion on materiality as a crucial multi-sensorial element for the broadening of music and sound practices research. It also engages critical sound studies methods and sonotope theory in the onto-epistemological understanding of gender roles within oral and material storytelling.

Bo Yang. The Pūtōrino from New Zealand: Approaches to the Analysis and Meaning of an Instrumental Sound

As a branch of signal processing, music information retrieval (MIR) has become an increasingly important area of study, focused on the extracting and collecting of information from sound. With the rapid development of deep learning, machine learning, and artificial intelligence in recent years, MIR has also quickly employed these research methods. Intuitively, while it seems that this area of study should have a strong connection with ethnomusicology and broader music studies, there has so far been few case studies that combine such approaches. In this paper, I explore how researchers might successfully integrate frameworks from MIR and ethnomusicology in the examination of one musical instrument called pūtōrino. A cocoon-shaped wind instrument unique to New Zealand, the pūtōrino has held a prominent role in the revival of traditional Māori instruments. Deeply integrated within Māori oral history, the pūtōrino is a versatile instrument that features distinct techniques of playing and a complex timbre stemming from its distinct playing methods, often extended today by contemporary players. By employing the methods from MIR combined with ethnographic collaboration with Māori players, this paper presents ideas about the relationships between the instrument's sonic and cultural meaning. The meaning of the sound parameters learned from a MIR study demonstrate the broader value of communication between these two distinct areas of research. Through the study of the pūtōrino, I argue for further collaboration between ethnomusicology and science and technology studies for a deeper understanding of the meaning of sound in Indigenous musical performance.

IIIA06 * POPULAR MUSIC AND ACTIVISM IN CROSS-CULTURAL REVERBERATIONS: POSSIBILITIES AND LIMITATIONS ACROSS THE ASIA-PACIFIC (CHAIR: PEI-LING HUANG)

Struggles for social change and community survival through musicking can take many forms, including protest and resistance, participation for solidarity, and advocacy for particular groups or issues. Activism can be manifest, hidden, or reverberating in between: this panel brings together three case-studies of activism in the digital era, which are dispersed and leaderless, and brought into focus through, or obliquely to, cross-cultural encounters and collaborations. Inspired by the motto of activists in Hong Kong to “be like water,” our studies each explore a collision of socio-political events which sets into motion “waves” of actions and reactions, that reverberate the production and reception of popular music and online discourse. We investigate fruitful sites of encounter in which the meeting among people from disparate sociocultural backgrounds was enabled through musicking. When events collide, waves of discourse re-signify the musical activities to critique hegemony, form new collectives and change ways of thinking. Here, more than outright protest, the activism takes the forms of complaints, circuitous criticism, or contribution. The three papers in this panel unfold various scenarios of digital encounter. The first paper examines how Sino-Myanmar youths used Facebook to create their unique revolutionary soundscapes in hidden defiance of the 2021 Myanmar military coup. The second paper investigates intercultural collaborations by Taiwanese Indigenous musicians with those from abroad that form pathways of alliance and subtle resistance. The third paper explores online critiques and support activated by or against popular Pakistani music platforms after the 2022 megafloods. Together, we demonstrate that the analytical metaphor of “reverberating waves” for thinking about diffused forms of digital activism can assist in our studies from the Asia-Pacific, to observe the accelerated swell, backwash, and rebirth of social events as they collide and amplify actions for instigating change in the present age.

Tasaw Hsin-chun Lu. Facebook Revolutionary Soundscape: Song Remaking and Affective Attunement amongst the Sino-Myanmar “Generation Z”

On February 1, 2021, the Myanmar military unexpectedly launched a coup, a decade after the country embarked on the transition to democracy. Numerous citizens responded by actively participating in peaceful anti-military protests through organized campaigns nationwide including civil disobedience, while also taking part in demonstrations on the streets and banging pots at night. Nevertheless, the military junta soon cracked down on the protestors with bloody killings and indiscriminate harm, triggering global outrage. In the following months, Myanmar’s “Generation Z,” generally known as the generation born during the late 1990s through the 2010s, united across racial, ethnic, and religious groups inside and outside Myanmar through social media to instigate large-scale international opposition denouncing the military’s unlawful acts. Amongst them, the Sino-Myanmar “Generation Z” in Myanmar and Taiwan is no exception. This paper illustrates how a group of Sino-Myanmar youths used Facebook as a site for creating their unique revolutionary soundscapes as activism. By co-listening to, creatively remaking, and circulating the sounds from the past and the present, this type of digital musicking is a powerful catalyst for change. The particular affective attunement that musical sounds afford sets social engagement into action. What are the primary ways of music-remaking related to this particular

type of digital musicking in forging “we-mode emotion” (Wood & Kinnunen 2020)? What dominant narrative and collective emotion were fostered in the process? I argue that this private listening entails a dialectic process through which the revolutionary memories are recollected and the intensity of the revolutionary emotion is strengthened. These youths have also embraced “Generation Z” as a label to distinguish themselves from the older Sino-Myanmar generations who were criticized as passive and indifferent in both the anti-Chinese riots in the 1960s and the “8888” political movements in 1988.

Yuan-Yu Kuan. Riding Global Musical Waves: Indigenous Resistance Through Intercultural Musicking in Contemporary Taiwan

This paper explores the intersection of Indigeneity-centered ways of musicking (Perea 2021) and activism in intercultural settings in contemporary Taiwan. Specifically, I investigate individual experiences informed by emic conceptualizations of sounding and listening about relationships in such contexts as alliance building, popular music collaboration, and the world music industry. I examine two cases: 1) a Paiwan (one of Taiwan’s Austronesian Indigenous groups) musician, Dakanow, who collaborated with Ukrainian musician Mariana Savchenko and composed a song entitled “kiaung” (pray) to stand with Ukraine under the Russian invasion in 2022, and 2) a Puyuma (another Indigenous group) musician, Hao-en WU, who collaborated with a slack-key guitar and ‘ukulele musician, Daniel Ho, to produce an album named *Legends of Passage* that features hybridization of Taiwanese and Hawaiian musical elements in 2015. The latter has had implications for such institutions as the market-driven global music industry and government-led rhetoric of “Austronesian diplomacy”—rhetoric that emerged in the early 2000s that sees Indigenous Taiwanese as diplomats to their Austronesian “brothers and sisters.” I focus on the ways these intercultural sounds are heard, internalized, and reproduced by the two Indigenous musicians. I present their resistance as twofold: 1) musical solidarity as global and local praxes of civic engagement and 2) active listening as a form of anti-colonial intervention. I argue that musical collaboration constitutes not only a web of relationship and solidarity but also each musical encounter may produce the logic of its own force through Indigenous and individualized listening and sounding. In the two cases, Indigenous Taiwanese engage with their surroundings through intercultural musicking, riding a series of global waves while critiquing their colonial past, speaking against their subaltern present, and envisioning a self-defined futurity.

Pei-ling Huang. Ecological Perspectives on Popular Music Platforms and Online Activist Campaigns after the 2022 Pakistan Megafloods

Musicians often appear in the mass media after natural disasters to help fund-raise for relief operations. This paper takes online campaigns following the 2022 floods as a starting point to examine the ecology of fusion music platforms in Pakistan. Beginning in August 2022, melting glaciers and unseasonably heavy rains combined into unprecedented floods that displaced over 33 million people. While news of fundraising concerts started appearing in September, it was a viral tweet about a single flood-affected musician that flashed up in August as the first music-and-flood-related news. The tweet highlighted the plight of Balochi musician Wahab Ali Bugti, desolate despite having appeared on the preeminent popular fusion-music program *Coke Studio Pakistan*. Following online outrage and a surge of donations, even the army came to his aid. In contrast, Lahooti, another popular platform that features fusion music with local artists, took the approach of inviting musicians, including less famous ones also displaced by floods, to participate

in an October fundraiser concert. This paper investigates the waves of online reactions and outcomes surrounding flood relief in relation to ecologies of corporate sponsorship, music studios, and provincial musicians in Pakistan that created the conditions for online critique and support. I juxtapose different approaches to “ecology” in existing music scholarship, including the cultural sustainability approach of networked systems (Schipper and Grant 2016), the political ecology approach focusing on resource extraction (Dawe 2016; Bates 2020), and efforts to bring together studies of music and sound with that of the “natural environment” in the sciences (Titon 2013; Allen and Dawe 2016). In bridging these perspectives on “many ecologies” (Allen 2018), I attempt to sketch out the limits and opportunities of musical activism not just in times of disaster, but also in the burgeoning field of applied ecomusicology (Pedalty et. al. 2020).

IIIA07 * ETHNOMUSICOLOGICAL TURN IN HIGHER MUSIC EDUCATION CURRICULA IN BRAZIL AND MOZAMBIQUE: CHALLENGES AND DECOLONIAL PROPOSITIONS (CHAIR: LUIS RICARDO SILVA QUEIROZ)

Current research studies have shown how music education's institutionalization processes in many countries have been based on homogeneous traits of coloniality and exclusion (Moore, 2017; Queiroz, 2020; Shifres, 2017). Especially in South America and Africa, this feature has promoted a predominance of Western classical music and the exclusion of diversity of national and local music expressions from the formal music curricula. However, over the last three decades, ethnomusicological production and new educational perspectives have questioned this hegemony and proposed new pathways to the music curricula in higher music education. This panel is grounded on epistemological perspectives of coloniality and decoloniality and their impacts on music (Quijano 2010; Catherine 2005; Grosfoguel 2010; Maldonado-Torres 2010; Mignolo 2011). From this theoretical perspective, it aims to understand the current state of coloniality in higher music education curricula in universities of Brazil and Mozambique. Also, the three papers propose new perspectives for music curricula in these countries from music education initiatives grounded on ethnomusicological thoughts: applied ethnomusicology, community-based education, grassroots organizations, and other educational approaches that have emerged from contemporary decolonial music education outlooks. The panel presentations comprise different research methodologies, comprising documentary examination, ethnographic research, and case study. From the research results, the panelists will explore how critical and culturally relevant music teaching and learning can emerge from an ethnomusicological turn and how it might impact the present-day undergraduate music curricula in these countries. Beyond identifying coloniality traits that are still strong in this context, the panel brings up ideas, perspectives, and activities that might support the decolonial turns for music curricula in Brazil, Mozambique, and some other similar social e cultural realities.

Francisco de Assis Santana Mestrinel. Decolonizing Brazilian Popular Percussion

This paper is part of a more extensive study on Brazilian music percussion. It s based on studies and discussions on coloniality and decoloniality in higher music education in Brazil. More specifically, the work proposes a reflection on popular Brazilian percussion, a developing field in higher music education, seeking to understand it as a plural and diverse praxis. The study of Brazilian

percussive instruments and languages is generally conducted from a Eurocentric perspective subordinated to areas of knowledge transversal to music: sociology, anthropology, history, etc. Although it is concerned with musical practices where Brazilian popular percussion has a leading role, ethnomusicology does not go deep into aesthetic and structural issues in this field. In the area of performance, popular percussion tends to be studied and analyzed under parameters alien to its reality, framed in analytical and theoretical models that do not consider the plurality and specificities of the musical languages that constitute the field. From this perspective, this paper presents the results of a research project aimed at understanding how music percussion has been taught in Brazilian higher music education. The research encompassed qualitative methods that comprised documentary research and a case study. The paper shows that traits of coloniality are still strong in music perception teaching in Brazilian higher music education. However, from this result, this paper also presents a proposition to create decolonial approaches to Brazilian percussion from the research findings. It seeks an ontological look at its praxis in breaking paradigms that keep it in a subordinate and marginalized position in higher music education or stigmatized within World Music as something "exotic." We propose methodological paths and crossroads that consider the creativity and diversity inherent in the musical achievements of Brazilian percussion, creating bridges between popular and scientific knowledge.

Luis Ricardo Silva Queiroz. Dialogues and Interactions among Afro-Brazilian Culture and Music Higher Education in Brazil

Current researches have evidenced that music came to be institutionalized in Brazilian education owing to an intense process of colonization. These studies hail this as a reason why the music higher education is still based on strategies created to teach Western classical music of the past. On the other hand, mainly from the 1980s, Brazilian ethnomusicology has produced a large body of knowledge about Afro-Brazilian music in the country. Such production has evidenced the complexity of musical diversity that characterizes the Afro-Brazilian identity and how particular this music is. Considering this context, this presentation focuses on the results of a research project conducted on Brazilian higher education between 2018 and 2021. It investigated how Afro-Brazilian music has or has not dialogued and interacted with music teaching in higher education in the country. Based on a transdisciplinary theoretical approach and a broad documentary research, the study dealt with the essential concepts of understanding the current reality of music in higher education by considering the trajectory of coloniality, epistemicides, and exclusions that have characterized Afro-Brazilian culture. According to the findings, strong traits of coloniality still keep a wide domain of classical music at this educational level. Consequently, other sorts of music knowledge, like the Afro-Brazilian one, continue being excluded from formal education. However, the study also pointed toward the decolonial breaches and ruptures present both in the insertion of Afro-Brazilian musical knowledge and in the incorporation (even if incipient) of some strategies related to this music context in some current music curricula. From these findings, the paper reflects on strategies to conceive and create decolonial curricula in music, considering ethnomusicological thoughts and contemporary music production on Brazilian traditional and popular music.

Joaquim Borges A. Gove. An Ethnomusicological Look at the Student Representations in Higher Music Education Curriculum at Universidade Eduardo Mondlane

The coloniality in music education has historically promoting in many countries a hegemony of Western classical music as the only alternative to study music in higher education. This research examines how undergraduate music students at “Universidade Eduardo Mondlane “(UEM) in Mozambique perceive, identify, and respond to the prescribed curriculum. The paper examines the complexities of exposing students to a Western music education-based curriculum from an ethnomusicological standpoint. This type of curriculum is "ideally" justified by the need to provide the graduates with musical competencies that can allow them to understand and engage with musical knowledge from the "world," as stated in the curriculum. I assume that since students get their first contact with Western music at the university, the curriculum does not speak to them or their local cultural context. Therefore, since the curriculum is expected to reflect society's expectations regarding education, it seems that students are culturally unrepresented in the music curriculum of UEM. Moreover, evidence proves that students end up taking careers in popular music, which may imply that the curriculum is meaningless to them, nor does it fulfil the "ideal" objectives of providing them with musical competence. This study will add to the field of ethnomusicology by critically addressing curriculum development from the students' perception and attitude toward their study program. This analysis can contribute by extending ethnomusicology's relationship with music education. This research may also contribute to understanding the pitfalls related to the human subject in curriculum design and development in music studies. While many other ethnomusicological studies addressing music education have discussed music content, teaching models, and so forth as part of the curriculum, this study looks at the human (student, teacher, and other faculty staff) as a musical subject. This approach accentuates the decoloniality scope of today's ethnomusicology and music education.

IIIA08 THE SIGNIFICANCE OF PLACE IN MUSIC AND DANCE PRACTICES (CHAIR: EDUARDO REIS FALCAO)

José Alberto Daniel Chemane. Exploring ngalanga's recontextualization within contemporary music in Mozambique

Studies conducted on the musical traditions from southern Mozambique have gravitated towards the Chopi timbila music. This style's complex performance-composition conventions paired with its practitioners' virtuosity justifies its merited scholarly attention. I argue that, although less studied, the Chopi musical heritage comprises other complex and key styles such as ngalanga also central to this society and which have influenced contemporary genres. Located within dance-drumming traditions and framed within specific conceptual conventions, ngalanga's matrix has provided context for the multicultural dialogue and collaborative efforts amongst suburban artists to unfold in Mozambique as the style is recontextualized within modern styles. The music produced by bands like Timbila Muzimba is such an example. Founded in the vicinities of Maputo city, Timbila Muzimba has become an iconic repository of Chopi styles, particularly ngalanga, a sound source from which this band has pivoted guided syncretisms of indigenous styles with modern ones. Framed as a qualitative study and underpinned by theories around socio-musical practice, intercultural dialogue, recontextualization and guided syncretism, this paper will discuss how the Chopi ngalanga matrix has been a key factor behind the recontextualization of traditional styles and the creation of urbanized contemporary music in Mozambique particularly within those travelling dance-drumming ensembles like Timbila Muzimba. It will also explore in depth some examples where this genre has been a key medium of intercultural cultural dialogue

among both local and transnational artists brought together through musical collaborations. Data will draw from bibliographic and audiovisual sources. This study aims to contribute knowledge about Mozambique's contemporary music produced through the recontextualization of indigenous musical genres.

Mridupankhi Rajkumari. The Satra Arts of Assam: negotiating antiquity, authenticity and modernity

Srimanta Sankardeva, the late 15th century saint-scholar, polymath from Assam, India founded the monotheistic religion of Eka Sarana Naam Dharma or Neo Vaishnavism. To preach this religion to the masses which largely followed Animism, he built on the existing cultural elements and devised Ankiya Bhaona (theatrical performances), Borgeet (great songs of the divine), Sattriya dances etc. which are known as the Satra arts or Sattriya arts. The saint and his followers established residential monasteries, Satra(s) which continue to flourish, practice and sustain the arts as modes, ways of worshipping the divine Krishna.

The celibate monks residing inside the sacred space of the Satra devote their lives in practicing these ritual arts as prayer and manners of worship. However, with the changing time, the exclusive spaces of the Satra and its ritual arts have gradually become accessible to the outsiders. In 2000 the ritual Sattriya dances practiced by male monks moved to the proscenium stage; incorporated female dancers in it and became the eighth classical dance of India. After this historic event, many Satra arts started getting performed in decontextualized, desacralized settings of the proscenium stage. This change of performance spaces of the Satra arts have triggered many alterations and innovations ranging from the context of performance, its performers, costumes, themes, presentation styles, and many more, especially during the Covid 19 pandemic performers and patrons of the Satra arts have come up with numerous technically expert ideas to sustain these arts.

This paper will explore the synthesis emerging out of the intermixing of the sacred, traditional Satra arts along with the modern, technically strong performing arts of the secular proscenium space. And, how has the “product” of both these spaces evolved? How does one analyze these spaces, performances and performers, keeping the changes in mind?

Cara Stacey, Mark Aranha, Kristy Stone. Ife and Bilal: An intercultural, practice-based intervention

This article reflects on an artistic production created between 2017 and 2018 as part of a Mellon-funded, inter-institutional research project titled: ‘Re-centring AfroAsia: Musical and human migrations in the pre-colonial period 700-1500 AD’. The production, titled “Ife and Bilal: Songs on a Journey”, was an intercultural, interdisciplinary collaboration between artists from South Africa, India, and Turkey. It explored ancient oceanic connections through a live improvised creation using sound and visuals that echoed the past with the present. In the interconnected world of the Indian Ocean a thousand years ago, water was the conduit that carried people, ideas, and sounds between Africa and Asia. The story of Ife and Bilal revisits that world, where journeys were unpredictable and at the mercy of the forces of nature. Knowledge, collaboration and improvisation were key to survival, and our process embraced these three elements, moving away from the literal and towards themes from the littoral, using historically informed media in experimental ways to convey a narrative. Resisting nostalgic or stereotypical representations of a past, we

drew inspiration from 10th Century Arabic, African and other contemporaneous enquiries into astronomy, astrology, optics, geometry and alchemy. The performed visuals explored the material aspects of water, sound, metal and light. Here, science and art worked together with music to locate unseen currents of history and star maps of fate and fortune. In this article, we reflect on the experimental process of creating "Ife and Bilal" as artist-researchers, pushing at the boundaries of a broader decolonial epistemological endeavour.

IIIA09 NEW PERSPECTIVES ON MUSIC AND DANCE IN THE DIAS-PORA (CHAIR: JOHN COLLINS)

Allia Guillot. "Fusion" in Gnawa Music: A Study in Moroccan Diasporas

The study of fusion reveals many social and ethnographic facts about the evolution of Gnawa music but also about Moroccans and their place in Western countries. Indeed, it is a worldwide phenomenon that can be observed in all Moroccan diasporas and on which little research has been conducted.

The Gnawa tradition operates in two contexts and has always done so : the stage, where they earn money and disimulate their spiritual activities, and the ritual, where musicians work with the spirits to practice healing through adoricism. It is with the arrival of globalization in Morocco in the early 1960s that Gnawa music began to merge with other genres and gave birth to "Gnawa fusion". We will approach fusion as a parallel genre to traditional Gnawa music and not as an opposition.

The process of fusion has opened up Gnawa culture and music to the world, notably through the Gnawa Festival of Essaouira where international artists perform.

In this paper we will see to what extent the fusion, which claims to be free and without rules, is actually part of a continuity of the musical language established by its pioneers. Moreover we will see how an originally Moroccan music sees itself exposed to the remaining colonial dominations?

Marin Naruse¹ Patrick E. Savage². Japanese island music diaspora: An autoethnographic case study from an Amami Island 島唄 唄者 (shimauta singer) in Tokyo

"Shimauta" is the traditional music of the Amami Islands (Amami Oshima, Kikaijima, Tokunoshima, Okierabujima, Yoronjima) in Japan, and has been passed down from ancient times, overcoming the oppressive history of Ryukyuan rule in 1466, the Satsuma invasion in 1609, and the landing of U.S. forces in 1945. In Japanese standard language, "shima" in shimauta means "island", but in Amami it also means "community/village". Therefore, shimauta in the traditional sense is a "community song". However, shimauta is becoming more "islandized" due in part to increased media exposure after the registration of Amami as a UNESCO World Natural Heritage site in July 2021. The position of shimauta as an identity within Amami region is being clarified, but there seems to be little mention of shimauta in Amami community outside the island.

From a sociological perspective, this research focuses on the Amami community in Tokyo metropolitan which is mainly formed by domestic immigrants and second-generation Amami. As a member of the community and a utasha (shimauta singer) at the same time, I took field notes on

people's conversations and how they treat the utasha including myself at Amami izakaya (Japanese-style pubs), their main gathering place in Tokyo. For the Amami people in Tokyo, is shimauta a community song or an island song? Or is a new music based on shimauta being created that incorporates the characteristics of the Tokyo area? I plan to discuss how shimauta is perceived as the Amami people's identity in Tokyo while physically far away from the islands, how they inherit the music, and how its preservation in Tokyo affects their home islands.

Andrew Ssebulime. Trondheim: A Ugandan Dance Microcosm

Dance and diaspora have a common denominator which is the physical movement of the body in space and time but with different emotional expressions. While diasporas are situated in a host country, their connection to the homeland by physical travels, remittance, or phone calls demonstrates their inextricably continuous attachment to their homes just as movement is attached to dance. Within the continuity framework, my presentation will centre on ethnographic research on the impact of diaspora on dance heritage and transmission practices of Ugandans living in Trondheim, Norway. The methodologies applied necessitated the quest into their lived dance experiences mirrored through social activities to best understand the notions of continuity and transmission of their dance practices. Two main questions guided the research; (1), How/when do Ugandans perform and continue their dance heritage in Trondheim? And (2), What are the notions of dance heritage transmission in the diasporic context? The concepts of, Ubuntu, community of practice, and situated learning as transmission theories were evident throughout the research and contingent on the continuity of dance heritage. These concepts propose new learning models through social interactions rather than the more un-African formal cognitive learning processes.

IIIA10 INSTRUMENTS AND MATERIALS IN DIVERSE CONTEXTS (CHAIR: RAINER POLAK)

Anthony Dzisah. SURROGATE TECHNIQUES AND PERFORMANCE PRACTICE OF THE DONDO (HOUR-GLASS-DRUM) IN THE CONTEXT OF THE EVE PRESBYTERIAN CHURCH, GHANA

The paper seeks to explore the ethnicity of the Eve Presbyterian Church, Ghana, by interrogating the application of the dondo in that religious context. The assigned musical and non-musical roles of the instrument is symbolic of the cultural influences and 'unity' of the Eve speaking people, especially, during the post-colonial period. Although belonging to ethno-cultural and linguistic groups of northern Ghana such as the Gonja, and Mamprusi, the dondo has become emblematic of the Eve Church through its surrogate techniques and performance practices. Although, as court instrument for singing praises of chiefs, and dignitaries of specified jurisdictions, its appeal in the church defies the distinctive Eve dialectical boundaries to a more homogeneous one. Significantly, the church provides the space for the demonstration of a collective nationalistic sentiments during drum ensembles. The postcolonial wave of cultural awakening in Ghana, especially during the 1980s, permitted the use of various African traditional drums in the church. Why the dondo is assigned a 'dictatory' role in unison of the Eve church is a puzzle. The instrument finds expression at all organisational levels of the choral groups such as the Church Choir, Hadzihaga.

It has since become a major contributor to the sonic properties of the church and therewith serving as a point of departure from other missionary churches namely the Methodist Church Ghana and Ghana Presby. The study adopted qualitative methodology using descriptive and narrative approaches through the rubrics of interculturalism and hybridity. Library, archival search, audio-visuals, interviews, observation, and participant observation were also used at selected conferences, congregations, synods, and inaugural meetings. The paper argues that the *dondo* is a major contributor to the music of the Ewe Presbyterian Church and ensuring Ewe identity.

Andrew Snyder. Traditional Associativism as a Socio-Economic Foundation for the Untraditional Ventures of a Portuguese Brass Band

Farra Fanfarra is the most iconic Portuguese example of a globally linked movement of alternative brass bands that play eclectic repertoires and view themselves more as popular music party bands than as traditional, civic, or military bands. Yet Farra distinguishes itself by maintaining important assets, including full use of a large warehouse that is the base of its activities, including hosting international bands, running international cultural and musical exchanges, and renting out rehearsal space. The band has organized itself as a “cultural association,” a chartered organization with legal status that facilitates many of its activities. This traditional organizing model is also used by Portugal’s *bandas filármonicas* whose associations include physical headquarters for rehearsal space, organization, and socializing. The *filarmónicas*, however, are relatively aesthetically and socially conservative—Katherine Brucher has shown how their cultural work reaffirms a sense of local place and Portuguese national identity through traditional performances that are highly ritualized. Though Farra also organizes itself as an association, giving it the organizational capacity for many of its activities, its aesthetic, social and political goals are different. Like the *filarmónicas*, they are rooted in the physical place outside of Lisbon where they maintain their warehouse, but their varied repertoires, of which almost none are Portuguese, perform a sense of place that is cosmopolitan and mobile, and this mobility is also expressed in their frequent tours and exchanges around Europe. Through examining their participation in cultural exchanges and EU integration projects, this presentation shows how Farra engages with what Philip Bohlman calls “New Europeanness,” a post-EU expression of national identity in dynamic conversation with other EU nations. This talk explores how Farra Fanfarra works through traditional organizing structures common to the *filarmónicas* for translocal, transnational, and activist ends, illustrating the continuing importance of supposedly conservative cultural resources for innovative ends.

Daniela Ivanova-Nyberg. Sound-Making Bodies, Objects, Technologies: Exploring the “Materiality” of Bulgarian Music and Dance

This paper’s aim is to explore the “materiality of Bulgarian music and dance in the contemporary context. It does so by addressing “humanly organized sound” (after Blacking) and the inclusion of media (technology) in dance spectacles. The first line examines performances that include (are made of) sound-making bodies and objects. The second examines professional ensembles/dance companies’ spectacles that, along with “humanly organized sound,” include animations (video projections) as the stage’s background. In search for classification, the study observes:

- 1) traditional village practices related to rituals (and their replicas), performed outdoors during community celebrations, festivals, and on stage

- 2) choreographies of amateur folk dance groups and ensembles
- 3) choreographies of professional ensembles and companies

With this panoramic overview, it raises the following research questions:

How shall we approach theoretically

- clapping, finger snapping, stomping, and other rhythmical sounds produced by the body alone?
- objects, part of the costume, acting (serving) as musical instruments?
- media brought to dance spectacles?

This paper proposes that such a study – conducted methodologically by combined ethnomusico-logical and ethnochoreological research approaches – would bring fresh insights into interpreting current performances and educational practices in music and dance and would inform the always-in-flux processes in cultural memory. This perspective, inspired by works of John Blacking, Theresa Jill Buckland, Anca Giurchescu, Anna Ilieva, and others, includes the application of a historical approach. The latter allows the perspective of “past and present,” putting this current research in dialogue with the existing resources on this topic in the academic field. The long-lasting fieldwork in Bulgaria and in the United States (among the Bulgarian and the international folk dance community), on the other hand, provides this experience of the researcher-performer-and-educator who constantly encounters “serendipity” and applies this to her work.

IIIB01 * SUB-SAHARAN AFRICAN MUSIC IN FOREIGN TRAVELERS ' ACCOUNTS: CULTURAL ENCOUNTERS, EPISTEMOLOGICAL PROBLEMS, METHODOLOGICAL CHALLENGES (PART 2) (CHAIR: JANIE COLE)

Early modern foreign travelers 'accounts on sub-Saharan Africa offer a rich, if problematic, ethnographic source about musical practices, musical instruments, indigenous cultural norms and foreign encounters on the continent. Written mainly for a European public and encouraging the production of maps and geographic literature from the late 15th century, these narratives were translated into multiple languages, reprinted in large numbers and offered views of Africa often tinged with prejudiced, fanciful and imperialist commentary and therefore have been largely disregarded by scholars as constituting a negative colonial archive. Yet they contain a wealth of ethnographical and historical data about remote African sound worlds, organological features of indigenous instruments and sound objects, performance practices, and socio-cultural ceremonies and rituals associated with musical spectacle, which when read in conjunction with contemporary ethnographic work can offer new insights into 16th- and 17th-century sub Saharan African music. These two panels offer seven papers which center on foreign travelers 'narratives from different regions, including West Africa (Gulf of Guinea, Ghana), West Central Africa (Kingdom of Kongo and Angola), the North-East African highlands (Ethiopia), and Southern Africa (South Africa), and their descriptions of indigenous musical practices, instruments and cultural contexts to focus on diverse epistemological problems and methodological challenges, including questions of authorship, the relationship between original texts and translations, musical iconography from

original observer to engravings, the dialectic between texts and images, foreign encounters, difficulties in cultural translations, organological data, and textual descriptions. Reading against the grain and assessing their relevance for 21st-century ethnomusicologists, this work aims to enrich our understanding of sonic globalities and indigenous African musical cultures in the pre-colonial era and an entangled global early modern.

Arne Spohr. Colonial Soundscapes in Otto Friedrich von der Gröben's 'Guinean Travelogue' (1694)

In 1683, Brandenburg explorer Otto Friedrich von der Gröben (1657-1728) founded on the coast of today's Ghana the trading post of Großfriedrichsburg, which was to become a major hub for the trafficking of enslaved people to the Caribbean. Gröben's published account of his journey to West Africa, his *Guinean Travelogue* (1694), not only sheds light on early modern Germany's involvement in the slave trade but is also notable for its unusually detailed, yet largely overlooked observations of West African musical practices and musical encounters between Africans and Europeans. My close reading of Gröben's travelogue builds on methodologies from Emily Wilbourne's and Suzanne Cusick's edited volume *Acoustemologies in Contact* to examine colonial soundscapes as "contact zones" which elicited "communication, comprehension and [...] categorization." I will demonstrate that Gröben engaged in discourses of European cultural and racial superiority that ultimately served to justify the enslavement of thousands of Africans in Brandenburg's name.

Daniela Castaldo. Pieter de Marees' 'Description and Historical Tale of the Golden Kingdom of Africa': Music and Instruments in Texts and Images

'Beschryvinge ende historiche vant Gout Koninckrijck van Gunea' (The description and historical tale of the Golden Kingdom of Africa), written by the Dutch merchant Pieter de Marees upon his return from the African regions on the Gulf of Guinea and published in 1602, was one of the first travel chronicles of Africa whose text and illustrations were based on the author's direct experience of the region. 'Beschryvinge', translated into the most important European languages at that time, including Latin, was widely read throughout Europe and it became one of the most cited works on Africa by the later authors and compilers of travel literature. De Marees described geography, flora and fauna of the different regions that he explored, and the customs and culture of the inhabitants that he encountered, including their music: several passages are devoted to the musical instruments of the region and their performance technique, as well as the context in which music was performed. I will approach De Marees's 'Beschryvinge' considering: (1) the relationship between the original text and its translations, since the passages describing musical instruments differ from one language to the other; (2) the relationship between the text and the illustration, in order to understand how the musical descriptions are translated to the visual medium and whether the illustrations follow the text; and (3) the reception of De Marees's work, both text and images, among the later authors and compilers, particularly in the very successful and influential Olfert Dapper's 'Naukeurige beschrijvinge der Afrikaensche gewesten' (Accurate Descriptions of the African Region) (1668).

Janie Cole. Foreign Narratives of Musical Encounters in the Christian Kingdom of 16th- and 17th-Century Ethiopia

Early accounts of the Christian kingdom of Ethiopia starting in the late 15th century by foreign explorers, missionaries and travelers provide invaluable documentation about indigenous musical practices at the royal court, however these have not been systematically analyzed. This paper will examine detailed textual descriptions and visual representations of indigenous music-making, instruments, ceremonial practices, musical war tactics, and the role of sound and musical instruments to punctuate monarchical power from the reigns of Kings Ləbnä Dəngəl, Susənyos and Fasilides, selected from Francisco Alvares, Manoel de Almeida, Jeronimo Lobo, Charles Poncet, and al-Hasan ibn Ahmed al-Haymi, among others. Despite some of these accounts being imbued with Eurocentric views and limited conceptions of Africa steeped in imperialist values, they nonetheless serve as some of the earliest surviving musical ethnographic observations of the Ethiopian kingdom and highlight the difficulties in collecting, communicating and translating musical knowledge across cultures. When read in conjunction with musical accounts in the Christian kingdom from indigenous Ge'ez sources, these early modern foreign ethnographic accounts shed crucial light on the rich indigenous musical cultures of the North-East African highlands, musical encounters with foreign powers, and their substantial contributions to the complex identities of the early modern world.

Estelle Joubert. Atlantic Seafaring and Musical Depictions of the Khoekhoe in Southern Africa

When Vasco da Gama sailed down the Atlantic in 1497 and landed in what is known today as Mossel Bay he encountered an Indigenous community called the Khoesan. This would be the first of many settler-Indigenous encounters and exchanges in Southern Africa during the early modern period. While the account of Da Gama's voyage mentions a well-known passage about music, the first Dutch settler, Jan van Riebeeck (1619–77), who disembarked in the Cape in 1652, kept meticulous official daily records for the Dutch East Indian Company. His (Daghregister), among other documents, does make the occasional mention of music, particularly to facilitate trade with Oedasoa, Chief of the Cochoqua Khoekhoe. As more Dutch, French, German and English settlers came to the area of the Cape of Good Hope during the late seventeenth and eighteenth centuries, accounts of the Khoekhoe, including their own music as well as settler-Indigenous musical exchanges, increased in number and detail. This paper traces music in a range of documents starting from Da Gama's earliest contact to the late eighteenth century, with the aim of tracing musical depictions of the Khoekhoe and the impacts of settler-society on Indigenous musical practices.

IIIB02 * ECOMUSICOLOGY AND PERFORMANCE 2 (CHAIR: GEORGIA CURRAN)

Current ecomusicological research has opened new avenues for exploring human-nature relationships through sound (Allen 2019). For many Indigenous and other small-scale societies, performance traditions centered on music and dance carry forward long standing biocultural interconnections; and the environmental impact of these societies on the planet has been relatively small. In this panel we explore themes surrounding the close relationship between music/sound and the places in which they relate to or are made. The panel includes presentations from across First Nations communities in Australia and Aotearoa (New Zealand). Each of the presentations addresses how performance spaces foster the interconnections between people and their natural environments through sounds and embodied participation. We illustrate how performance is key in maintaining these vital interlinks between people and their biocultural worlds; and address some

of the ways in which the knowledge and belief-systems underpinning these performance traditions can redress environmental crises.

Sebastian J. Lowe. Breathing with a river

In this paper I explore the act of sharing breath as a way to develop and hone listening as fundamental skill essential to understanding and enacting a local ethics of care. More particularly, I explore breath as a foundational collaborative dynamic in the context of digital collaborations undertaken during the Covid-19 lockdown in Aotearoa New Zealand in early 2020. The initial idea of this online project was to bring Te Maramataka [Māori moon calendar] and Ngā Taonga Puoro [traditional Māori musical instruments] together in an innovative way that could enhance community well-being. As my contribution to this online collaboration, I co-composed seven audio-visual works ('sound baths') that were intended to offer some comforting familiarity for people online, enabling them to hear and see the sounds and the voices of the people and the places that they knew well or even intimately. Working as a Pākehā [non-Māori New Zealander usually of European descent] musician-researcher alongside my Māori and non-Māori friends and colleagues compelled me to take into consideration my own history and positioning and how my inclusion (which is already an imposition) has an influence on the lives of others (Lily George 2020). In the context of this paper and my own "critical listening positionality" (Dylan Robinson 2020) as a Pākehā musician-researcher, the composition of these sound baths has led me to recognise — and show — breath as the mediating condition for this particular collaboration. I ask, what was at stake in the process of such a cross-cultural collaboration? And how might a critical-creative attunement to breath create new spaces of generative possibility?

Myfany Turpin. The potency of vocal production in central

Many cultures show great attention to sound and use particular songs to influence the world around them (e.g. Levin 2006, Feld 1982). This paper considers how sound is a powerful tool that Kaytetye speaking people of central Australia tune in to and use, to understand and influence their environment. In particular, I consider how singing and other vocal sounds made by Kaytetye people influence the world in which they live. Such practices can affect the physical world—people, animals, plants as well as wind and rain— and the non-physical or spirit realm, what is referred to as the Altyerre in Kaytetye. The Kaytetye world is inhabited by spirits and humans must live with them. Talking and singing is a way of reassuring the spirits who effect the life of living people. Levin, discussing the world of the Tuva people, gets to the heart of what these vocal practices do which applies equally well here "To coexist peacefully with these spirit-masters and gain access to the resources under their control (2006:28).

In the Kaytetye world, cattle are sung to in order to stop them stampeding; while other songs are used to attract a lover, to bring about rain and maintain the health of particular species that sustain people. Singing is a means of influencing the world in which people live, as it is the medium of communicating with beings that reside in the Altyerre (Ellis 1985). I suggest that appeasing spirits is one example of a broader Kaytetye view that vocal sounds influence the world. Through vocal means people can also placate an animal, for example a particular vocal practice is used to bring a goanna to a stop making it easier to kill and another vocal practice is used for sending a child to sleep. The attention to sound is also evident in the vocabulary of song texts, as it is in many other cultures (e.g. Ingram 2017). Many of these words are onomatopoeic. These

words may exhibit phonaesthesia, the idea that sounds have meanings in and of themselves. For example in song texts there are words that connote the sound of particular nuts clanging, or of feet shuffling, evoking particular places and cultural practices. By considering examples of listening to sounds—as evidenced by the use of auditory imagery in song— and the particular vocal practices this paper argues sound is a powerful tool in Kaytetye life.

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IIIB03 * MUSICS AND HUMAN RIGHTS VIOLATIONS IN LATIN AMERICA AND THE CARIBBEAN (CHAIR: JAVIER SILVESTINI)

In heterogeneous Latin American and Caribbean contexts, music and dance play crucial roles in situations of oppression and violations of fundamental human rights, whether as a protest against or as a vehicle of political, religious, territorial, cultural, gender, or sexuality-related discrimination, and to other forms of coloniality and existential or symbolic violence. This roundtable presents different examples and forms of musicking as both resistance to or affirmation of human rights violations and will discuss the following questions: 1) In what ways does music retain, embody, and reinterpret past histories and struggles, and how do marginalized groups gain new meaning to counter contemporary violations through this musical practice? 2) Which sonic, performative, and symbolic practices are used in the different regional and political contexts, and how do these de-/construct spaces of coloniality? 3) How and with which aim are digital and analog channels used for these practices of violence or resistance? With a focus on the Andean music of Ayacucho in the 1980s, the roundtable investigates how music was used by guerrilla members, the military, and the civilian population to generate different memories of the civil war in Peru. In the example of plena, we problematize how the participatory practice of Afro-Caribbean music empowers socially silenced communities in protest against the US-colonial matrix of power in Puerto Rico. A further example analyzes Shuar ritual singing as an act of anti-colonial resistance to past and ongoing political, territorial, religious, and racial discrimination in the Ecuadorian Amazon. Considering online research perspectives, we discuss how media-tized individualist artistic expression on TikTok goes beyond race, gender, or class stigmatizations and how this gives visibility to human rights and the violation thereof. Finally, the roundtable examines the incitement of violence through music as a form of fighting against the Chilean dictatorship between 1973 and 1990.

Julio Mendiivil. Huayno music and the memories of the armed struggle of Sendero Luminoso in Ayacucho, Peru

In May 1980, a Maoist fraction of the Peruvian Communist party known as Sendero Luminoso (Shining Path) initiated the “revolutionary war” against the Peruvian State, causing the deepest

institutional crisis Peru had faced since its independence (Kent 1993). Much of the guerrilla activities were concentrated in Ayacucho, a Peruvian department in the South-Central Andes, where Sendero Luminoso was founded in the late 60s. Officially the war ended in 1992, during the dictatorship of Alberto Fujimori, when Sendero's leader, the university professor Abimael Guzmán, was arrested by GEIN (the National Police Special Intelligence Group). However, the political violence continued under Fujimori's regime (Taylor 1998). The pacification process first began during the government of Valentín Paniagua, when Peru returned to democracy. In these years, the great success of politicized songs like "Flor de retama" (Broom Flower), "Ofrenda" (Sacrifice), "El hombre" (The men), or "La rosa roja" (The Red Flower) generated a new style in the Peruvian huayno music market. But it was not only in the professional music scene in Ayacucho that songs with political content emerged. In my paper, I want to analyze how, during the war, Sendero Luminoso, the Peruvian Army, and the civilian population composed and performed Andean music in war contexts as a motivation for combat or a protest against political violence in Peru. Likewise, I want to show how, after the pacification, the same groups used music to construct different memories of the war.

Abstract Pablo Rojas Sahurie. Singing to Violence: Music and Resistance to the Chilean Dictatorship

After the 1973 coup d'état, Chile was ruled by a bloody civil-military dictatorship that remained in power for around 17 years. After the first years of consolidation of the regime and the promulgation of the 1980 constitution, street protests and armed struggle to overthrow the government intensified during the 1980s. In this context of massive and systematic human rights violations, recordings began to emerge, mostly clandestine, which explicitly promoted the use of violence as a legitimate medium to provoke the fall of the regime, for example, Records such as "El camotazo" (The Stoning), "En medio del combate... Cantamos" (In the Midst of Combat... We Sing) or "Chants de la résistance populaire chilienne" (Songs of the Chilean popular resistance), which achieved some circulation during this period. In my presentation, I would like to address the two assumptions present in groups such as the Movimiento de Izquierda Revolucionaria (MIR), the Movimiento Juvenil Lautaro (MJL), the Communist Youth (JJCC), and the Frente Patriótico Manuel Rodríguez (FPMR) that motivated the circulation of these musics: on the one hand, how the idea that popular violence is necessary develops, and on the other hand, how music was thought as a medium not only acceptable but also viable for the exaltation of street and armed violence, even in a clandestine context.

Abstract Javier Silvestrini. Plena in San Juan, Pounding the Untold

Situated among the twenty-eight islands of the Caribbean archipelago, Puerto Rico is considered today "the world's oldest colony" (Trías Monge 1997). Its geographical location has always been of great interest for strategic control and influence in the region. Colonized first by Spain, Puerto Rico was invaded in 1898 by the United States at the end of the Spanish-Cuban-American War. As anthropologist Ramón López (2016) states, since the beginning of the US-American occupation, plena, as peligrosa or dangerous music, has persistently countered colonial oppressions and served as an uncensored vehicle of "disobedience." In its contemporary practices, the Afro-Caribbean musical genre contests through oral history, musical symbols of resistance, and its participatory nature, the political silencing that the island's citizens face daily. Historically, it was, on the one hand, domesticated as a symbol of national identity in the creation of a colonized national identity, and on the other, it remains today loose, mobile, and critical of these same partisan political agendas. The phenomenon of plena, called the neighborhood's journal, narrates stories of social injustices that give voice to communities that have often been silenced or deprived of legitimate representation and participation in democratic politics. Today these

songs are still collectively remembered and reinterpreted in new contexts that respond to the unbalanced power relations that constantly challenge Puerto Rico. As a form of resistance, new generations of pleneros and pleneras constantly reinvent the genre by using its songs, symbols of identity (the pandereta drums), spaces of practice, and in particular, its historicity to voice the untold.

Nora Bammer. Shuar anti-colonial songs of resistance against human rights violations

As a nation shaped by Incaic invasion, Spanish colonization, and multiple transnational feuds, Ecuador now takes great pride in declaring itself a 'plurinational' state – an idea which aims at promoting an illusion of equality and inclusivity of mestizo as well as its many Indigenous and Afro-Ecuadorian nationalities and groups. This notion, however, ignores the current colonial oppression of Ecuador's Indigenous and other marginalized populations at the same time as creating a homogenized united sense of a national identity, which invisibilizes territorial exploitation and cultural, racial, epistemological, and religious discrimination. In response to this cultural homogenization and invisibilization of violence, Amazonian Indigenous peoples, including the Shuar nationality (Chicham aents), whose musical practices are at the center of my research, are taking action to resist these violations of human rights. In this presentation, I examine in which contexts of protest Shuar songs are applied as a medium of power and how they work as tools of anti-colonial resistance. For example, spiritual powers gained through the singing of anent songs can help deal with and avert discrimination and acts of violence. Shuar war songs, *ujaj*, may help receive spiritual powers and build collective empowerment to confront issues of ecological and humanitarian disasters, land rights violations, and the silencing of their collective political voices. In the context of continuous religious oppression of Indigenous cosmovisions, singing and thereby keeping Shuar spirits alive is in itself an anti-colonial act. With audio-visual examples from original field research and from media coverage of recent politico-cultural developments, I will show how Shuar songs of self-protection, –empowerment, and trans-species communication can secure Shuar human survival in myriad ways.

(Note: Indigenous and Shuar are purposefully capitalized.)

Juan Bermúdez. TikTok our Voice: sound, silence and the negotiation of a (protest) Voice on and through a multimedial musicking

Since the beginning of the 20th century, popular music has formed a space for political struggle in Latin America and the Caribbean. At the same time, national imaginaries have been created and negotiated by resorting to the convening power of national musics. In modern times the importance of music remains prominent, whether as a protest against or as a vehicle of discrimination and violence. But not only music itself has been part of these processes, but also the spaces in which it is present or not. In a deterritorialized and digitally interconnected world, many interrelations between physical and virtual multilocal and multimedia spaces have been developed and established as an inseparable part of our daily life. And in the same way, the use of digital media and devices transform our daily life; they also influence our musical practices. This appropriation of the virtual worlds and the development of new virtual platforms provided new spaces to develop new forms of musical practices, as well as new forms and spaces against or as a vehicle of discrimination and violence. In this paper, I am going to present my work on virtual music practices exemplified on the app TikTok, in order to discuss how mediatized individualist artistic expression on and through TikTok goes beyond race, gender, or class stigmatizations and how

this gives visibility to human rights and to the violation thereof. Proposing, in turn, that digital media are not neutral apolitical territory but that they are in constant negotiation and confrontation to create spaces in favor or in resistance to human rights.

Pablo Rojas Sahurie. Singing to Violence: Music and Resistance to the Chilean Dictatorship

After the 1973 coup d'état, Chile was ruled by a bloody civil-military dictatorship that remained in power for around 17 years. After the first years of consolidation of the regime and the promulgation of the 1980 constitution, street protests and armed struggle to overthrow the government intensified during the 1980s. In this context of massive and systematic human rights violations, recordings began to emerge, mostly clandestine, which explicitly promoted the use of violence as a legitimate medium to provoke the fall of the regime, for example, Records such as "El camotazo" (The Stoning), "En medio del combate... Cantamos" (In the Midst of Combat... We Sing) or "Chants de la résistance populaire chilienne" (Songs of the Chilean popular resistance), which achieved some circulation during this period. In my presentation, I would like to address the two assumptions present in groups such as the Movimiento de Izquierda Revolucionaria (MIR), the Movimiento Juvenil Lautaro (MJL), the Communist Youth (JJCC), and the Frente Patriótico Manuel Rodríguez (FPMR) that motivated the circulation of these musics: on the one hand, how the idea that popular violence is necessary develops, and on the other hand, how music was thought as a medium not only acceptable but also viable for the exaltation of street and armed violence, even in a clandestine context.

IIIB04 CASE STUDIES OF THE BLACK ATLANTIC AND BEYOND (CHAIR: BIRGITTA J. JOHNSON)

Alaba Ilesanmi. "Songs for Survival": A Case Study of Fela's Reincarnation in the Black Atlantic Soundscape.

Since his death in 1997, Fela Anikulapo-Kuti has become a ubiquitous icon, deified and revered, emerging in strange and random places, and continuing to garner global obsessions. In 2016, Jay-Z (Shawn Corey Carter) curated a playlist, "Songs for Survival," featuring twenty-two protest songs and socially conscious anthems during the Black Lives Matter (BLM) protests following the police killings of Alton Sterling and Philando Castile. In the playlist, Jay-Z included Fela's "Zombie"—the single longest track on the playlist. The deliberate inclusion of Fela Kutu among other politically conscious musicians such as Bob Marley, Nina Simone, Gil Scott-Heron, shows his political relevance within Black Atlantic communities and speaks to the continued fascination with the dead Fela.

Released in 1976, "Zombie" marks Fela's burgeoning political consciousness and rebellion. Although, at the same time, Fela used the zombie metaphor as a mockery to describe military hierarchies and processes, positioning soldiers as "mindless puppets;" the Zombie metaphor also functions semiotically for silence, ugliness, heedlessness, suppression, and oppression.

Situating African and African diasporic cultures as one Global Black culture and grounding the proposed paper within Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness*, this paper will discuss the inclusion of Fela in this playlist as a case study of his reincarnation within the Black Atlantic soundscape, bringing his song, "Zombie," in conversation with other selected songs, and critically examining the playlist itself, its importance and access to it. How

does the inclusion of Fela by JayZ further reinforce Fela's presence in the Black Atlantic? It will situate "Zombie" within the broader playlist context to contextualize its articulations of global Black struggles in the 21st century and the Pan-African ethos that situates the Black American experience within the global Black affair.

Elina Djebbari. Towards the Creole Atlantic? From transatlantic creolized quadrilles to the bollo music dance genre of the San Pedro region, Ivo

In the region of San Pedro in the south west of Ivory Coast near the border with Liberia, the music dance genre called bollo is claimed by the people who recognized themselves as Kroumen to be representative of their cultural identity. Interestingly, emic discourses link the history of this particular music dance genre to the creation of neighboring Liberia in the early 19th century, when freed slaves from North America and the Caribbean were repatriated there, bringing along with them music and dance practices as well as musical instruments which then spread along the coasts of the Gulf of Guinea. Whether it be through choreographic forms such as couple dances and creolized quadrilles or musical instruments that can be found within gumbé orchestras along the West African Atlantic coasts, the bollo currently practiced in the San Pedro region conveys this singular transatlantic history linked to the memory of the slave trade as well as it shows ongoing creative processes of local appropriation and indigenization that are actively performed by dancers and musicians.

Drawing on ethnographic fieldwork, the paper pays therefore attention to an original form of music and dance that awaits to be documented as well as it challenges the hegemonic and stereotyped views on what a "traditional" music and dance genre performed on the African continent is supposed to look and sound like. Combining ethnomusicology and ethnochoreology, the paper will explore through the analysis of ethnographic data both the transatlantic and local genesis of the genre in the light of its contemporary practice in the south-west of Ivory Coast. In so doing, the paper will engage with scholarly perspectives on the Black Atlantic (Gilroy 1993) and other theoretical frameworks that seek to understand the contemporary traces of *longue durée* transatlantic circulations that a music dance genre such as the Ivorian bollo surely challenges in many ways.

IIIB05 SOUNDING THE PAST IN THE PRESENT: NEW PERSPECTIVES ON MUSIC HISTORIES (CHAIR: HANDE SAĞLAM)

Farah Zahra. Displaced Archives: A [Hi]story of the cassettes 'collections of the Iraqi Maqam

This paper examines the practice of collecting, exchanging and gifting cassette tapes of Iraqi traditional musics especially of Iraqi Maqam recordings in the years following the introduction and the widespread adoption of the cassette tapes in Iraq in the eighties. The paper specifically considers the role of recording and of archiving practices in keeping the memory of the Iraqi Maqam community in the diaspora alive by showing how collecting and gifting of cassette tapes was a constitutive aspect of the tradition's sensibilities especially in wartime during the eighties and nineties. And while the practice and the hobby of collecting Iraqi Maqam recordings precedes the introduction of cassette tapes technology, the portability of tapes facilitated field recording of music events in urban centers and the exchange of the medium within and across borders. Drawing on archival research of multiple audio collections, this paper shows how the preservation and the circulation of cassette tapes bear witness to the Iraqi Maqam connoisseurs 'and amateurs '.

preservationist sensibilities, displacement and hopes for the recovery and healing of the country's urban musical heritage. This paper also presents a close examination of one case study of the audio archive belonging to one US-based, self-exiled Iraqi musician and connoisseur. The archive of 2000 audio cassettes, the majority of which are field recordings conducted in Baghdad, were collected, catalogued and circulated among the Iraqi diaspora in the US and beyond. As such, the paper shows how the audio collection has been an integral element of the Iraqi Maqam tradition's recordings ongoing survival and how it has mediated collective creation, remembrance, and resilience.

Tanja Halužan. Traditional music of central Croatia in the production of early domestic record companies – a nucleus of the local repertoire st

The establishment of domestic record industry in Croatia in the first half of the 20th century brought about a new era of distinct focus on local artists and repertoire, as well as on local market. One of the leading business strategies behind it encompassed implementation of localization strategies at multiple levels including, amongst others, recordings of local traditional music. Taking into account that the gramophone was alongside the radio the first mass media that, amongst others, brought significant changes in the music performance and reception, it is evident that it significantly influenced presentation of traditional music in the media, and through its popularization and commercialization, the further trajectory in the formation of representative local repertoires. I examine what was regarded as a distinct marker of local character and identity in the traditional music of central, northwestern part of Croatia, how was it approached and represented, particularly since this area includes capital of Zagreb in which were situated the three record companies active in the observed period. By following some of the most representative examples of traditional music of the region, I will question the role of the recorded material in the standardization and perhaps uniformity of this part of the repertoire, especially considering the interpretation and performance styles. Additionally, comparison with the field recordings of traditional music recorded at the time by the researchers of the Institute of Ethnology and Folklore research in Zagreb will shed light on lines of adaptation to discographic patterns, at the same time revealing the potential influence on the creative work of traditional musicians.

Steven Moon. Music at the Abode of Felicity: Composition and Performance by the Women of the Ottoman Imperial Harem

This paper examines the roles of Ottoman women composers in the 18th and 19th centuries vis-à-vis contemporary historiographic narratives of Turkish classical music. Historical musicology and ethnomusicology alike devote considerable time to the critical interrogation of canon formation and the construction of musical history. But such work often serves only to demonstrate that women too participated, and often cannot fully undo teleologies of musical development centered on a musical progress driven by men. Ottoman music and Turkish classical music history has likewise been restrained by a lack of attention to women musicians notable not only for their existence, but for their central role in the musical lives of the Ottoman bureaucracy. This paper thus offers a path forward for rethinking the development of music in the mid to late Ottoman empire that centers the role of women, most often women of the Imperial Harem, in the promulgation of an Ottoman musical tradition. Drawing on 19th century memoir accounts of women at the Imperial Harem and Palace, analyses of Ottoman miniature painting, and new archival re-

search on musical scores, this paper argues that women played a role beyond that of the performing musician at the palace. These musicians were central to the development of musical practice, particularly in the transition from 18th century Ottomanism to the 19th century reforms that included European musical practice and conventions of musical composition. Recognition of these musicians— Dilhayât Kalfa, Dürr-i Nigâr Hanım, Tarzimevin Kalfa, Reftar Kalfa, Leyla Saz Hanımefendi, Vecihe Daryal—requires a shift in the historiographical narratives that can, and should, have ramifications for the current study of Turkish classical music as a genre derived, in part, from the Ottoman court tradition.

Saumya Mani Tripathi. Muharram in Kashmir: Historical Trauma, performance and Resistance

Although Moharram is celebrated with varied cultural differences in various parts of the world, it acquires a different meaning in context of Kashmir. It becomes a site of protest where collective memory of injustice and oppression is performed, martyrs are mourned, historical violence protested and pain is passionately released in a sacred performative ritualistic space. The collective *maatam*, weeping, flagellation, chest beating and mourning allows for a collective release of an entire community who re-assert their identity and ensure their healing and survival amidst continued historical conflict and violence within the framework of religious-cultural ritualistic performance. Since this entire event has a rhythm of emotions ranging from lowest (weeping) to highest range (self-flagellation) which is solely governed by musical rhythms of Karbala poetry, its affect is manifested and captured in affective performative gestures. In this sense, not only does re-enactment of tragedy of Karbala capture the live bodies in passion play but also stands as a witness to their pain and injustice. Thus, -Witnessing, putting one's body amidst this ritual, communicating through affective corporeality and exploring the grammar and patterns where performance, politics, religion, memory and Trauma intersect in an eventative theatrical staging of Ashura by Kashmiris is the core idea of this proposed paper. For Kashmiri individuals who have suffered and continue to suffer under military colonisation, intense and immediate investment in the Ashura provides the modes through which the re-narration of traumatic memory can be translated from meaningless existence to collective catharsis. It dissolves the individual isolated pain into a collective bodily/force of resistance. Participation and investment in such processes have been socially productive- healing and gives space to act out pain and heal.

IIIB06 GENDER AND POWER: WOMEN'S VOICES IN GLOBAL CONTEXTS (CHAIR: RACHEL ONG)

Chia-An (Victor) Tung. One Woman Religious and Gender Power: The Musical Legacy of Isabel Taylor in Formosa

My paper is a study of the relationship between evangelical Christianity and historical musicology. This is reflected in the extraordinary life of Miss Isabel Taylor (1909–1992), also known as the “Mother of Piano in Taiwan.” Isabel Taylor was one of several missionaries sent by the Presbyterian Church of Canada to Taiwan in the aftermath of the ground-breaking mission of the Reverend George Leslie Mackay (1844–1901). Drawing on my extensive fieldwork in a Presbyterian mission in Taiwan and the Knox College Archives in Toronto, my paper calls attention to the impact of Miss Taylor's work. This reflects the ideals of a “woman religious.” I will demonstrate how the Presbyterian missionary movement was advanced by this unmarried woman who

not only successfully promoted the gospel, but also enhanced the dignity, identity, and liberation of young Taiwanese females. This came about through Taylor's personal artistic aesthetics and her conceived sacred music pedagogies. By addressing the years of Isabel Taylor's church music ministries (1931–1973), I show how congregations, and specifically her female students, transformed the internal issues of women's dignity through musicking in an early Taiwanese social context, where Western-Eastern cultural practices were mutually negotiated. To this end, my research presents how Miss Taylor struggled, celebrated, and ultimately built a musical legacy within the Presbyterian Church of Taiwan. Miss Taylor's dedication to her ministry and her advocacy of music education, is a testament to this Canadian woman in Taiwan. As a result, she established a gender dialogue nurturing young Taiwanese students to become educated, liberated, modern, and well invested with "social capital" (Bourdieu and Wacquant 1992).

Purab Riddhi Chaudhuri. Role of women and power of the spoken word in singing traditions within the indigenous Apatani of Arunachal Pradesh, India.

Through this paper, I want to share my experiences about the indigenous Apatani community and their knowledge systems related to inter-community trends in continuity of oral traditions of singing miji-migung from Arunachal Pradesh in the North-eastern state of India. This paper would be an effort to shed light on the transition in gender roles, gendered responsibilities over the past century from within the Apatani society through traditional songs. I would also discuss the effects of education post 1950's on the tradition of singing lullabies, folk songs, and other songs transmitted during cultivation in the fields by women. Historically, singing and dancing within the Apatanis was more of an everyday activity of engagement within the women in the fields rather than a recreational practice. The themes of the lullabies refer to the first Tani man i.e., Abotani and his supernatural sister Dolyang Chanjang who lived over two-thousand years ago among other topics. The historical songs (migung) are popular among women and is a repository for rich knowledge systems related to farming and irrigational technique, building house, weaving and medicinal plants, along with song narratives from a distant time where humans and supernatural beings co-existed. According to the Apatani miji-migung (ritual verse and historical songs), Dolyang Chanjang had taught the Apatani men ritual chanting, Biisi (romantic songs) and different types of migung suitable for individual seasons. Various migung indicate that originally ritual practice within the community were practiced by women, i.e., a female nyibu (ritual specialist). Lastly, I want to discuss the existing narratives within the community that has led the Apatani men to take up ritual practices with almost no women ritual specialist in the Ziro valley at present, along with the significance of power of the spoken word (orality) in retaining the knowledge systems through songs.

Yalda Yazdani. The Female Voice of Afghanistan....

Complete Title: The Female Voice of Afghanistan: An Ethnographic Research by Focusing on the Musical Activities of Women singers in Afghanistan and the Impacts of Migration

The wars that engulfed Afghanistan from the 1970s to the 90s curtailed music-making substantially but in recent years, a new era of music-making was taking shape, with many young women composers, conductors and musicians establishing new repertoires and new visions for different ensembles. These emerging musical voices were all abruptly silenced after the fall of Afghanistan

in summer 2021. The country witnessed a humanitarian crisis with thousands of Afghans attempting to flee the country. In July 2022 I had traveled to Kabul to meet female singers. No one could have guessed at the time that this would be the last opportunity to document the lives of these female artists before the Taliban took power. Many women musicians have left the country, their beloved homeland, unwillingly with many emotions and dreams. They can't really arrive anywhere, they are restless and scattered in many different foreign countries now. What moves these women musicians now, looking back on what has happened and looking forward to the future? How are they going to continue their music? This presentation/ screening will give an insight to the current situation and music of women singers of Afghanistan.

IIIB07 * COMPOSING NEW MUSIC IN AFRICA: CONCEPTUAL, AESTHETIC AND PEDAGOGICAL PERSPECTIVES (CHAIR: LUKAS LIGETI)

At an ICTM study-group conference several years ago, I gave a talk on teaching new/experimental music composition based on concepts from African music traditions (a direction I have pursued as an artist for more than 30 years), which received much attention and positive feedback. I now propose a panel on the same topic, featuring the contributions of leading composers, ethnomusicologists, and pedagogues sharing this interest. While I selected "New Research" as the theme of this panel, it would fit equally well under the "African Music: Future Approaches to Research" and "Decolonization" rubrics. In studying the work of, and coming into contact with, composers situating themselves in idioms between African and Western traditions - primarily within Africa but by no means exclusively so, which should come as no surprise given the extensive impact of African music on popular music globally - the need for a more thorough discussion of this intercultural phenomenon has become increasingly clear. In academe, new-music composition is taught almost exclusively based on Western music theories and practices; meanwhile, African music is studied via ethnomusicology: a creative interaction between the two is under- or unrepresented in curricula. And the world of international concert activity is only beginning to wake up to the possibility of Africa as a site of innovative musical creativity. As the artistic director of the International Society for Contemporary Music's centenary World New Music Days, to be held in South Africa in late 2023, the first festival of its kind ever to take place in Africa, I hope to help secure a seat for Africa at the table of the international conversation on new art music. This panel will discuss some relevant research and creative activity and its possible ramifications for art music, popular music, music technology and cognition, and tertiary curriculum design.

Mellitus N. Wanyama. A REFLECTION ON AFRICAN MUSIC COMPOSITION THEORIES AND TECHNIQUES

African music composition process is theoretically underpinned by relevant culture-specific theories. Various African cultures theorise and conceptualise their music composition processes deeply rooted in their oral cultural folklore practices. The article explores theories and techniques discussed by various scholars concerning African music composition to make specific proposals on how the theories and techniques inform contemporary African music composition practice. The author discusses, among other issues, elements of music such as rhythm, melody, harmony, texture, timbre, form, and structure and how they relate to the composition of creative modern African music in the process and product of composition. In this regard, the author delves into the creative process he engages in with his students whenever he teaches African music composition

techniques. During the study, students work on their composition projects based on the published literature on the subject.

Furthermore, to measure learning outcomes, my composition students are required to perform their finished composition projects to an audience for appreciation and evaluation. The article ends up with a suggestion of a model that may be adopted by modern African music composers. The article also raises emerging unanswered questions that arise from divergent discourses regarding African music composition theories and techniques.

Martin Scherzinger. Making Melodies in the Time of Mbira

Performers of the mbira dza vadzimu frequently report that their instruments issue melodies unplayed by them, as if inhabited by spirits. When teaching the instrument, performers tend to encourage a hands-off approach to performance, thereby allowing the mbira to “speak back”. This paper will investigate formal and material properties inherent to mbira performance that facilitate the creation of melodic variations exceeding the imagination of a single performer. At least three different qualities of melodic line emerge in the context of an ensemble of two mbiras.

First, small timbre-differences between instruments perceptually elicit separately interweaving tactile parts. Second, contrapuntal melodies formed by way of registral proximity produce rhythmic-melodic lines that emerge by way of interlocking parts. Here there is a prominent mismatch between the sounding patterns and the bodily actions producing those patterns. A third set of rhythmic-melodic groupings emerges when the patterns are taken as a unified Gestalt. The body/sound disalignment, in particular, has significant implications for the metric profile of the melodic lines that emerge from the interlocking. Most interestingly, melodic motives are frequently set adrift from their temporal coordinates, proffering a kind of rhythmic phase-shifting by way of tiny shifts in the motions of a single thumb. The paper will reflect on aspects of this multi-dimensional melodic field and how this can be reflected in new music.

Onche Rajesh Ugbabe. African Symphonism: A West African Perspective on the Use of Traditional Music Elements in Orchestral and Chamber Music

Prior to the past hundred years, Africa was virtually unknown in art music circles except through a handful of pioneering composers of mixed African/European descent (Lusitano, Bologne, Coleridge-Taylor). The past century has however seen a flourishing of indigenous African composers, raised on the continent, who have made their mark in the art music world but who have all had to grapple with tensions related to cultural and musical identity in a colonial and post-colonial world. These tensions include balancing indigenous versus Western influences, tradition versus modernity, local versus foreign aesthetic preferences, and navigating conflict of theory in intercultural music.

In this presentation I propose to address some of these topics in relation to ten notable composers of orchestral and chamber music from Nigeria and Ghana: Akpabot, Bankole, Euba, Sowande, and Uzoigwe from Nigeria and Abiam, Dor, Kafui, Labi and Nayo from Ghana. The central focus will be on how these composers reflect African traditional musical elements in their compositions and tradeoffs they make, with an examination of similarities and differences at an individual, national and international level (including parallels with movements such as those of the Russian or Hungarian nationalist composers). The discussion will utilize an original theoretic-

cal framework “African Symphonism” that the presenter proposes can be used to analyze the application of African traditional music elements in ensemble-based music, or as a compositional reference, building on the seminal theoretical work of Akin Euba on African Pianism.

The emphasis will be on orchestral and chamber works (which have tended to receive less attention than either piano compositions or more locally popular choral compositions). These works typically illustrate the more daring and experimental sides of these composers, unconstrained by limitations of choirs, with more timbres and with traditional instrument analogues and ensemble techniques from which to draw upon.

Lukas Ligeti. New Directions in Composition and Pedagogy Based on Concepts from African Music Traditions

In my 2018 talk at the ICTM Study Group conference, also at Legon, I discussed several phenomena from music traditions of the Baganda and other African peoples, how they have inspired me in developing my own, independent musical ideas and perspectives, and how I use what I learned from these experiences in my composition teaching. This paper is currently awaiting publication in the Journal of the Musical Arts in Africa. In the present talk/paper, I will, in a sense, pick up where I left off and present more concrete examples of my recent research and artistic outcomes as I continue to create new music based on the study of African music theories and practices. I will describe "Improvisation through Cross-Adaptive Data Processing", a new, work-in-process performance practice inspired by African notions of embodiment in music and dance that gives rise to novel thought-patterns on the part of musicians during the process of improvisation; a work combining musicians and traditions from Burkina Faso with a European symphony orchestra; and approaches for teaching creative music based on ideas from ethnomathematics and instrumental pedagogies from Mozambique and elsewhere. Underlying all of these considerations are several fundamental questions that will, I hope, inspire discussion: Can musical creativity be learned? Why is African music's potential as a foundation for innovative musical creativity so underrecognized, particularly in academia: does it have to do with fear - of cultural appropriation, of confronting past or present injustice, and/or of confronting new and different musical and cognitive considerations? How can we develop curricula that aptly recognize the indisputable, crucial influence of African music on global popular music whilst inspiring a deeper look at these traditions, leading to an appreciation of their creative potential?

IIIB08 * BEYOND THE "DIGITAL RETURN": "NEW HERITAGE/S," SUSTAINABILITY, AND THE DECOLONISATION OF MUSIC ARCHIVES IN SOUTH AFRICA, KENYA A (CHAIR: LEE WATKINS)

Panel: full title

Beyond the “Digital Return”: “New Heritage/s,” Sustainability, and the Decolonisation of Music Archives in South Africa, Kenya and Ghana.

This panel is concerned with research on “digital return,” a practice of repatriation/restitution and re/appropriation of submerged but now digitally accessible and mediated musical and cultural material/heritage (Lobley 2012, Coester 2012, Bell et al. 2013, Mojako 2016, Thram 2018, Gimenez 2018, Madiba 2019). The panel enquires on how these materials are circulated, accessed, and used once they have been returned (Bell, Christen and Turin 2013), on what new social and

cultural relations are produced when music and the culturally-specific, recorded/mediatised meanings, skills, memories, ideas, knowledges, sounds, and performance styles it (used to) represent(s) start to recirculate, become accessible? It thus conceptualises a scholarly approach “beyond repatriation”. It investigates the significance of the relatedness of “digital return” to processes of heritage and identity re/construction, as well as the decolonisation of institutional music archives/repositories in three African countries: South Africa, Kenya, and Ghana. Moreover, the panel is concerned with processes of learning in digital open access and digital agenda (??) and it thus contributes to exploring the field and relationship of music learning and heritage through decolonising practices such as participatory research and learning. We ask the question, is “digital return” and its “beyond” the answer to sustaining music cultures or reviving an interest in them where it may be the case that they are on the brink of collapse or extinction?

Lee Watkins. Mechanical reproduction and the decolonisation of the aura in Hugh Tracey's shellac records

The International Library of African Music (ILAM) was established in 1954 on the basis of Hugh Tracey's collection of recordings and musical instruments. The music was recorded on reels, then transferred to 78RPMs. Recordings on the 78RPMs migrated to the vinyl records, then CDs and MP3 files. ILAM started digitising the recordings of Hugh Tracey since around 2002. In this paper, I examine the role of Hugh Tracey in the mechanical reproduction of African sounds and in the recontextualization of their aura and authenticity at the “decolonial moment”. I am intrigued by the origins of the sounds and how their aura speaks to the transformation of the recording industry and the value or authenticity of the recordings. This point is emphasised by Benjamin (1935) who reminds us of the aura and what happens to it as it is reproduced mechanically in large numbers over time. He asks, as the object became reproduced, did its aura disappear or could it be reimagined or reinterpreted as something else? I am also intrigued by the technological historicity of the mechanically reproduced sounds. How may these digitised recordings address the aura of the mechanised sounds reproduced by Hugh Tracey as he travelled far and wide to record the music? What is the relationship between digital return and the decolonisation of the aura of the sound as it migrates from the archive to the community of origin?

Tom Mboya. Present-ing the past in Luo popular music

My talk will be based on an exploration of “the ground” in relation to the research project Beyond the “Digital Return”: “New Heritage/s,” Sustainability, and the Decolonisation of Music Archives in South Africa, Kenya and Ghana. In preparation for the investigation of what happens when communities access “their” music that was submerged but which has been surfaced by post-digitization circulation, I examined, as a case study, the ways that Luo popular musicians of Kenya and Tanzania use musical material from the past. My interest goes beyond the practices of use that make musical material from the past part of the sonic present to the meanings that are generated by the use.

Markus Coester. Decolonial means what? Conditions of “Digital Return” and the Re/Creation of New Music Heritage

In this panel presentation I am addressing the simple but concerning question: why are most big repositories of music on the African continent virtually still inaccessible to the wider public and to the researcher also? Most were set up under colonial and corporate conditions and subject to

colonial ideas and practices of access. These were not shaped by egalitarian motifs. What has not changed over the decades and in the post-colonial era? What are the obvious reason for this crisis that pertains into the “digital music age,” points us to endangered collections and “forgotten archives”, and obviously limits the possibilities of repatriation. I will attempt to provide a few answers to this and then report on my own research and two case studies in Ghana, where digitalisation has been achieved at large over the last one half decades at the GBC Gramophone Library but accessibility of this huge storage of music and culture is still very limited (and depends on individual efforts of gaining access). I will analyse one aspect of the practice of “the beyond,” of digitally mediated re/appropriation in recreating music culture and intangible cultural heritage through field footage and documentation of musical re/performance. I suggest that the digital return can only be understood as a dialectics of repatriation and re/appropriation and through its relatedness to heritage-making which “legitimize” and fuel its efficiency. On the long run this may help to redress the problem of accessibility delineated above. The social biographies of archival recordings of popular music and its “afterlives” will be put in context with the social biographies of musical creators.

Daniel Avorgbedor. Discussant -

Discussant - special topic: Revitalization and Sustenance of the ICH of Akpalu

IIIB09 FILM SCREENING

Richard Wicksteed. SanDance!

San (Bushman) traditional hunter-gatherer culture is our world’s original human culture. Its roots go back to the dawn of human time in Africa. Our enchanting film follows San dancers from rehearsals in remote Kalahari villages in Namibia and Botswana to electrifying performances at the Kuru Dance Festival. Radiating from the Kuru Dance Festival into the visionary world of the trance-healing dance, SanDance! illuminates the spiritual traditions that underpin San culture across southern Africa. SanDance! expresses the hopes, fears and dreams of San dancers as they strive to revitalize beautiful dance traditions threatened by the marginalization of the San’s fragile hunter-gatherer culture. SanDance! is co-produced with San NGO the Kuru Development Trust (KDT), which hosts the annual Kuru Dance Festival. Proceeds from SanDance! directly benefit the KDT, and the dance groups featured in our wonderful film. English Subtitles, 60 minutes, Full HD format.

IIIE01 MUSICAL CONFLICT AND DISPOSSESSION (CHAIR: SALWA EL-SHAWAN CASTELO-BRANCO)

Dr Razia Sultanova. Afghanistan Dispossessed: Burqa, Bans, and Music in the Time of Taliban-2

The Islamic Emirate of Afghanistan, or simply Afghanistan, is a landlocked country situated between Central and South Asia. In August of 2021, Afghanistan was captured by the Taliban-2, a group notorious for disregarding the rights of ethnic, gender, and sexual minorities, among others. Their oppression of women is also well-documented. Recent human rights violations, like banning women from presenting TV programmes forbidding them to go outside if unaccompanied by a man, have been widely reported by the international press. They show zero tolerance

towards sexual minorities, though the bacha bāzī phenomenon of child sexual abuse of young boys by older men is widespread in Afghanistan. Religious minorities, such as Hazaras, also suffer discrimination and persecution under the Taliban. How does normal social and religious life survive in constant turmoil? How can art and culture flourish? Will the rich variety of traditional music outlast the current conflict? These basic questions are examined in my presentation, based on eyewitness accounts, personal contacts, and conversations with a wide variety of Afghan citizens.

Gale Franklin. Listening to Whiteness: The Sounds and Silences of the "Freedom Convoy" Occupation in Ottawa

From January 22nd to February 23rd, 2022, the so-called "Freedom Convoy" took up occupation of Ottawa, Canada's capital city, overwhelming the soundscape with horn honking and displays of far-right and racist imagery. While overtly protesting COVID-19 regulations in the name of freedom, the Convoy triggered shock and surprise for many settler Canadians by unapologetically reproducing and resettling white space (Anderson 2022; McKittrick 2006). White supremacy has long existed as the norm in Canada (Bannerji 2000), part of the colonizing structure (Thobani 2008; Razack 2002) and woven into the ethic of exceptionalism that represents the nation (Parasram 2019). Tracing the shifts in displays of whiteness since the implementation of the 1988 Canadian Multiculturalism Act, I examine the flexible performances (Mackey 2002) and sounds of whiteness in Canada. I explore the "Freedom Convoy's" sounded performances of white supremacy and how such displays were experienced as sonic violence (Cusick 2008). I consider the occupation of Ottawa as a recolonization of unceded Algonquin territory and the implications of the "discursive constitution of land and property as belonging to whiteness" (Jokic 2020, 14). Following Teitelbaum (2019), as a white settler music scholar, I engage reflexively to navigate my white ethnomusicological frame and the implications of white victimization in Canada (Metzl 2019; Ioanide 2021). I ask: How has white supremacy been sounded in Ottawa, Ontario, Canada? How does Ottawa function as a site of simultaneous colonial prescription and resistance? And how can music scholars and people living in Canada engage a resistant "critical listening positionality" (Robinson 2020) to white supremacy and sonic violence? Through this paper, I explore how ethnomusicological strategies might contribute to practices of dismantling white supremacy in and outside of the academy.

III E02 INDIGENEITY AND THE ENVIRONMENT (CHAIR: GEORGIA CURRAN)

Meri Haami. He Whiringa Hīnaki: A Kaupapa Māori ecomusicological framework using Te Awa Tupua

'He Whiringa Hīnaki' is a Kaupapa Māori (Māori philosophies and methodologies) ecomusicological framework created from the lived experiences from descendants of Rānana Marae (communal gathering place) to contribute towards future generations who wish to examine waiata (songs) within its environmental and ancestral contexts. This framework comes from a recently completed doctoral study uncovering the relationships between the Whanganui River, Rānana Marae and waiata by drawing on Kaupapa Māori, Tupua Te Kawa from Te Awa Tupua (legal personhood of the Whanganui River), ecomusicology and performative ethnography. The study recontextualised the pā auroa (single fenced eel weir) and hīnaki (fishing net) from Te Awa Tupua to

embody a conceptual and theoretical strategy for creating a healthy succession infrastructure for whakapapa (genealogy) through waiata. This study provides a Kaupapa Māori ecomusicological framework called, 'he whiringa hīnaki'.

This presentation aims to unpack the framework by discussing the customary materials and techniques known currently that are key to using He Whiringa Hīnaki as a way to examine waiata. Central to this framework are the ways waiata is used as a device to not only connect back to the Whanganui River, but also as a way to commune and talk to the Whanganui River for its descendants. This talk represents a decolonising, re-imagining, and re-contextualisation of ancestral knowledge as a key part of succession for Whanganui descendants.

Ijeoma Iruka Forchu. DECOLONISING THE CONCEPT OF ENVIRONMENT IN IGBO INDIGENOUS MUSIC.

Within the cosmology of the Igbo of southeastern Nigeria, ala (land) is the abode of the earth goddess who is also known by same appellation. The land is not only material but also a spiritual and sacred entity, and most importantly, the source and nurturer of life. Its role in sustaining the ecology on which the society depends is enshrined in Igbo musical practices. Through the concept and practice of indigenous Igbo music, perceptions of the cosmos are rationalized and construed in such ways that ensure order and harmony, not only in the human sphere, but also between humans and other forces in the material and immaterial environment. There is a dearth of conceptualization of land as enshrined in Igbo music. This is at a time when domination of Western anthropocentric concepts of environment is giving way to place and space ideology in music, and musical responses to ecological degradation are both current topics in ethnomusicology. Sadly, the global community is deprived of the rich environmental perspectives of Igbo music knowledge system. I aim to access how indigenous Igbo music implicates and explicates environment in southeastern Nigeria and achieve an informed understanding on how the Igbo create meaning and give expression to the land as a spiritual, material, and social entity. Employing ethnographic method, I analyze Okechukwu Unaegbu's (a traditional musician) musical structure, venue, sociocultural contents, and conceptualizations of land through the lens of Igbo indigenous knowledge system. African feminist motherism theory and ecomusicological approach which intersect at concern for environmental sustainability and social process are used. I argue that Igbo philosophy of interconnection and interrelatedness is vital in maintaining environmental sustainability. This study contributes new theoretical perspectives and paths to Ethnomusicology and contemporary global debate on environmental sustainability and culture by its trans-disciplinary conversation between music, environment and society.

III E03 * THE LIVES OF MUSICAL THINGS: DIALOGUES FORGED BY FOLK MUSIC ARTEFACTS AND MATERIALS IN THE CONTEXT OF POST-FOLKLORISM (CHAIR: MARIA DO ROSÁRIO PESTANA)

This panel arises from a research project addressing a musical universe binding part of Portuguese society together via relational, emotional, or heritage ties, and aimed to discuss and unveil the reasons for which, in the 21st century, processes emerged for the creation, auditioning, listening, transmission and consumption of music based on the legacy of folk music artefacts and ma-

terials. The central question was how to theoretically frame the dialogues forged by these materials with musicians, ethnomusicologists, communities of practice, archivists or luthiers in the 21st century.

In this regard, we take the term post-folklorism to refer to the ‘delinking’ (according with Walter Mignolo 2007) from the epistemology of folklorism (the enquiry of ‘people’s knowledge’, understood as the bedrock of a particular nation or ethnic group, linked to the questions of national identities, as highlighted by Anne-Marie Thiesse), from a transcultural phenomenon whose main driving forces are relational and ethical caring for the diversity and sustainability of musical processes and strengthening interpersonal/intermaterial relationships, consolidating collectives, engaging in dialogue in different relational spaces. In this panel, we will follow the paths and trajectories of musical instruments and historical sound records to gain an understanding of how those materials forge in the 21st century “vital processes”, as argued by Tim Ingold. Our study reveals that the legacy of folklore artefacts currently offers: a) raw material for creation, restoration or revitalisation; b) self-learning tutorials (of music and instruments that are beyond the official educational offers); and c) the agglutinating and affective substance of collectives and communal structures of feelings. In this panel we also address the impact of the Covid-19 pandemic on the musical practices and the role that we, as researchers, have in the field, sometimes as a response to the requests of our interlocutors.

Maria do Rosário Pestana. From the archive to the repertoire: pathways of memory, emotions and learning through historical sound records

In this presentation, I address a process of dialogue between researchers, archivists, small cohorts and musicians, forged by tapes, and 78 r.p.m discs of historical sound records. My aim is to discuss the uses and many interactions that those historical sound records bequeathed by folklorism are operationalising in the 21st century’s musical life. What is the role of these sound recordings in processes of patrimonialization, social justice, or cultural activism is the main question to be addressed. My presentation is grounded on two main notions: that of “repertoire”, following Robert Faulkner and Howard Becker (2009), as a series of incorporated skills, knowledge of the mind and body, enabling action; and that of the “social life of things” (Appadurai 1986; Qureshi 2000). I argue those sound records (i) archive a social trajectory invigorated by numerous human transactions and appraisals; (ii) contain instructions on musical know-how that challenge the body and mind of the music connoisseur; and (iii) qualify and compel musicians and communities to act. The research is based on fieldwork that I have been carrying out for more than twenty years in small villages represented in these sound recordings. In recent years I have organized round tables which brought together tradition-bearers, musicians, archivists and researchers to discuss repatriation or access to these collections. The importance of these materials is highlighted in the empowerment of women to make their repertoires heard, in the local affirmation of small cohorts and in the instruction of young musicians.

Throughout the discussion, we understand that these vibrant materials and sound records are further enhanced by social memory and know-how. We observe that the trajectories of the past also reverberate in these sound records. These topics will be discussed during the presentation based on the experiences narrated by my interlocutors.

Lucas André Wink. Ethnographies of/in sound. An opportunity for open listening to learn about the traditional playing of bass drums

This paper addresses sound ethnographies on bass drums, i.e., groups of bi-membranophone and aerophones which distinguish the auditorium of traditional festivities in Portugal. Although historically documented, the way that scholars listened to these groups in the past was most peculiar. It is not difficult to find references alluding to the “noise”, a “noise that drives people away”, a “thunderous rumble” produced by “diabolical orchestras” through “infernal congregations of many percussion instruments” producing “music without musicality” in the streets (Herculano 1855 in Braga 1885; Pimentel 1902; Lambertini 1914; Thomaz Borba 1907; Oliveira 1961). These listening attitudes gave rise to a suppression of the structural values of the practice, of the musicians’ ethical and aesthetic criteria, of the sensory knowledge that these people treasure in their body. Articulating the experiences of my fieldwork, the philosophical assumptions of Sound Studies and the possibility of ethnographic creation enabled by current audio recording and editing technologies, I sought to materialise in sound files, the dynamic experience of listening to these groups. Inspired by the “ethnography of/in sound” (Rice 2018; Feld 2020), I prepared four experimental files interweaving musical performance, the musicians’ oral memory and the acoustic space of the places traversed during festivities. Envisaging an opportunity in the materiality of the captured sound to entice sensory qualities, in this paper, I discuss the technological processes and equipment for creation, the relational flows between the different agents involved and the potential that these materials may have in the construction of more sustainable paths to learn about the environments in which bass drums are played. This study aims to open our ears to social contexts, cultural protagonists, musical instruments, and emotions that connect individual lives and community biographies in Portugal. It also allows conceiving the sound file as a critical means to communicate knowledge in Ethnomusicology today.

Rui Filipe Duarte Marques. Dialogues around the luthier's workbench: reflections on the study of musical instruments as repositories of knowledge and memor

In the last few years, actions to study, safeguard and revitalize Portuguese traditional wire-strung guitars multiplied all over the country. The ‘viola toeira’ (one of those guitars) captured the interest of luthiers and musicians, paving the way for revivals. This paper is an outcome of a case study based on the cooperation between an ethnomusicologist, a musician, and a luthier, in the context of his workshop. Fieldwork combined the analysis, restoration and subsequent performance of a ‘viola toeira’ built ca.1890. Following authors such as Qureshi (2000), Bates (2012), Dawe (2012) and Rancier (2014), we envisioned this instrument as a fertile repository of knowledge and memories. Previous research revealed that the making of this instrument went into decline by the beginning of the 20th century, suspending a lineage of luthiers dating back (at least) to the mid-19th century, thus causing a break in the technical training necessary for its manufacture. This study sought to have a practical reach: we looked at the old ‘viola’ as an archive of helpful knowledge both [1] for luthiers, by analyzing its organological features, identifying the raw materials and discussing its acoustic properties and impacts on its sound and [2] for musicians, through digging this viola’s memories, looking for and interpreting the marks of use engraved by its player(s), aiming to increase knowledge about performing techniques. This hand-on approach highlighted that luthiers, musicians, and researchers can be differently interpellated by the same instrument, making room for [1] new historical findings and interpretations and [2] the discovery of the ‘viola toeira’ musical potential, opening a space for new artistic approaches.

We sustain that this collaborative and interdisciplinary approach can contribute to the sustainability of Portuguese wire-strung guitars construction and performance, in the 21st century. The study gave rise to a visual ethnography that we intend to share.

IIIE04 ROUNDTABLE—* ACADEMICS AND PRACTITIONERS DECOLONIZE MUSIC STUDIES, ADVANCING THE INCLUSION OF AUTOCHTHONOUS MUSIC IN PUERTO RICO. (CHAIR: SARA SELLERI)

In Puerto Rico, the effects of double colonization are reflected by its academic institutions and musical practices. Spanish colonization in the island ended in 1898, thus post-colonial dynamics are in place; at the same time, because Puerto Rico was seized by the US that same year, and is now a US territory subjugated to its dominance, it can also be analyzed as a colonial and neo-colonial environment. In contemporary Puerto Rican society, colonial dynamics contribute to perceptions of ‘first-class’ citizens (associated with Western phenotypes and privileged socio-economic backgrounds) and ‘second-class’ citizens (associated with African phenotypes and lower social classes). In relation to this dual categorization, the knowledge systems and worldviews of ‘first-class’ Western peoples are given higher value and used as the template, whilst other bodies, languages, cultures, forms of social organization and subjectivities remain undervalued (Quijano, 2000, Wynter, 2003). Double colonization, and the various forms of discrimination that it brought, produced serious repercussions within Puerto Rico’s educational system, including the paradigm: Western/White = good/higher vs. Puerto Rican/Latino/Black = bad/lower. The same applies to music academia, celebrating the music of the West and downplaying autochthonous expressions, to the point that no higher education institution offers any degree in Puerto Rican music, while degrees in classical music or jazz are common on the island. This roundtable features a mix of academics and practitioners who have direct experience advancing the inclusion of autochthonous music teaching in universities, at the Conservatory, and creating curricula for orally transmitted music and dance. They will discuss challenges they faced, success stories in decolonizing music curricula and institutions in Puerto Rico so far, and key considerations for the teaching of oral traditions in academia.

Sara Selleri. Counteracting Western approaches in Puerto Rican music academia: challenging the primacy of music reading vs playing by ear

In Puerto Rico, the ideology of ‘Americanization’ guided US colonial policies in the early 1900s, exploiting public education as a means to teach young generations of Puerto Ricans to love and support the United States, as it was applied in US mainland to European immigrants, African Americans, and Native Americans (Anderson 1988; Lomawaima 1994; Adams 1995; Child 1998). Its repercussions are still evident in present-day Puerto Rican education, as interviewees reported during my 5-year investigation. Across all grades, only the history of Europe and the United States is taught, neglecting the island’s own history, and its African and Indigenous roots. Beyond curricula content, Western viewpoints and methodologies are still imposed, legitimizing a hegemonic classification of what has worth, which systems are rightful, what knowledge is recognized, and who has the authority to establish all of the above – something referred to as the “coloniality of being, knowledge and power” (Maldonado-Torres, 2007). In Puerto Rican music academia, this translates into: (a) autochthonous music(s) and repertoires are left out, and coursework is shaped according to Western universities, whilst (b) teaching approaches and viewpoints adhere to Western paradigms. This paper discusses ongoing hierarchies and tensions between

transmission and teaching methodologies of 'written' music vs oral traditions in Puerto Rico – especially when these enter academia. In academia, in fact, greater importance is placed on music reading, writing, and sightseeing, and these become mandatory means of expression for all musicians (Holguín and Shifres: 2015). At the same time, some music professors and students in Puerto Rico challenge ongoing practices, advancing how teaching autochthonous music from the oral tradition according to its methodology, and with a focus on developing aural skills over music reading, is a more fitting practice, that can also produce better musicians.

Pablo Luis Rivera. Resistance in Puerto Rico decolonizing academic institutions: introducing Bomba and transversal Afro-descendant historicities

Bomba is a Puerto Rican musical expression of African heritage centered around its representative percussion instruments (barriles, cuá, maraca), its particular form of dance, its inclusive nature, its continuous adaptations, and its extensive connections with our environment. This genre is representative of various aspects of Puerto Rican idiosyncrasy, and over time it has become a flag of identity in many aspects. The genesis of Bomba dates back to the beginning of the Iberian colonization, and its practices still live on centuries later, encompassing continuously mutating circumstances, and transforming along the country's own historical evolutions. Bomba is a current representation of how Afro-descendants manifest themselves, and of how community spaces are created. It is also a tangible form of the influence of the various ethnic groups from the African continent that impacted Puerto Rico, of their transformations in the Caribbean and America, and of their metamorphoses influenced by Creole aspects and by the constant migratory moving around. Facing the absence of Bomba teachings in the Puerto Rican educational system, which contrasts the level of awareness acquired by its citizens, a number of projects have been created, assuming great responsibility to keep alive its transmission and its oral tradition. Some people with pedagogical knowledge, others not, some with practical knowledge, and other people moved by the passion that Bomba generates, created new methodologies to transmit it. This generated new visions and creative approaches that became more inclusive, thanks to the broader participation of women, the influence of social networks, and the need for Puerto Ricans to learn about their ancestry. We will discuss these aspects from our experiences as educators facing anachronistic institutions, the challenges we faced promoting a decolonial and anti-racist vision in academia, sharing our lessons learned on how to successfully manage these and our achievements so far.

Margarita Sánchez Cepeda. Creating curricula and adapting Bomba music and dance from the oral tradition for academic teaching

Margarita Sánchez Cepeda, known as “Tata Cepeda”, belongs to a 10-generations uninterrupted lineage of Bomba performers – the oldest autochthonous, and most Afro-derived, music and dance tradition of Puerto Rico. Her grandparents, Doña Caridad Brenes Caballero and Don Rafael Cepeda Atilas, also known as the Patriarch of Bomba, raised Tata and transmitted her Bomba and Plena teachings according to the oral tradition passed down from their ancestors. Tata is nicknamed La Mariposa de la Bomba [The Butterfly of Bomba] for one of her most emblematic steps, and is considered the most important and influential Bomba dancer of our times. With a trajectory of more than four decades, she has developed her own Bomba dance style, which is innovative while respecting the foundations of tradition; being the creator of a large number of piquetes [Bomba steps], these have now become part of the repertoire of contemporary

dancers. In 2001, she founded the Doña Caridad Brenes de Cepeda School of Bomba and Plena, an academy dedicated to promoting Bomba and Plena as representative elements of the cultural richness of Puerto Rico. This project impacts hundreds of people of all ages every year, also being a pioneer in adopting the semester format in an institution of this nature, and integrating educational activities to the teaching of Bomba music and dance. Tata was the first member of the Cepeda family tasking herself to transform the traditional master-student model of transmission into a group learning experience within a classroom setting, also creating curricula for music and dance classes of different levels. In this paper, Tata presents key considerations on creating curricula and adapting teaching autochthonous genres from the oral tradition passed on within close family circles, into a format that targets larger audiences within informal and formal academic institutions.

Jaime O. Bofill Calero. What do Conservatories conserve? Current decolonial perspectives on Puerto Rican Music and Academia

Globally, conservatories are regarded as bastions of Western art music where curricula, regardless of location – be it Vienna, New York, Hong Kong, Buenos Aires or San Juan – give prominence to the masterworks of Beethoven, Mozart, Bach, and the likes of them. Local autochthonous musics have arduously fought to make their way into conservatory programs in previously colonized countries of the Global South; in some cases, they have succeeded in placing traditional practices at the same level of those coming from the empire. The colonial history of each place impacts the way curriculums are shaped, what gets included, and what gets left out; Puerto Rico faces unique complexities, due to its past colonization by Spain, and its current occupation by the United States. Since 1959, the Music Conservatory of Puerto Rico has made significant contributions to music education on the island; nonetheless, the process of including autochthonous rich local music traditions – Bomba, Plena, Salsa, Danza, Música Jíbara – into the curriculum has been a long struggle (Aponte Ledee 2015; Torres Santos 2017; Allende Goitía 2018). Additionally, newer idioms of popular urban music like Reggaeton and Trap are completely neglected, and oftentimes rejected by academia (Rivera 2009; Bofill 2022). Nevertheless, significant progress was obtained in this respect with the creation of the Jazz and Caribbean Music program in 2006 at the Conservatory, and furthermore, with the research initiatives put forth by the Music Research Institute of Puerto Rico and the Caribbean (IMPCA) founded in 2013. This paper discusses key debates regarding decolonial thought and Puerto Rican music, advancing how decolonization efforts can contribute ensuring a long-lasting and sustainable future for the musics of Puerto Rico.

III E05 NEW CASE STUDIES AND APPROACHES TO FIELDWORK (CHAIR: ELINA SEYE)

Rakesh Kumar. The complex nature of multisite ethnographic fieldwork on the Siddi Goma/Dhamal, in Gujrat, India.

In this presentation, I discuss my multi-sited fieldwork research in urban and rural sites in the state of Gujrat, India, and on Goma/Dhamal performances by the African Indian Siddi community. Goma/Dhamal, is performed by the African Indian Siddi community in Gujrat. It is performed in many different performance contexts and includes drumming, singing, playing instruments, praying to Siddi saints and stunts. I argue that multi-site fieldwork is a possibility for

shedding more light on the performance culture of the Siddi community as this community is spread far and wide. Further, limiting the research to only one area will not yield information that is comprehensive and inclusive of diverse manifestations of Goma/Dhamal performances. Because of my interest in understanding how Goma/Dhamal performers experience their identities and participation in groups and distinct performance events, I decided to avoid gatekeepers and other community leaders as intermediaries. This approach rendered rich data but also presented many challenges, which I could not anticipate before arriving at the research sites. This presentation will describe some of the complexities and unexpected situations that emerged during my fieldwork to assist with refining and situating my research project. I provide, moreover, a brief analysis of the merits of multi-sited fieldwork and argue for its value in achieving the goals of this research.

Juan Diego Diaz. Let's Travel Together: Reflections on Accompanied Ethnomusicological Fieldwork in West Africa

Ethnomusicologists routinely travel afar to research musical communities. This practice dates to the late-nineteenth century when folklorists and song collectors, some of our discipline's predecessors, visited the remote locations where their research subjects lived (e.g., Bartók, Densmore). But ethnographic fieldwork took a real hold only after World War II when US ethnomusicologists decisively embraced methods and theories from cultural anthropology. While overseas fieldwork has many research benefits, it reveals sharp economic disparities between researchers and their interlocutors in the field that can be traced to colonialism. Many Afro-Brazilian musicians I have met in Bahia, for instance, marvel at my traveling stories in West Africa and lament that they do not have the resources to join me or do it on their own—traveling to Africa is particularly alluring for them as diaspora musicians. In this presentation I argue that traveling with diaspora musicians not only has research benefits for ethnomusicologists, but it is also a way to do ethical and decolonial fieldwork. Focusing on my work with the Tabom community from Ghana, which descend from emancipated Africans who relocated from Brazil to West Africa in the nineteenth century, I discuss three instances when I traveled with a Tabom musician to visit communities that he is historically connected with: Bahia (Brazil, 2016), which he considered his ancestral land, and Atoeta (Togo, 2017) and Ouidah (Benin, 2017), where two sister communities of Brazilian-returnees live. Connecting my travel companion with musicians from these countries was deeply rewarding and challenging for all. Those feelings were expressed in eclectic musical encounters that elicited fresh research insights. In this paper I contextualize those insights and the impact of those encounters in the lives of musicians with other fieldwork ventures where researchers have traveled with their interlocutors (Kubik, Lee) to offer new avenues for ethnomusicological research.

III E06 NAVIGATING COVID-19: MUSIC PRACTICES AND EXPERIENCES (CHAIR: RITA SUNDAY-KANU)

Bonnie B. McConnell. Women's musical networks and COVID-19 communication in the Gambia

In the Gambia, female fertility society performers known as kanyeleng have a well-established role in health promotion activities. In addition to their ritual practices promoting fertility and

reproductive health, kanyeleng groups have long been instrumental in communicating health information in rural areas in partnership with the Ministry of Health and Social Welfare and other health organisations. Drawing on ethnographic research (online and in-person) with kanyeleng groups and health workers in the Gambia (2020-2022), this paper examines the way kanyeleng groups have adapted their musical practices in the context of the COVID-10 pandemic. In partnership with the Gambia Ministry of Health and Social Welfare, the project engaged kanyeleng groups and health workers throughout the country to investigate 1) the way women-centred musical practices of social support and communication in the Gambia were affected by the challenges of the COVID-19 pandemic, and 2) the strategies groups employed to sustain their musical practices and social networks during the pandemic. This research demonstrates that the COVID-19 pandemic has inspired shifts in kanyeleng practices of musical creativity and dissemination, including new forms of engagement with social media. We show that changing social media use has affected dynamics of inclusion, exclusion, authority, and leadership in women's groups. Social media has enabled women in remote areas to share their ideas and music more widely and to build new social networks. At the same time, social media use has reinforced gendered patterns of exclusion, with many women unable to participate in emerging social networks due to illiteracy, poverty, or lack of access to mobile networks or electricity. Finally, this research has identified the increased importance of kanyeleng women's musical groups as familiar, trusted communicators in the face of widespread misinformation about COVID-19 (shared largely through social media) and mistrust of health authorities.

Eric Koome Murianki. A One-Man Choir: Ogama's Choral Music Practices in Spreading the Awareness of the COVID-19 Pandemic in Kenya

Choral music was among the most affected social and education endeavor following the recommendations by WHO (World Health Organization), of limiting human physical interactions to curb the spread of COVID-19 pandemic around the world. Due to the nature of transmission of the virus, singing in a choir without proper protective appurtenances remained one of the fastest ways of spreading it -should any member be infected-. Although some of the choral ensembles around the world organized virtual rehearsals and performances, most of them -especially in Kenya- had limited physical and virtual interactions. However, individual choral directors and choir members used their social media accounts to share their amateur video recordings of choral music pieces, each having sung and merged different vocal parts to mimic a choral ensemble. Some of them had thematic compositions and arrangements that addressed the severity of the COVID-19 pandemic and echoed the WHO's recommendations of remaining vigilant. Sylvester O. Ogama was among them. Ogama is the director of the Kenyatta University Staff Choir and the chairperson of the Kenya Federation of Choral Music among other choral music-related responsibilities. He is also one of the most influential composers, arrangers, and choral-music clinicians in Kenya and East Africa. This paper will examine and analyze the sundry ways that Ogama used his social media to express himself musically, and the emotional reactions that his followers and him experienced during the pandemic. The paper will also sample some video clips from his Facebook and Instagram accounts, analyze comments and reactions from his followers, and track his influence on other choral music enthusiasts in response to COVID-19 pandemic in Kenya. This information will contribute to the larger conversations on the use of choral music and social media in spreading the COVID-19-pandemic awareness in Kenya and other developing countries.

Bipasha Guptaroy. Navigating Through the Covid -19 Pandemic – Experiences of some Indian Dance Practitioners

The COVID-19 pandemic arrived unexpectedly and as a complete unknown was cause for fear, anxiety, and great urgency. Beyond the obvious effect of overwhelming number of fatalities, it would be fair to say that every person was affected in some way. In every profession the effect of the pandemic was felt. One of the fields most affected by it was performing arts. In the face of a contagion there was no gathering of audience therefore no scope for performance as we know it. Performers needed to device new ways to navigate the situation using their skills. An unprecedented level of innovative and remarkable paths emerged as a result. My focus in this paper is dance. I attempted to understand how dance practitioners navigated this unprecedented and challenging time to sustain themselves and continue in their profession. I have chosen to focus on four dance practitioners at various stages of their career to investigate this question. These include firstly, Ramli Ibrahim, a renowned senior dancer and choreographer heading a dance company in Malayasia, Bijayini Satpathy, who transitioned to a solo career just before the pandemic, from being an established dancer in a well-known dance company, Sanjib Bhattacharya, a visiting dance practitioner who had travelled to United States to establish himself as a performer and teacher in an unfamiliar environment and lastly Shachi Phene, a young dancer in New York with a newly founded dance company. I wished to learn how these dance practitioners in these distinct situations faced the challenges posed by COVID and what adaptive processes they implemented to sustain and progress into the future with their career. Were their economic concerns disparate? To what extent did they embrace and utilize available online resources? Were they in any way able to utilize this period to their benefit? These are some of the issues I would investigate.

III E07 TASTE, TOUCH, AND HEARING: ETHNOMUSICOLOGY AND THE SENSES (CHAIR: NII DORTE)

James Félix. The food-music relationship and cultural expression: a manifesto for gastromusicology

Towards the end of the last century, in an essay on representations of food in opera, Pierpaolo Polzonetti coined the term ‘gastromusicology’. Almost a quarter of a century later, this concept has expanded to encapsulate the multitude of approaches to the relationship between food and music — most notably, the socio-cultural and psychological dimensions of this relationship. Interest in the field continues to grow today, and it is now necessary to define gastromusicology as a discipline by articulating its nature, aims, purpose, main objects of study, and key methodological approaches. This paper responds to this need, beginning with an examination of gastromusicology’s evolution in the new millennium and identifying key ideas which have emerged in the research to date. An examination of pioneering studies in the field leads to a discussion of current and future directions and trends within gastromusicology. This includes an approach to gastromusicology that is informed by the author’s own research and experience in ethnomusicology, which is particularly relevant to the way in which food and music are presented together in an expression of cultural identity. The paper then discusses the rich, multi-disciplinary nature of gastromusicology, which establishes it as a key approach in the study of cultural behaviours and identities. Following an exploration of the value and applications that arise out of a deeper and theoretically rigorous understanding of the food-music relationship, the paper concludes with a

manifesto for gastromusicology, serving as a call to action for other researchers to contribute to the continued growth of this emerging and significant discipline.

John Wesley Dankwa. Theorizing Sonic Experience in Dagara Funeral Ceremonies in Northwest Ghana

In Dagara society of northwestern Ghana funerals are significant social events. The occasion offers families the platform to mourn their deceased member in accordance with Dagara traditional, religious, and cultural practices. Significant in the organization and performance of the funeral is the *gyil*, a wooden framed pentatonic xylophone. *Gyil* music is the vehicle that drives the symbolic acts that validates the funeral as a public event. The genre performed for the funeral is called *kuurbine*, an instrumental music accompanied with dirges. Without *kuurbine* music, the Dagara would say “there is no funeral, no grief, and no death.” For the Dagara, the value of *kuurbine* music lies in its ability to stimulate a collective participation in singing, dancing, and weeping which are essential requirements for a successful funeral. Not only do these activities constitute a communal endorsement of the deceased person but also facilitates the transition of the soul to the world of the ancestors. Drawing on contemporary affect theory, this paper examines *kuurbine* music as a meaningful sonic experience in Dagara funeral ceremonies. It examines how *kuurbine* music mobilizes Dagara funeral attendants to participate effectively in the rituals through affective transmission. The paper fundamentally argues that *kuurbine* music creates a particular ambience for the collective expression of grief, an attribute that goes beyond the music’s normative role of accompanying funeral proceedings. Through its mobilizing capacity, *kuurbine* performance induces collective singing, dancing, and wailing among funeral attendants that enables individual loss to become a communal affair, an affair that reinforces and strengthens people’s commitment to the communities in which they belong.

IIIE08 INSTRUMENT RELATIONSHIPS: INTEGRATIONS, INTERSECTIONS, AND IDENTITIES (CHAIR: SYLVIE LE BOMIN)

Yan LI. Joint Inheritance, Sharing and Identity: Ethnic Integration in Yunnan Cross-ethnic Wedge Drum Music Culture

As an instrument used in sacrificial rituals, the wedge drum (楔子鼓 *Xie Zi Gu* in Chinese) is widely used in various folk activities in the inhabited areas of Zhuang and Yao ethnic groups in Yunnan, China. With a history of hundreds of years, the wedge drum has become an important part of the artistic and cultural traditions and life modes of the two ethnic groups. The drum music it conveys shows strong cultural characteristics. Moreover, wedge drum music contains the results of the materialization of human thoughts, concepts, emotions and deep consciousness in a specific historical period and embodies the aesthetic thoughts and tastes in certain circumstances. This paper investigates the wedge drum and its drum music in Wenshan and Xishuangbanna, and explores the cultural connotation of wedge drum music by examining the materiality of the wedge drum, in which the wedge drum acts as a medium that connects and integrates folk activities. From both diachronic and synchronic dimensions, the research shows that the wedge drum carries rich information about inter-ethnic communication since it is an important carrier of cultural exchange and mutual learning of different ethnic music. As a common and shared artefact of Zhuang and Yao ethnic groups in Yunnan, the wedge drum and the narrative system of the drum music not only express the religious beliefs and cultural identity values shared by multi-

ethnic cultures but also describe the historical memory and realistic scene of ethnic interaction and integration. This article also aims to reveal the cultural psychology of multi-ethnic identification and the importance of the theory of cross-ethnic cultural integration with specific case studies.

III E08 INSTRUMENT RELATIONSHIPS: INTEGRATIONS, INTERSECTIONS, AND IDENTITIES (CHAIR: SYLVIE LE BOMIN)

Masaya Shishikura. A Japanese Musical Instrument in Africa: Intersecting Journeys of Taishōgoto and Karayuki-san

This paper traces the intersecting journeys of the Japanese taishōgoto, a multi-stringed boxed button zither and karayuki-san who were Japanese overseas prostitutes. The musical instrument has been adapted in taarab, a popular musical genre in East Africa, but how did this happen? By detecting subtle linkages of traveling music and migrating women, this research explores expanding, or even erratic, musical worlds that interrogate such conventional ethnomusicological models as a “holistic conception of unified cultures” (Turino 2008). From the late 19th to early 20th centuries, many Japanese girls/women had migrated to China, Malaysia, Australia, India, and even to such African regions as Mauritius, Madagascar, Kenya, Tanzania, and Zanzibar. They were often from poor families, owed a lot of debt, and were sold to overseas buyers as prostitutes. Because of the miserable and disgraceful images of sex workers, karayuki-san have been recognized as “the shame of the nation” and neglected in the mainstream history of Japan. However, I argue that prostitution was just one aspect of these girls/women, because many karayuki-san were musicians as well; they sang a song and played musical instruments, just like the geisha. One clue that helps uncover the mystery of taishōgoto in Africa is that the distribution of taishōgoto surprisingly parallels the migration routes of karayuki-san, especially between Mumbai, India and Zanzibar. Correspondingly, this paper investigates indistinct musical linkages between Mumbai and Zanzibar, where journeys of the taishōgoto and karayuki-san intersect. The overlapping travel routes will explicate the musical aspect of karayuki-san and emancipate them from the stereotyped images of just prostitutes. The study of a Japanese musical instrument in Africa demonstrates expansive musical cosmologies that suggest a possibility of new research beyond “a society with a music culture” (Slobin 2003) towards plural, intersectional and transborder contexts.

Salvatore Morra. Reconsidering North African lutes: Histories, Features and African Identities

This paper explores North African lutes within the context of North African mālūf music. In combining techniques such as interviews, analysis of texts and artefacts in workshops of luthers and in musical instrument museums (Tunis, London and Brussels), I consider the diverse ways in which the instruments are constructed, transmitted, and designed. A close reading of those instruments shows a way of approaching North African organology that is distinct from the post-Cairo Congress consensus (1932). In particular, it draws attention to the fuzzy boundaries between Tunisian ‘ūd, ‘ūd ‘arbī, and Algerian kwītra. These fuzzy boundaries are visible in the pre-Cairo Congress literature (Mahillon, 1880; Hornbostel, 1906; Farmer-Daniel, 1914; Rouanet, 1922) and in fact these fuzzy boundaries are still visible in the everyday language of musicians in the Maghrib today.

While I chart aspects of the instrument and local factors that help make a cultural classification of it, I underline the Africanness of certain Maghribi instruments that are typically thought about as part of the 'ūd family. Drawing on theories and methods from ethnomusicology (Bates 2012; Dawe 2001), and material culture (Woodward 2007; Miller, 2005), my article contributes an ethnographic and music-centered approach to interdisciplinary debates about decolonization and cultural identity in North Africa.

III E09 FILM SCREENING

Temí Ami-Williams. Transforming the Transformed: Motion Capture as a means for Safeguarding Intangible Cultural Heritage .

It has become challenging to preserve indigenous intangible cultural heritage in Nigeria, particularly dance and music practices. The importance of these practices is evident from UNESCO's statement that the maintenance of cultural diversity guarantees the continuity and sustainability of living cultural heritage in contemporary contexts. However, similarly to other intangible cultural creations, dance traditions are constantly being modified over time through the process of collective recreation, or changes in the way of life. For this reason, it is imperative to take advantage of recent advanced technologies for the preservation and transmission of the dance knowledge, practice, and heritage in Nigeria. Motion capture technology appears to be the order of the day and a major method being employed towards digitizing traditional dance knowledge in the domains of anthropology, ethnochoreology, and computer graphics. For the first time, scholars of these domains have collaborated on an experiment that situates the interaction of dance and technology in the African context of masked dance, using the Eyo of Lagos as a case study. Two different technologies have been used to acquire the dancer's movement, investigating the capabilities and limitations of these systems underneath what is described as 'extreme clothing' by computer scientists. In this ten-minute film, we present the pipeline for dance motion digitization, including 3D garment reconstruction of the Eyo costume through photogrammetry, and visualization. The scanned garment is used as a reference to re-create the Eyo costume in 3D, and it is driven by a virtual avatar that depicts the movements of a dancer captured through a motion capture system; costume deformations are physically simulated to add realism. A three-minute Eyo dance performance is finally generated in a 3D animation short film where multiple Eyo avatars are placed in front of the Tafawa Balewa Square gate, a monumental structure that situates the performance within its traditional setting.

VA01 * TRANSATLANTIC BRIDGE: AN AFRICAN-BRAZILIAN DISCUSSION ABOUT YORUBA AS A CONNECTING ELEMENT (CHAIR: PETER NINAUS)

The approach of a transatlantic cultural heritage can be found again and again in different Brazilian traditions. The views of these traditions are mostly shaped by colonialist terminology or are also a product of ideological direction. However, one can find a very specific connection with the Yoruba culture in the examples of the Tambour de Crioula and the Brazilian choro. Despite colonialist deformation, ideas of the Yoruba religion have survived within these practices. Psychology assumes that emotional intelligence is stronger than rational intelligence. The importance of promoting one's own language thus becomes apparent. Using the example of the Yoruba culture and Yoruba language, which is almost being pushed aside by colonial English within

Nigeria, one can see that a lingua franca can lead to a loss of identity. Nevertheless, the question arises here as to whether this emotional attachment to one's own identity does not also give cultures a kind of survival strategy. The celebration of the afterlife could be one such element that survives as a family tradition and is unaffected by colonial constraints. As a result, certain terminology from the Yoruba can also be found in the Brazilian traditions. The aim of this panel is to bring together the different approaches and perspectives that relate to a common cultural identity to a joint discussion and to establish further cooperation that is outside of the regions formed by colonialism. This discussion aims to show the interdependence of language, culture, and religion on the influence of a colonially independent identity formation. Identification with the Yoruba culture indicates an important step towards decolonization on both sides of the Atlantic. The Yoruba language is an important step in promoting global cultural diversity and the diverse diaspora of this culture.

Peter Ninaus. Decolonization of the (research) system on the example of the Yoruba culture

Research on Brazilian music repeatedly refers to elements of African music, which have shaped Brazilian music and style. Much of Brazilian terminology was shaped by the Portuguese language's colonial legacy. AI-supported research, as well as the ideas of various Brazilian traditions show that there are linguistic and cultural connections between, for example, the Yoruba culture and these cultural practices in Brazil. Even if these traditions in north-eastern Brazil have developed very divergently, both geographically and colonially, there are still many common elements, such as Yoruba mythology or the language(s). The structure of the language and the way in which Yoruba religion/mythology is spoken and written about is still based on a European colonial ideal. When interpreting religion or music, if one is allowed to use these terms at all, many semantic elements, such as word sound and word meaning, are lost during translation or interpretation. The connection to Africa is partly brought into awareness through Yoruba language courses in Brazilian universities. On the other hand, it is important that an awareness of Yoruba is created in Nigeria, for example, because promoting one's own cultural identity also promotes the emotional intelligence of these people, who are affected by this. This paper is intended to compare the two perspectives and, using the example of music, socio-cultural aspects, and the Yoruba language, to open a transatlantic and at the same time postcolonial discourse. Interdisciplinary work between ethnomusicology, linguistics and religious studies is also required here. In this context, scientific systematics should also be re-evaluated. Collaboration of researchers from Brazil and African countries with Yoruba culture, such as Nigeria should also promote a strengthening of the global South within the scientific community through this dialogue.

Olupemi Oludare. Rethinking Transatlantic elements in Musical Languages: the Musical and Linguistic Expressions in Yoruba Traditional Instrument

Yoruba traditional instruments are generally employed in playing and accompanying the religious and secular music in Yoruba societies. These instruments include the *dùndún*, *bàtá*, *sákárà*, popularly referred to as talking drums, and others like the *àgídìgbò*, *gòjé*, *agogo*, and *sèkèrè*, some of which are also found among Yoruba-diasporic communities such as Brazilian, Cuban, and African-Americans, due to the transatlantic slavery and migration. In Yoruba culture, while these instruments function in providing musical sounds and entertainment, they also serve as speech surrogates, by providing linguistic communication among the indigenes, due to the tonal

inflection of the Yoruba language. The Yoruba traditional instrumentalists are trained in encoding musical and linguistic expressions in their performances, which is the hallmark of the master musicians, in which these musical languages and expressions can only be decoded by anyone with the knowledge of Yoruba language, the musical styles, and the socio-cultural contexts. Although these cultural features are still evident within the diasporic societies, nonetheless they have undergone some transformation and acculturation. This paper examines how these music and language features are expressed by the Yoruba natives on the traditional instruments, and the ontogeny of Yoruba instrumental language, as well as in the diaspora. Data were gathered from informants through interviews, observations and bibliographical evidences. The paper's findings revealed that, while speech surrogacy was achieved on the instruments by the Yoruba natives in Nigeria, a musical language expression was more feasible in the diaspora, due to the loss of tonality in the speech, which gives rise to linguistic intelligibility. This also establishes the interrelations between music, language and expressions in Yoruba culture globally. The paper emphasizes the need for further research into socio-cultural aspects of the Yoruba language, and a transatlantic and decolonial discourse, towards promoting the epistemology of the global South within the academia.

VA02 CHANGES AND DEVELOPMENTS IN INSTRUMENTAL PRACTICE (CHAIR: MAYCO A. SANTAELLA)

Eric J. Schmidt. Capital Nomads: Wodaabe Artists at the Margins of the Tuareg Guitar Scene in Niamey

In recent decades, increasing numbers of Tuareg people have been leaving nomadic livelihoods to settle in Niamey, the capital of Niger, to escape the consequences of climate change and political violence in the rural Sahel and Sahara. Consequently, while the town of Agadez has long been regarded as the center of Tuareg culture in Niger, Niamey has generated its own vibrant Tuareg guitar scene. Yet the capital is a magnet for people from all over the country, and Tuareg are not the sole nomadic community to make new lives there. In this paper, I examine how artists from the Wodaabe community approach the construction of a nomadic identity for local and global consumption that has largely focused on Tuareg culture. In doing so, they adapt the stylings of Tuareg guitarists like Bombino and Mdou Moctar who enjoy wide recognition in the Sahel and worldwide, while creating new music that speaks to the Wodaabe community by singing Fulfulde (Wodaabe language) lyrics. Drawing on fieldwork in Niger as well as analysis of social media groups and music industry marketing materials, I argue that Wodaabe musicians have adopted Tuareg guitar as a new channel for identity formation and self-expression while navigating Tuareg dominance in the commodification of nomadic culture in Niger. I focus specifically on the trajectory of two groups: Etran Finatawa, a band comprised of Tuareg and Wodaabe artists that produced several albums and tours worldwide; and Andal Sukabe, a Wodaabe group performing Tuareg-style guitar music in Niamey. While Marta Amico (2020) shows that "Tuareg music" has been constructed as an object of consumption through generations of global mediations by artists and producers, I examine who is marginalized when we expand this discussion to a more generalized "music of nomads" in the Sahel.

Nico Mangifesta. Expanding the sonic palette by reshaping instrumental ensembles in Balinese new music for gamelan.

At the beginning of the 70s, I Nyoman Rembang classified the Balinese gamelans into three periods (tua, madya, baru), a taxonomy based on technological development in the construction of instruments that allows us to correlate the appearance of new sets of musical instruments with the religious, cultural, and political changes throughout the island's history. Likewise, the first wave of international scholars who arrived during the colonial period reported on the appearance of a new set of instruments, the gamelan gong kebyar, which established itself as the most representative and widespread ensemble in Bali in the space of a generation. This points to how quickly instrumental traditions can change under specific conditions. The transformations occurring in contemporary Balinese society are no less intrusive than those of the past, so it should come as no surprise that instrumental sets that are currently appearing do not fit neatly within the standard definition of gamelan. During my fieldwork which focused on the works of contemporary composers and ensembles, have been encountered and documented some gamelan different than the past in intonation, instrument ranges, combinations of instruments, the presence of augmented instruments, the use of digital technologies, and extended techniques. As an initial attempt to describe and to make an order to the ongoing transformation, this paper will confront the current situation inviting reflection on questions such as: if the reshaping of gamelans is limited to new music for gamelan or does it involve musical traditions; if this expansion of the sonic palette is motivated by the need to express new concepts and ideas, or by a modernist pulse of commodity fetishism; and if, in light of changes in the musical practices on the island of Bali, whether we should begin considering the widening of the conceptual field of gamelan itself.

Samuel Elikem Nyamuame. Just Improvise: How Having Fun Is Leading to the Destruction of Ghanaian Drum Music Performance Practices

Drumming and dancing are expressions of Ghanaian cultural values that in part convey historical narratives. Scholars such as Agawu (1995), Burns (2009), Amegago (2014) and Kuwor (2021) among others have researched rhythmic organization, drum text, cultural knowledge systems and performance practices of the people as significant aspects of Ghanaian musical cultures. In recent years, however, instruction and performance of Ghanaian drum music, in the United State and Europe as well as among contemporary amateur groups in Ghana, have focused predominantly on “improvising,” thereby omitting the significant elements of the drum performance and reducing it to merely a moment for aesthetic value, or “for fun”. The phrase, “just improvise,” frequently uttered by many instructors and performers, has now become commonplace and unfortunately constitutes the primary focus of performance and instruction in Ghanaian drum music. As a result, this practice has led to the misrepresentation and even destruction of the foundational structures of Ghanaian drum performance practices.

Drawing on examples from selected Ewe, Akan and Dagomba drumming traditions, this paper re-examines the importance of rhythms, language in the creation and construction of rhythmic patterns, organization, and performance of Ghanaian drum music. First, I will examine factors that constitute to the idea of just improvising. Secondly, in an effort to contest the notion of improvising, I will explore some of the patterns master drummers use and how they create dialogue with the supporting instruments in the ensemble and demonstrate how culturally situated meanings are embedded in each composite part, structure or motive. Finally, I will offer pedagogical and performative suggestions that can ensure a better representation of the drumming instruc-

tions and performance. This paper is based on my experiences as an instructor for the past fifteen years and interviews conducted with instructors of Ghanaian drum music in the United States and Ghana

Xiao Mei, Xing Yuan. Sensing Strange Histories — Material Changes of Chinese Chordophones in the 20th Century

Silk strings have been used on Chinese instruments for at least two thousand years, whose sound undoubtedly carried the nation's sonic memory. However, this millennia-old sonic culture was suddenly severed in the "Music Reform" surge during the 1960's, when almost all chordophones were changed with steel strings. This material change brought further changes to the players' senses of touch, hearing, and movement.

In the year 2020-21, the Museum of Oriental Musical Instruments at Shanghai Conservatory of Music in collaboration with Shanghai Dahe Tang Production of musical instruments held two memorial exhibitions, one for Han Changshu and other antique Yueqin, the other for Wang Genxing and other Erhu of the century, both proceeded from instrument makers to carry out anatomic studies and introduction to the instruments' materials, craftsmanship, and playing techniques. Among them, changes in the string material and playing techniques are especially noteworthy.

As curators and investigators for both exhibitions, the authors conducted intensive interviews concerning these issues, including the various reasons why silk strings encountered vicissitudes in China during the 20th century. Moreover, we invited contemporary virtuosi to try out some thirty instruments of various ages and materials that famous Chinese musicians have used in the 20th century, including one belonged to Liu Tianhua, founder of modern Erhu, and another (replica) to Abing, a famous folk musician. They played the works by Liu Tianhua and Abing among others, and we were surprised to find that almost all contemporary virtuosi feel these antique instruments are "indocile". We scrutinised each virtuoso's feelings about these instruments of different ages, and compiled an archive of "same instrument, same repertoire, different times, and different performances".

Based on these investigations, this paper tries to reveal the sounds of various ages as well as the sensual differences they bring from the players to the audience. Such studies profoundly tell of the close connections between people, musical instruments, and social culture, as well as introspection of the changes in musical senses of the Chinese during the past century.

VA04 * REDEFINING BLACK MUSIC RESEARCH IN SALVADOR BAHIA – AFRICAN DIASPORA MUSIC PRACTICES IN ETHNOMUSICOLOGY AND MUSIC EDUCATION (CHAIR: KATHARINA DORING)

A new generation of mostly black music scholars is making their way through the institutions, representing a new critical consciousness, introducing the debate about race, racism and colonialism even in the art courses, demanding epistemological and curricular changes. In the position as a collaborating professor, Katharina Doring has been teaching the class "Music from African Diaspora" in the master of music at the Federal University in Bahia, but without achieving a deeper discussion of the master program. The graduate music course at Federal University even introduced a new class: Afro-Brazilian Rhythms', but is not really discussing the whole concept,

as Hess described the situation of most graduate music curricula: “Western classical music is constructed as “natural,” and the curriculum tokenizes alternative practices by making them tangential to the main curriculum. In many respects, Western music in music education acts as a colonizer”. (Hess 2015) Behind the scenes of Bahia's extraordinary black musical movement for decades, we highlight the total disproportion in relation to its economic, media, political and educational representativeness: a kind of dark web of epistemological and structural racism that continues to determine most of the relations of power in Brazil, even when it comes to symbolic and curricular struggles, and as a veiled conflict in the midst of black aesthetics, flaunted and exploited for tourist purposes, as in Bahia. “Brazilian racism is a perfect crime”, coined by the Congolese researcher, living in Brazil, Kabengele Munanga (1977), summarizing in a few words that the power structures, media representations and the epistemologies of teaching-learning, are very well tied, in an eternal loop of the white elite's power, called the "narcissistic pact of whiteness" (Bento 2002). We assemble several very impacting researches on the interdisciplinary and trans-cultural subject of Black Music in Bahia in a decolonial perspective.

Marcio Pereira de Jesus. Decolonizing black music in Bahia - Brazil: terminologies and categories for thinking about African musical arts in the Diaspora

The present work presents a conceptual reflection about black music in Brazil, delimiting to black music (in the wide e fluid range of traditional, popular, vernacular) from/in Salvador. Based on a bibliographic survey that aimed to collect discourses and theorizations on black music and dance forms and soundscapes in Brazil, I select some concepts revealing how these songs were understood in distinct periods of Brazilian history. To understand how discourses have repercussions nowadays, I confront information from the researched bibliography with information from human sources, that means interviews with black musicians of all genres, genders and ages in Salvador - Bahia. To collect empirical data, I used an electronic form with closed and open questions, which were sent by e-mail, whose research subjects were active musicians residing in the city of Salvador (BA). As a theoretical framework, among others, I use the concepts defended by African (ethno) musicologists such as the Ghanaian professor Kofi Agawu and the Nigerian musicologist and music educator Meki Nzewi, who discuss the idea of music as a result of the sound/body/movement relationship. Also important for the theoretical discussions are several authors of the African Diaspora, beginning by the contextualization of the concept of double consciousness, discussed by sociologist Paul Gilroy in “The Black Atlantic”. This paper is an excerpt from a doctoral thesis in final stage in ethnomusicology, whose objective is to formulate a theoretical basis, in an ethnomusicological and de-colonial perspective, that helps us understanding the multifold theoretical and practical ideas and discourses related to black music and its multiple historical and contemporaneous genres and performances in Salvador-Bahia, with emphasis on the perspective of its protagonists.

Laurisabel Maria de Ana da Silva. Black sociabilities built with samba as a tool in the carnival of Nordeste de Amaralina, Salvador, Bahia

Carnival in the Nordeste de Amaralina is celebrated and played every February in the streets of this popular neighbourhood located in Salvador, Bahia, with a mostly black population, which lives on an income of up to one Brazilian minimum salary, according to the latest census carried out by the IBGE-Brazil, in 2010.

In this celebration, different from what happens in other parts of the party in the city of Salvador, samba and its related styles (samba reggae, samba from Recôncavo Baiano and pagode, for example) is the protagonist, being a catalyst in the construction of the relationship between the neighbourhoods Vale das Pedrinhas and Santa Cruz and more distant popular neighbourhoods, but with similar racial and class profiles. It also shapes intergenerational sociabilities into the locality itself, sonically connecting children, young people, adults and the elders who inhabit the neighborhood.

In addition, the sambas which permeate the daily life of the locality build temporal bridges, marking two important festivities in the Bahia's calendar of popular festivals: the festivals in honor of the saints of June, Santo Antônio, São João and São Pedro and the carnivals.

Samba Junino is a musical culture performed in popular neighborhoods, such as Nordeste de Amaralina to celebrate the June saints as a counterpoint to forró, a musical culture also strongly performed at this time of the year. Its predominant musical genre is the samba duro, a samba style that emerged from the urbanization of sambas practiced in cities in the Recôncavo Baiano, neighbouring Salvador. Musical groups that parade through the streets of the neighborhood in these festivities gave rise to carnival blocos in this locality, creating spatial and temporal connections led by sonically sambas, composers and reflectors of racial, gender, sexual and generational identifications, which are discussed in this paper.

Katharina Doring. Black neighborhoods and music practice beyond the spotlights of carnival in Bahia

The paper discusses the importance of ethnomusicology and musical education based on African (Diaspora) musical arts, with emphasis on Salvador - Bahia, the city with the largest black population in Brazil (80%). It presents a brief discussion of racial and sociocultural identities in the conjuncture of structural racism and colonial continuity in Brazil in relation to the Eurocentric university and school education, especially in the arts courses, with emphasis on music, revealing the musical epistemicide. After introducing to the history, evolution and presence of musical expressions of African (Diaspora) in its sociocultural context, the text presents a mapping of cultural and musical spaces in Salvador, as references for a black musical education, from territories of oral tradition to institutions with transformative proposals from the perspective of teaching-learning in African (Diaspora) musical arts (Nzewi / Agawu) The Koringoma research project (LABKoringoma-UNEB) follows an interdisciplinary path between music education, ethnomusicology and ethnoscenology, oral history, cultural and decolonial studies, among others, investigating knowledge, practices and methodologies of teaching-learning processes in the territories of black communities and soundscapes in Salvador-Bahia. Together with black musical masters and teachers, we deepen and present the forms of musical teaching-learning from the musical practices of the black community to elaborate and investigate methodologies of the musical arts of the African diaspora that make reference to African foundations and epistemologies, Afrodiasporic oral traditions and contemporary creations anchored in ancestral experiences. We question and deconstruct the hegemony of Eurocentric epistemologies in music education in institutional music education that does not open spaces and curricular and methodological debates for the teaching-learning of Afrodiasporic popular music in Salvador, Bahia.

Gilberto Gil Santiago. Musical Reading for Rhythmists: Rhythmic knowledges and praxis in Salvador between "street" and "academy".

The present research strives to search for ways of rhythmic teaching-learning that take into account the knowledge of Afro-Bahian musicalities, rhythms and their behaviors, recognizing the practices of the "street" and oral traditions, as well as the mediation of "academic" knowledge of teaching-learning of rhythmic practice, theory and reading. Working with points of congruence about rhythm in Gramani and Nkeita: betting on a possible approximation between Gramani's understanding of rhythm and the concept of timeline (Kwabena Nketia), Ribeiro and Fiaminghi formulated the hypothesis that the use of rhythmic series as opposed to ostinatos present in the studies proposed by Gramani, resemble the concept of timeline, characteristic of West African originary music. In this sense, it is worth calling attention to the fact that both interpretative proposals of the rhythmic phenomenon extrapolate and oppose the standardized theoretical and practical reference in the context of scientific studies on music from an exclusively Euro-centered perspective. Therefore, I took as reference the ideas present in Gramani, Nketia, Nzewi, Anku, Agawu: that rhythms have a striking rhythmic element, which cadences them, guiding the other characters of the rhythm, in a cycle of continuous repetitions. A learning of rhythmic reading, which self-references in the language of rhythms and timbres, common to the practitioners and belonging to their cultural universe, may strengthen in them the sense of belonging and collectivity, according to Munro in his book *Different Drummers*.

The research results from my experience as a music educator of the course "reading for rhythmists", created by me in the second semester of 2018, with the main objective of taking the knowledge of rhythmic reading and writing to rhythmists of percussion groups in Salvador, mainly those linked to Afro-Blocks.

VA05 MOVING ACROSS GENDER BOUNDARIES IN DANCE AND MUSIC (CHAIR: MARKO KÖLBL)

(ZHENG LIJUN. Study and Research on the "Cross-dressing" Phenomenon in the Zhuang's (壮族) Shigong(师公)Ritual in Guangxi, China

This article deals with the identification and study of gender identity revealed by the phenomenon of "cross-dressing" of male participants in the Zhuang's (壮族) Shigong(师公)ritual in Guangxi, China. The Zhuang's Shigong ritual is an ancient folk ritual formed by combining traditional Chinese Taoism and Buddhism with the traditional beliefs of Guangxi Zhuang people. In the traditional Shigong ritual, the participants are all male, but many of the deities believed in by Shigong are female deities (predominantly female deities responsible for fertility functions). In addition, male ritual participants alter and conceal their original gender by wearing female clothing, masks symbolizing female deities, and imitating female postures, gestures, and expressions. Therefore, this paper begins with an in-depth analysis of the music and dance forms of the Zhuang's Shigong ritual, explaining the significance of the female characters appearing and not appearing in the ceremony to the overall ritual performance. Secondly, through the demonstration and analysis of the ritual flow, it introduces how Zhuang performers use "cross-dressing" to achieve the dual purpose of "entertaining the gods" and "entertaining people" in the Zhuang's Shigong ritual. Finally, the analysis of the phenomenon of cross-dressing in this ritual demonstrates the gender identity and confirmation in the Zhuang's Shigong ritual.

Beatrice Sakyibea Nyarko. Exploring the boundaries of motherhood and the aging female dancing body in the professional dance category in Ghana

The number of actively performing women in the professional dance category in Ghana has long been declining, and the most tacit answer to this phenomena points to marriage, childbearing, age, and the lack of economic incentives as a performer. Is it always the case? From a preliminary investigation, it has been observed that careers requiring more manual labour or manpower, such as hair styling, sewing, braiding, and craft work, sometimes make it challenging for workers to advance in their profession during and after pregnancy. The majority of nursing moms or pregnant women who work in these fields either quit to concentrate and spend more time with their kids at home or lose interest at some point after giving birth. Conversely, such issues are rarely present in professions that do not require a worker's strength or the entire human body but only one or two constituents of the human body, such as those involving paperwork or computers. This study aims to determine what role motherhood and aging play in developing efficiency and effectiveness as performers and eventually as teachers of new recruits in the professional companies of the Ghana Dance Ensemble and the National Dance Company of Ghana. Through this, I plan to explore the trajectory of female dance participation in Ghana to understand the fluctuating numbers in active participation. There is not much literature on Ghanaian female performers so this paper intends to create attention on their role in propagating and safeguarding Ghanaian dance heritage.

Nancy Henaku. “Minyɛ bɛrima mi dɔ benada” (I am not an impotent man): Ghanaian Hiplife and the Rhetorics/Politics of Gender

Ghanaian hiphop music (known locally as hiplife) is known for its masterful blend of cosmopolitan music styles and traditional sonic practices and ways of speaking. While hiplife music has given young Ghanaian men rhetorical agency--which allows them to comment on social and political issues, this agency has been employed in an ironic manner with implications for gendered representations. This paper provides an African feminist rhetorical analysis of selected popular hip-life music for their rhetoric on the intersection between gender, race and sexuality. Through this analysis, I show how an interdisciplinary analysis that pays attention to language and rhetorical elements can be useful for ethnomusicologists interested in examining the (intersectional) politics of musical performances. Through the analysis, I show how the lyrics and videos of hiplife music disempowers African women while empowering African men in a rather problematic manner. Additionally, in their bid to celebrate African masculinities, the artists examined reinforce racialized and stereotypical notions about people of African descent. Ultimately, the paper hopes to contribute to conversations on the changing representations of gendered power in cultural texts, including those related to music.

Könczei Csilla. “My Nanny was a good Hayduck dancer...” Masculinities and femininities in traditional dance cultures

In the context of the Hungarian dance revival some of the movements are considered to be essentially masculine, others feminine. But is the separation of gender roles universal in dance? When we take a closer look to the global scene from a diachronic perspective, we can realize, that as all cultural phenomena, the gender aspect of dances is also diverse, and has had been changing

through time, oscillating between rigidity and fluidity. A hint at the history of Hungarian popular dances may reveal that the much-touted traditionalism of the differentiation of masculinity and femininity has no firm ground. Contemporary “dancing room” and stage representation reinforce the polarizing and patriarchal gender model, setting it as ancestral, forgetting that the formation of rotating pair dances which strengthened binary gender roles in Middle-Eastern Europe happened in the 17-18 centuries, in early modernity. An older historical layer of popular dances in the region, consisting of the so called Hayduck or jumping dances, has been described as polymorphic. This type implied solo, pair and group forms in parallel, providing a greater level of gender equality in creative expression, a greater freedom in exhibiting gender identities and orientations, and less grade of subordination of women. Through a couple of examples I would like to point out, that in rural areas quite a few hybrid possibilities of dancing have survived, like pair and figurative solo dancing of women. These variations have been rarely represented, or have often been suppressed by revivalists. The main point of my presentation is that the differences between the embodiments of gender identities and relations are not inherently cultural, but are related to larger frames, as they are affected by the powerful institutions of specific periods, like the puritan protestant churches in early modernity, or the contemporary autocratic paternalistic and homophobic political regimes.

VA06 NEGOTIATING THE TRANSMISSION AND DISTRIBUTION OF MUSIC AND DANCE (CHAIR: CATHERINE FOLEY)

Emmanuel Cudjoe. From the palace to the academy: transmission politics within Kete dance performance in Ghana.

Traditional Ghanaian dances serve as unique representations of a people separate from their oral language(s), and that which validates other important functions spanning from the physical, to the metaphysical. I explore the role of the Kete dance of the Asante people as an Afrocentric agency of meaning-making where its propagation within traditional palaces and academic institutions offers the basis for the reassessment of existing knowledge about Asante culture. As a dance-music form, Kete is

one of the most popular dances in Ghana and a major cultural attraction in the diaspora among Ghanaians. Apart from ethnomusicological explorations of its music, not much has been done on the analysis of its movement and gestural compositions. I theorize Kete as a social construction employed to validate the performance of socio-cultural hierarchies among the Asante. As a reflection of intelligent social structuring where dancers communicate through gestures, I explore the transition of Kete from the Manhyia palace to the Ghana Dance Ensemble in 1963 and trace the impact of its neo-traditional recontextualization on dance studies in Ghana today. A

performance of Kete at a funeral context can expose indigenous gender disparities, socio-cultural class structure, and embodied agencies of indigenous knowledge propagation. The rationale for this paper is to provide a detailed description of selected variations of the Kete dance form as it moves from the palace to the academy-University of Ghana through a comparative analysis of selected *Abɔfuɔ* (Hunters) movement variations to identify and understand significant changes in the propagation of the form. The paper advances the exploration of Afrocentricity as decolonizing and conceptual tool for analyzing the ‘agency’ of the black dancing body as skilled, intelligent, and communicative.

Ely Lyonblum. Student-led Approaches to Teaching Foundations of Equity in Music Studies

This presentation details the design process of a forthcoming Massive Open Online Course (MOOC) called Foundations of Equity in Music Studies. Developed through student-led conversations as part of a university work study program, this course provides a preliminary introduction to several foundational concepts relating to equity, in particular those issues most relevant to music research, teaching, and creative practice. The course content attends to the culture of Music Studies in conservatories, colleges and universities, offering a shared language for music communities to discuss issues and experiences surrounding structural racism and discrimination. Modules collected in this course will benefit music communities by (1) Offering points of self-reflexive critical thinking in our day-to-day practices in and out of the classroom, (2) Raising awareness on existing and possible equity-related issues in music academia, (3) Helping us collaboratively work on our community's operational shortcomings in dealing with equity-related issues, (4) Understanding how we can all respond to incidents of racism and discrimination in our community, and (5) Encouraging and supporting student-led dialogues and initiatives in the music community. The ultimate purpose of these modules is to offer a step towards realizing an equitable community in Music Studies – to make it a space where all feel welcome, safe, supported, and empowered to learn, teach, perform, and create. This presentation will describe the process of supervising undergraduate and graduate students in the development of the course, the iterative feedback mechanisms established to strengthen teaching modules, and the launch of an Equity in Music Studies Community of Practice that further animates the online course materials.

Moses Adjetey Adjei. The Significance of the Repertoire and Performance Style of the La Youngsters Choir: A Decolonial and Didactic Model for Contemporary Music

This presentation examines the meanings of the performance of kpa music in its contemporary usage within the Ga community. Kpa music used to be performed in clearly defined contexts where the music carried specific cultural functions. However, my study reveals that the kpa music and some of its traditional elements has slowly, and in earlier times controversially, developed for contemporary uses and thereby taken into new cultural spaces. The revitalization of traditional folk songs into contemporary folk music by the La Youngsters choir in the 1950s and 60s, marks a significant shift towards a choral performance tradition as a didactic tool to create interest in Folk Music and to preserve Ga folk musical tradition and culture. This presentation shows that the kpa music, as transformed by the La Youngsters choir can be used didactically for contemporary Ga choral music as it rearticulates its unwritten history of Ga society. To this end, I ask: What has happened to kpa music and its meanings as it has moved from its traditional contexts to contemporary usage? And how does the contemporary usage work as a model for decoloniality? With an ethnographic approach, drawing on interviews, my own observations, archival and digitized sources, from the Ghana Broadcasting Corporation (GBC) Gramophone Library, interviews as well as observations deployed in my research study on this topic. The presentation will feature music examples to demonstrate the movement of kpa over time and into different cultural spaces and practices, for example in the Ga Presbytery of the Presbyterian Church of Ghana use of it in the music competition of the 2021 and 2022 Hɔmɔwɔ Festivals.

Sebnem SOZER OZDEMIR. Learning to Express the Human Heart with a Single Fan and a Single Body in Japanese Kamigatamai Tradition

This research focuses on the question of how the immaterial/the intangible is expressed via the materiality of dance by investigating the transmission of Japanese practice kamigatamai. Particular to Osaka and Kyoto area, kamigatamai is one of the traditional dances in Japan that falls within the broader category of nihonbuyō and is known of its subtle movements and an emphasis on the inner expression. Typically practiced as solo performances accompanied by traditional songs, originally at Japanese-style tatami (wooden mat) rooms, kamigatamai uses almost no stage settings and rarely any accessories other than the sine qua non dancing fan that acts as an integral part of the dancer's body which is attired in kimono (traditional Japanese outfit). The primary data of the study comes from the researcher's fieldwork at the regular classes given by Kyoto-based kamigatamai master Nao Yoshimura. As described by Nao sensei: "With a single fan and a single body, it [kamigatamai] expresses all things in the universe, the beauty of nature, and even the subtleties of the human heart". This study aims to unfold how these tough tasks are performed through such modest materiality by looking closely at how this ability is taught/learned. Previous research on the transmission of nihonbuyō mainly focuses on the embodied quality of the training which brings about the transmission of a specific cultural knowledge via dancing. This study argues that the modesty and scarcity of the use of materials in kamigatamai is an integral part of this cultural knowledge, as it is a manifestation of the Japanese aesthetic concept of ma, which denotes the deliberate absence of things in an artwork (emptiness, stillness, silence) so that a clearance is created for the potential emanation of profound senses/meanings.

VA07 NEW APPROACHES TO GLOBAL POPULAR MUSIC AND GENDER (CHAIR: AUSTIN EMIELU)

Wonder Maguraushe. Welcome Imbube performing queens! Gendered cultural dynamics in contemporary music performance in Zimbabwe

The paper discusses female musicians' involvement in Imbube music performance. It traces how Imbube music originated in South Africa and its spread to Zimbabwe and throughout the world. It goes further to trace the history and performance of Imbube taking into cognisance the participation of females. The characteristics of Imbube are compared from the past to its current status in Zimbabwe where Nobuntu all-female group based in Bulawayo is plying its trade in this Imbube genre. Interviews were conducted with female members of Nobuntu so as to explore their involvement and the challenges that female musicians encounter as Imbube artists. Observations were also made on this particular group's performances. Using the liberal feminist theory, the paper looks at work by scholars and how they analyse the issues to do with feminism and how they influence the formation of a female group performing Imbube. This is done so as to examine the transformation of Imbube leading to the involvement of female musicians. The paper concludes that there is a glaring need for female musicians to claim their space in music performance which has been a preserve of male artists for a very long time. Imbube has been a male dominated genre and time is nigh to welcome Nobuntu performing queens on board. Indigenous culture is gone through some continuous transformation and transition in which the only permanent quality is change itself. One major change has been witnessed through the venturing of women in the genre as manifested by the formation of Nobuntu all-female group in Bulawayo. However, female musicians continue to face gender related dynamics in Imbube music performance despite numerous calls for gender equality.

Key words Imbube, challenges, gender dynamics, male chauvinism, transformation

Ihechi Elizabeth Achom. Theoretical Perspectives on the Performance Practices of Selected Female Popular Musicians in Southern Nigeria.

The Nigerian popular music industry is arguably the largest in the African Continent, and has claimed a prominent spot in the global music scene. This is evident from the increasing collaborations with foreign artistes, international tours, and generally a rising demand for its products. Although historically males have dominated the industry, it has in the last two decades witnessed increasing participation of female artistes. As a price for stardom, these female artistes are systemically compelled to adopt career and lifestyle choices and practices that often result in negative societal perspectives. Leveraging on Wendy's Cultural Diamond, Hebdige's Sub-Culture and Style, the Social Influence, and the Audience Reception theories, this article interrogates the influences of conflicting societal expectations and systemic industry practices on the career/lifestyle choices and performance practices on the female artiste in the Nigerian music industry. Using data obtained from interviews and archival sources, the paper highlights the peculiar discriminatory challenges faced by females artistes in the Nigerian popular music scene, and proposes a more inclusive practice for sustainable growth in the industry.

Keywords: Popular Music, Gender, Performance Practices, Southern Nigeria.

Rebecca S. Miller. "Aching The Notes 'and Challenging The Industry: Negotiating Gender on the Irish Showband Stage, 1957 – 1975"

Showband music emerged in the mid-1950s as a hybridized response to British pop music and American rock 'n roll, and, as such, skyrocketed to enormous popularity in both Ireland and Northern Ireland for the next two decades. Consisting of electric guitar and bass, drums, piano, a brass section, and a charismatic lead singer, showbands combined uniquely Irish performance practice with an eclectic mix of covers of American rock 'n roll, country western, songs from the English Top 10, and the occasional popular Irish song. Learning the newest hits from American and British radio broadcasts, showband musicians brought new sounds and provocative choreographies to their dancing audiences -- performances that riveted Irish youth, dismayed parish priests, and revolutionized popular entertainment on both sides of the border. While unquestionably male dominated, the Irish showband phenomenon saw increasing numbers of women find their way onto stages as vocalists ("girl singers") and less often, as instrumentalists. In this paper, I will examine the strategies – personal, musical, and performative – that female musicians put to use to begin breaking down the long-time gendered barriers in Ireland's popular music scene. I will consider these developments from the perspective of Ireland's changing social and economic circumstances at the time and will draw on reception theory to better understand how issues of gender were presented to and, perhaps more crucially, received by legions of showband audiences. My larger ethnomusicological framing argues that in many instances, performers and audiences together serve as agents of social change, particularly with regards to gender and popular music. In the case of women showband musicians, they, along with their audiences, arguably would pave the way for women's participation in Irish popular music for decades to come.

VA08 THE SOCIAL POWER OF MUSIC IN PROTEST, SOLIDARITY, AND REBELLION (CHAIR: TOYIN SAMUEL AJOSE)

Ioannis Christidis. Remembrance, inter-community solidarity and active citizenship – Syrian politically charged music in Europe

The uprisings that took place in the early 2010s in many Arab countries resulted in the emergence of new music with protest and political content. Particularly in Syria, already existing popular and folk musical forms were employed to express a lyrical content that declared both opposition to the Syrian government and the demand for democratic reforms and freedoms. With the 2015-2016 refugee movement to Europe, many existing Syrian political protest songs, as well as protest dance genres, traveled with the people seeking refuge. Sometimes, these songs and dances were used in response to new contexts of oppression, such as the 2016 refugee protests in Greece, which demanded the reopening of the humanitarian Balkan corridor to Central Europe and opposed confinement in refugee camps. In other cases, these songs have been incorporated into new musical contexts and performances, such as experimental electronic music or world music concerts. Additionally, new political songs were created by professional diaspora musicians, to share their stories from Syria and their experiences of flight with a wider European audience. The Syrian folk dance dabke was used in various European cities in cross-community solidarity projects, becoming a form of social activism in support of the rights of migrant minorities. As far as Syrian-Kurdish musicians are concerned, the very freedom to sing in public in their mother tongue also took the form of a personal political statement. Based on ethnomusicological fieldwork in Greece 2016 and in Austria 2019-2021, as well as online research, this paper attempts to trace the threads of politically charged Syrian songs and dances within the socio-political condition of newly established Syrian refugee minorities. These musical expressions now seem to be part of an agenda of preserving the collective memory of resistance, on the one hand, and promoting inter-community cooperation and active citizenship, on the other — these goals not necessarily coinciding for all those involved.

Rui Vilela. Listening Session 03: Sonic fragments of decolonisation - the sound archive of the Liberation Movement in Guinea-Bissau

The following proposal is neither a paper nor a performance. Yet, it combines knowledge presented verbally, and by musicking. At the ICTM 2023, I propose to hold a Listening Session, during which the speaker does not speak. Instead, the Listening Session shall create a moment of collective listening to sonic fragments from the last years of the Liberation Movement in Guinea-Bissau against Portuguese colonial rule. By refraining from speaking, knowledge no longer lays in the hands of the researcher, as known in academic environments, but rather it is conducted by earlier voices that live further in the sound archive. Rádio Liberdade (1964-1974), the broadcasting station of the African Party for the Independence of Guinea and Cape Verde (PAIGC), played a pivotal role in establishing collectivities by means of sound. In the archival recordings, we may hear snatches of conversations, broadcastings, and songs that tell us about daily lives, political achievements, and individual motivations to defeat colonial yoke. Archive records from the National Radio Broadcaster of Guinea-Bissau resound these fragments back to us, and demonstrate the sonic contours of the anticolonial insurrection. What is at stake when re-listening the anticolonial sound archive is not to decolonise the classification of straying sounds – to expose the transforming effects triggered by the ethnographic recordings or to de-objectify ethno-

archival methods of objectification –, but rather to conceive of the acts of sounding and listening as political enterprises. The recordings of the anticolonial sound archive also suggest questioning the feasibility of an epistemological separation between sound studies and listening studies. In other words, a discourse on sounds is all the more grounded when modes of listening are also contemplated, especially in a context of an explicit demand to be heard. The recordings to be presented result from an ongoing digitisation pilot project.

Kai Tang. Musical rebellion as a means of social control: centrally regulated music industry and the rise of mainland Chinese rock

Popular music has made significant contributions to social, cultural, and political changes in diverse parts of the world. Meanwhile, popular music can also be used as a means of social control, to channel the desires to change a society and to foster the illusion of agency and cultural autonomy. This paper focuses on popular music in mainland China, where only state-supervised record companies and organizations are eligible for a publisher's licence, all television and radio stations are owned by the state, only state-controlled enterprises are qualified to provide streaming and sharing services, and public concerts are either state-organized or approved. Since 2011, I have been working with a group of Chinese rock musicians who fail to publish or publicly perform their protest songs. These musicians' experiences of watertight censorship and thorough suppression have not received much attention and understanding, as the public are already familiarized with the stories about the successful rebellions of Chinese rock stars. The Chinese rock stars, including the internationally renowned Father of Chinese Rock, reach large audiences through state-directed publishers and concerts, while the sole media network of this country repeatedly reported their music as subversive and being banned. These aboveground rebels do not challenge the ideological foundation of the regime and their successful rebellions always occur after the state modifies its cultural policy, leading the people to embrace new norms as expressions of their own will. Through examining the state's role in the historical formation and national spread of an allegedly subversive genre, this paper calls for re-evaluating the extent to which Chinese musicians can break through the imposed restrictions. This paper aims to provide a context, both for future discussions of the protest musics being excluded from public performance and press coverage in mainland China, and for further explorations of popular music and activism in this country.

VB PLENARY: * ROUNDTABLE— (RE)WRITING THE (ETHNO)MUSICOLOGICAL CANON: AFRICA, MUSIC HISTORIOGRAPHY, AND THEIR OTHERS (CHAIR: ZDRAVKO BLAŽEKOVIĆ AND TINA FRÜHAUF)

This three-hour hybrid of study session and roundtable discussion focuses on how scholarly writings, past and present, have presented African music in its broadest sense. It critically evaluates recent attempts, especially in music reference works and encyclopedias that try to reposition older narratives in line with postcolonial theories, and seek a new inroad into historiography. But have they been successful? Related to such evaluation are questions on the lacunae of subjects, the absence and presence of African authors/voices who write on African music, and related topics. To approach these issues from within, this panel engages scholars from different sub-Saharan countries and of various backgrounds in the much-needed critical debates. They will share their views about postcolonial attempts in current reference works, evaluate how (un)successful these attempts are, what writings coming out of the Global North lack in their

attempts to consider African music. They will approach the stance of African authorship in Western resources, tying it to emic and etic questions. They will also discuss how writings on music and music resources in general should present Africa. The panel ultimately aims at larger evaluations of inclusiveness of the Global South in general, with Africa as the focus.

Patricia Opondo will open the panel with observations from within, on the role of key reference works in both teaching (and syllabi) as well as in the references of students and early-career researchers' writings in South Africa. She critically examines the increasing engagement with post-colonial writers in articles, book chapters, monographs, and other forms of publications, reflecting on the growth observed in postcolonial texts versus key reference works of the discipline.

In her paper "A historical trajectory of conquest of the 'inferior by the superior': Cultural genocide in the propagation of the musical arts of Africa", Bridget Chinouriri argues that Africa's unique cultural inventions and creativity have been grossly misperceived, condemned, vilified, and misused. This has resulted in the musical arts of Africa being abandoned, misrepresented, and disrupted in the way they were and still are propagated by their own societies. Western colonialist scholarship presented itself as a "civilizing project" and a "White man's burden" as is glaringly evident in scholarly writings. What is needed is a deeper knowledge of the meaning of indigenous musical arts that will enable contemporary African scholars hinged on old African scholars and outsiders of African culture who have an in-depth understanding of African heritage to navigate the writings through contemporary influences.

Imani Sanga's paper, titled "Sub-Saharanism and the Idea of African music: Critical reading of a general introduction of African music" aims to interrogate the idea of African music in various general accounts and introductions of the music of Africa in encyclopedia entries, key textbooks, and chapters in world-music book collections. He argues that in most of these texts the notion of African music is shaped by what he terms "sub-saharocentrism", i.e. the tendency of defining and presenting the music of Africa in terms of the music of sub-Saharan Africa and hence excluding the music of North Africa. He contests this "homogenizing" and exclusionary tendency and calls for a more pluralistic and a more inclusive idea of the music of Africa.

Daniel Kodzo Avorgbedor will speak on "Knowledge production, access, and the decolonial challenge: The African experience". He investigates how and why some aspects of scholarly and professional writings tend to or are perceived as disenfranchising the Global South, and especially Africa. He pursues the question how we can moderate modes of "surveillance" and intellectual rigor without dis/misplacing and overriding those that might provide equal or comparable sources of plausible intellectual traditions as evident in the general North-South imbalance?

Nico Staiti will propose, from a point of view within European ethnomusicology, a critical reinterpretation of the notion of colonialism and decolonization, starting from the notion of otherness in music and from a reflection on the relations between ethnomusicologists and the actors of the musical traditions investigated and on the new perspectives offered by changed social and political conditions, which induce a new vision of the self and the other. The criticism and methodological framework proposed here forms the basis for broader discussion.

VD01 ROUNDTABLE—* ACTIVISM: FIVE CASES IN THE FACE OF TRAGEDY, DESPAIR AND THE CONFRONTATION OF POLITICAL SYSTEMS. (CHAIR: MARITA FORNARO BORDOLLI)

This round table proposes a reflection on contemporary and historical musical activism based on the work of researchers who have shared experiences for several years, with a varied range of approaches. First of all, there is an analysis of artistic proposals that have recently emerged in Spain and are linked to feminist and border activism, as a tool to raise awareness of the rise of the far right and the regression of rights for women, LGTBIQ+ groups and the migrant population. Then, from an autoethnographic perspective, there is a discussion of how the musical practice in Peru, from which the Nueva Canción Ayacuchana emerged in the 80's, was again integrated into political activism that fights to preserve the memory of the war, to combat the current denialist policy of parties related to Fujimorism (1992 – 2000). South of the continent, a reflection on the current revival on social networks of the song of resistance developed in Uruguay during the 1960-1980s, considering changes in the functionality of these songs after the inauguration of a right-wing government (2000). Another proposal reflects on the milonga campera that arose in Argentina and Uruguay at the beginning of the 20th century, a powerful vehicle for settling partisan political disputes. Since 1913, Argentinian composer Alberto Williams reused this genre for other purposes: to achieve a nationalist imprint within the framework of a process in which the Buenos Aires elite chose and erected its patriotic identity symbols around the figure of the gaucho. Finally, a discussion on the common assertion that tango creators –in Argentina and Europe– have been tendentially insensitive to social problems. There are many examples of activism in the Italian tango; it is also remarkable the coexistence of Rioplatense tangos adopted by the Nazi regime with those composed or reinterpreted by means of contrafacta by Jewish people in ghettos and concentration camps.

Julio Mendiivil. Music and memory of war in post-conflict Peru

In the 1980s, Peru experienced a bloody situation of political violence due to the armed conflict between the Shining Path guerrilla group and the Peruvian State, which responded to the subversion with a policy of State terrorism, a situation that worsened in 1992, when the elected president Alberto Fujimori initiated a civilian-military dictatorship. From the beginning of the Shining Path's actions, the Peruvian Army committed numerous unofficial arrests and executions. My brother Jorge Luis was assassinated along with other colleagues in 1983, while he was working as a journalist in the town of Uchuraccay, in a war zone. Although peasants were blamed for the murder at the time, the involvement of the Army and the National Police was never completely ruled out. Since then my family has been a visible part of human rights associations in Peru. Music was always present in the activities of these associations and I myself participated many times playing charango, Peruvian string instrument. Popular Musicians recorded songs to denounce the abuses of the Army and the Police, giving shape to the non-institutionalized movement of La Nueva Canción Ayacuchana, of which I participated. In recent years, some sectors close to former dictator Alberto Fujimori as well as political parties founded by former members of the Army, have promoted a policy of negationism that attacks the places of memory and the activities of the relatives of those who disappeared or were assassinated. Faced with this manipulation of history, Andean music performers have been reactivating the politicized repertoires that we sang in the eighties in order to counteract the policies that seek to silence state

terrorism. Starting from an autoethnographic perspective. I want to show in my paper how musical practice once again becomes a fundamental part of political activism.

Marita Fornaro Bordolli. Activism, nostalgia and social networks: Music in the ideological and political clashes in Uruguay today

During my research on music from the dictatorial period endured by Uruguay between 1973 and 1985, I began to consider not only the music of resistance but also that produced or endorsed by the de facto regime. From sound and press archives, along with interviews, I have characterized the territories of power and the musical scenes of both "sides", with their complex points of contact. I have also analyzed survivals from the regained democracy. Since the coming to power of a right-wing government in 2020 (including a militarist party), and after fifteen years of national left-wing government (2005-2020), some repertoires from the 1960-1980s period have assumed new forms of activism, now on media platforms, particularly Instagram and TikTok. In these outlets, old hymns of resistance are being used on occasions as dissimilar as the support for the collection of signatures to repeal a law of the new government, or the funeral honors of former left-wing president Tabaré Vázquez and, currently, denouncing the loss of social policies and the corruption of government entities. In turn, on YouTube, the old military marches that constituted the sonorous identity of the dictatorship are receiving enthusiastic comments again. This topicality requires theoretical reflection and adaptations in the working methodology. The role of the "naïve" and institutional creators and the immediacy of the production is of particular interest; it is necessary to consider the relationship of the moving image and the still image with the "old" songs; also, the new linking possibilities between the different platforms and with new languages: the use of memes, stickers, gifs. New scenes for a new activism, with renewed languages but anchored in nostalgia.

Silvia Martínez García. Feminism from the margins: musical activism in the south border of Europe

This presentation analyzes various artistic proposals developed recently in Spain, all of which are linked to feminist and border activism. Stage music, folk or singer-songwriters offer artistic practices that serve as a claim against the situation in European borders. Musical activism is being used as a tool to create awareness in views of the rising of the extreme-right and the regression in the fight for women's, LGBTQIA+ and migrant rights. In this context, musical proposals engaged and forged in a joint effort by feminism and anti-racist movements will be observed. We will draw upon Carolina Meloni's feminist cartography (2021) while observing the activist potential of the musical production fostered by young Spanish creators. As a starting point, we will analyze the work of "Les Impuxibles", a project that uses the fusion of music, movement and scenic arts to advocate for social change.

Enrique Cámara de Landa. Social sensitivity and political themes in Rio de la Plata and Italian tangos.

It has often been claimed that the creators of tangos have tended to be insensitive to social problems. Lately, however, these assertions have been under historical review. For example, in the book *Esos malditos tangos* ("Those damned tangos", Buenos Aires, Biblos, 2006), Ricardo Horvarth includes much information on the sensitivity of tango authors to social and political issues. Among other issues of direct political implication, the social repercussions of anarchist

tangos, those dedicated to the Russian revolution, political parties, violent episodes of class struggle, coups d'état, economic crises or power asymmetries have been studied. There is a similar contradiction between widespread opinion and reality in the use of tango by European society. In this sense, during the Second World War it is remarkable the coexistence of Rioplatense tangos adopted by the Nazi regime with those composed or reinterpreted by means of contrafacta by Jewish people in ghettos and concentration camps. In the case of Italian tangos, of such abundant production, the proposal is to compare two songs of tango repertoire of the same historical period and that use a type of character -the miner- to expose assessments.

With collaboration of Salvatore Di Russo

Adriana Cerletti. From the 'payadas' in the political committees of the 80s to the Alberto Williams nationalist compositions: activism in the milo

In Argentina and Uruguay the milonga campera became, at the beginning of the twentieth Century, a powerful vehicle to resolve political disputes. Through a process that began at the end of 1880, the milonga displaces the cifra as accompaniment of the 'payadas', transforming since then into a strong identity musical sign at the national level. Its use in political committees is documented in various sources but above all in the lyrics of their music, sonorous witnesses of those contests. Starting in 1913, the Argentine academic musician Alberto Williams (1862-1952) reused them for other purposes: to give a nationalist imprint to his compositions within the framework of a process in which the Buenos Aires elite chose and erected their patriotic symbols of identity around the figure of the gaucho, the inhabitant of the Argentine pampas. This paper will follow the course of this process of activism *avant la lettre* already present in the gaucho literature of the late nineteenth Century. We will explore how the milonga became so popular in order to conveyed the changing political positions in Argentina at the end of the nineteenth Century at the beginning of the twentieth Century. Are the musical elements the key of this transformation? First we will analyze the beginning of the film "La historia del tango" (Romero, 1949) in which the use of the milonga in the political committees of the 80s is represented, to then compare the lyrics of some milongas of the beginning of the twentieth Century with the objective of elucidating the change in the political positions verified in the course of those thirty years. Next, we will dwell on the musical elements that characterize the genre, comparing the traditional bibliography with the aforementioned performances and some available period scores. Finally we will take some milongas by Alberto Williams as academic compositions and we will explore the limits of their representation in relation to the popular musical genre. We propose that just as gaucho literature takes the voice of the gaucho as a model of "Argentinity", the piano milongas of Alberto Williams, unlike other folk genres such as estilo, huella and vidalita, hand in hand with those vehement old payadas, stand as the prototype of the most assertive national music.

VD02 * ANTAGONISTIC MOVES TOWARDS ACTIVISM AND MILITARISM: GENDER AND ITS RESONANCES IN POPULAR DANCE MUSIC IN SYRIA, NIGERIA AND TURKE (CHAIR: SEVI BAYRAKTAR)

This panel investigates the gendered role of popular dance music in creating conflict as well as in activist struggles in West Africa, West Asia and Asia Minor. We explore the performative effects of individual and collective modes of dance-making in dissenting movements and armed conflict on dominant heteronormative discourses that link hegemonic forms of gender to, and against, the

state. Grounding our analyses of these dance music genres in the conflicted histories of three distinct countries (Nigeria, Syria, and Turkey), we demonstrate how these performance practices reveal the complex gendered dynamics of social agitation and political power. The panel papers offer diverse methodological approaches, including ethnographic research, choreographic and sonic analysis, and digital ethnography, to explore the interstices between aesthetics, social life, activism, and the state in West Africa, West Asia and Asia Minor. Silverstein scrutinizes how male bonding through social dance at the frontlines reveals the entrenched gendered dynamics between state and family during armed conflict. Ayobade takes on celebrity, masculinity and embodiment and their conflicted articulations of activism in Burna Boy's stagecraft. Bayraktar examines the tactical use of gender fluidity/gender-bending in the political repurposing of folk dance for anti-authoritarian movements of feminist and LGBTQI+ activists. Goriola examines the gender-fluid dances of Nigerian choreographer Hermes Chibueze Iyele in the context of stifling anti-LGBTQ legislation and attitudes.

Together, we argue for the capacities of popular dance music to affirm heteronormative and nationalist discourses of gender and the state, to rupture gendered norms while spurring social and political change, and to equivocate between the imperatives of gendered citizenship and formations of activism. Positioning cultural codes and performance techniques in conversation with the aesthetic and gendered politics of statecraft, this panel opens up new perspectives on gender, politics, and performance in times of social unrest.

Dotun Ayobade. "Killin Dem": Masculinity and Ambivalent Activism in Burna Boy's Stagecraft

Burna Boy's shrewd sampling of Fela Kuti's back catalog in songs like "Ye" (2018) "Gbona" (2018) and "Temper" (2016) paved his rise to global stardom. He distinguished himself from a litany of artists who, since at least the 1970s, sought to make the most of Fela's extensive discography. Burna Boy's palimpsestic craft — electronically-synthesized Afrobeats (with an "s") dance-music composed in the mold of Fela's live, big-band orchestra — has been fraught because he aligned himself with an iconic artist and a musical genre renowned for staging masculinity through public, militant activism against the state and elite Nigerian culture. This paper examines Burna Boy's figural dance in Fela's wake, taking his stagecraft and dance freestyles of "Killin Dem" to explore his choreographic entanglement and emergent activism from the scripts of masculinity encoded in the Afrobeat aesthetic. The fault lines of Burna Boy's activist and artistic self-definition within an Afrobeat genealogy was intimately felt in his ambivalent navigation of the ruptures of the 2020 #EndSARS protests, a brutally repressed, youth-led movement that dovetailed with his song "Killin Dem" and its associated dance, Gbese/Legwork. The #EndSARS movement's anti-celebrity, -spectacle posture complicated demands on Burna Boy to publicly perform the role of militant artist. I conclude that the gendered slippages of Burna's evolving profile are best gleaned from a nexus of performances that range from his unscripted social media dance freestyles and music videos to his public moves in support of the #EndSARS protests.

Shayna Silverstein. "And if we die, we die by dancing": Masculinity, Militarism, and Social Dance in the Syrian War

The Syrian conflict produced a crisis of masculinity due to economic collapse, state-mandated military conscription and recruitment by non-state conflict actors, and gender-based and sexual

violence by multiple armed groups. Facing economic and political vulnerability, security risks, public shaming, and fear, men struggled to attain the tenets of normative masculinity in patriarchal Syrian society, in which prevails the social code of *pater familias* and the ideal of the male “citizen-soldier,” who performs national citizenship through military duty and loyalty to the nation-state. This paper emplaces social dance at the center of these tensions by asking how the emergence of casual dance sessions on the frontlines of armed conflict negotiates hegemonic forms of masculinity at a time when normative masculine trajectories were destabilized by the extended war. Drawing on social media videos of fighters dancing dabke (a popular line dance) in wartime Syria, I approach dabke sessions as embodied expressions of male camaraderie that insert play and pleasure into everyday spaces of state-directed violence. As masculinized play in militarized spaces, dabke circles connected military life to family life in ways that transferred kinship-based forms of sociality into the intimate spaces of military life while also constructing the male “citizen-soldier” at a time when these and other forms of hegemonic masculinity were threatened by socio-political conflict. At the same time that dabke sessions generated male bonding and idealized the patriarchal role of male guardianship, however, they also propagated political divisions by fomenting ideological contestations between conflict actors about the role of gendered forms of pleasure in a Muslim-majority society. Ultimately, the paper argues that the gendered performativities of social dance are enmeshed with and part of conflict-making in ways that reveal the masculine dynamics of the Syrian conflict.

Olabanke Oyinkansola Goriola. Dissenting Bodies and Gender freedom in Afrobeats: Hermes Iyele’s Dance Experiments

With the worldwide acceptance of Afrobeats, a Nigerian music genre that began to gain mainstream attention in the late 2010s, there has been a wave of racial identity formation, redefinition, and acceptance among Africans and Africans in the diaspora. Also, Afrobeats’ music has significantly impacted the formation, proliferation, and consumption of Afrobeats dances, which grew out of traditional African dance styles. Beyond the racial belonging, identity, and inclusivity that Afrobeats music and dance perpetuate, scholars have yet to explore how Afrobeats’ dances and choreography influence the performance of sexuality and gender freedom among male dancers; blur the gap between masculine and feminine stylistic movements and expressions and give a platform to perform gender fluidity in real/performance world in Nigeria, a country that is still anti-LGBTQ. Taking Hermes Chibueze Iyele, a Nigeria-born male-identifying dancer and choreographer, this paper examines how Hermes and his dance partner perform fluid gender expression and embody femininity in his 2020 dance-film “Untold Stories.” I will engage in a close reading analysis of the video and the movement analysis of the choreography of the dance-film under investigation. Also, I will draw from Hermes’ personal interviews on social media (Instagram and Twitter) and YouTube to bolster my research on how Afrobeats music and dance create a platform to maneuver the boundaries of gender identity and expression, engage in performances of gender freedom and the presentation of bodies in Nigeria.

Sevi Bayraktar. Folk Dance and Gender-bending as an Activist Tool for Political Participation in Turkey

This paper examines the use of folk dance for activism in times of social and political conflict in Turkey. It particularly focuses on horon, a popular dance rooted in the northeastern region along the Black Sea coast and popular across the country. Horon helps activists create assemblies with

its circular bodily alignments, individual expressions in collective rhythm, call-and-response patterns, and a strong connection between music and dance. Folk dance has been historically used for conflicting right- and left-leaning politics in Turkey. Particularly as a left-leaning activity, it was significant in workers' and students' movements in the 1960s and 1970s. More recently, grassroots movements have used its multiple stylings to claim diverse political, ethnic, sexual, and gender identities suppressed in mainstream politics. Throughout the 1990s, horon became more visible in public space as part of social and environmental justice as well as ethnic and religious minorities' struggle. This paper zooms in on deployments of horon against authoritarian policies of the recent state of emergency period (2016-2018) and discusses how the dance has mobilized the public towards a progressive change but also been stigmatized and criminalized by the government. In Istanbul, urban activists from different backgrounds devise different choreographic tactics to mobilize the dance and create ephemeral public political assemblies. This paper scrutinizes one of these tools: "gender-bending." The term is rooted in queer performativity and highlights here nonconventional use of gendered movement qualities and vocabularies of the dance. I suggest that when feminist and LGBTQI+ activists in Istanbul deploy horon, its regulated and institutionalized gender movement qualities are reinterpreted to claim multiple identities and forms of political participation. To analyze this phenomenon, this paper uses a combined methodology intersecting ethnographic research with archival inquiry and choreographic research and analysis.

VD03 * COLONIALISM REMIXED? MUSIC, MUSIC PROFESSIONALS, AND THE REBUILDING OF SOCIO-CULTURAL INFRASTRUCTURE IN GLOBAL DE/POST/NEO-COL (CHAIR: VICTOR A. VICENTE)

While it brought great wealth to a select few, colonialism also wrought utter devastation in the lives of untold multitudes, including in the dismantling and then reconfiguring of traditional lifeways, social structures, and cultural systems. Just as music, dance, and the other arts played key roles in this process, music professionals (composers, choreographers, performers, filmmakers, educators, researchers) have either volunteered or been conscripted in the name of decoloniality to help rebuild the infrastructures of their cultural groups or nation-states as colonial aggressors purportedly retreat and disinvest. Scholars have observed strategies that involve an inward turn, whether it be called indigeneity or some form of self-cultivation akin to the German concept of *Bildung*, but to what degree is this really possible given the transnational, interconnected nature of the global world order? To what extent do former or new colonial hegemony remain mixed in the foundations of the new structures, and what does decoloniality entail for such power brokers? The four papers of this panel contend with these and other related questions, but, rather than present isolated case studies, collectively provide geographic focus on South Asia (papers 1 and 2) and North America (papers 3 and 4) while accounting for important global reverberations. Meanwhile, the authors remain in dialogue around how particular kinds of agents (practitioners in papers 1 and 3; policy-makers in 2 and 4; academics in 1 and 4) reconstruct key political (2 and 3), economic (1 and 3), and educational (2 and 4) sectors of the socio-cultural fabric. The panel is designed to provoke debate and discussion among the ICTM membership about how to document, evaluate, and advocate for the decolonial projects now under way globally.

Victor A. Vicente. Dancing Decoloniality: Post/Colonial Struggles in Indian Film Songs

Indian cinema was born 110 years ago in Bombay during the height of European colonial expansion on the Subcontinent. Perpetually wrestling with the various facets of the colonial encounter, it grew in the contexts of independence and nation building and has matured into a semi-imperialist force in its own right. Indian film's ubiquitous song-and-dance sequences have been primary sites in which South Asia's many post/colonial challenges have played out. Elaborate film songs frequently imagine precolonial pasts, agitate anticolonial fervor, contend with postcolonial and postmodern conditions, and engage directly with neocolonial processes. Recent scholarship has begun to study Indian cinema, and to a lesser extent its music, within the framework of postcolonial studies, which has been greatly advanced by South Asian academics like Gayatri Spivak, Homi Bhabha, and Ania Loomba. However, this movement comes just as some critics have proclaimed the decline, or even death, of postcolonial theory, decrying it as an outmoded paradigm that fails to make real contributions on the ground. Focusing on the concept of decoloniality and using sonic and movement analytical techniques gleaned from ethnomusicology and ethnochoreology, this paper provides close readings of the background scoring and film songs of four key films: the Malayalam language movie *Urumi* (2011) and the three Bollywood Hindi language blockbusters *Lagaan* (2001), *Mother India* (1957), and *Kabhi Khushi Kabhie Gham* (2001). These films collectively project the wide spectrum of the Indian colonial experience, including the movie industry's expansion into Europe, North America, and West Africa. Through its analyses, this paper demonstrates not only that postcolonialism still has much to contribute to the world in intellectual as well as practical terms, but also that a greater concentration on the performing arts (music, dance, cinema) can serve to stimulate its further development.

Natalie Sarrazin. Decolonizing the "Colonial Mindset": Indian Music and Arts Education in the 21st Century

In 2020, India's Ministry of Human Resource Development issued its National Education Policy (NEP) focusing on a global pathway forward for India's students including an enhanced role of the arts in India's education curriculum. A parliamentary standing committee, led by Rajya Sabha MP Vinay Sahasrabudhe, suggested education reforms that ensured subjects like music, dance, visual arts, and theatre should be compulsory up to Class 10, followed by a strong suggestion that India rid itself of the "colonial orientation" in education in favor of more "India-oriented" content emphasizing Indian traditional and folk arts. The policy was met with enthusiasm as a means to "discard the shackles of Western hegemony" and focus on indigenous knowledge by and for Indians. In this paper, the author addresses the potential impact of the National Education Policy on Indian music education as a long term process of "decolonizing" that requires divesting in key cultural, musical, and psychological elements from the curriculum. I begin with an overview of the colonial roots of India's education system, and then examine the current patterns of music education praxis. To what extent does music education in India remain "colonized"? What might be the socio-cultural impact of a "colonial divesting" in various public and private school systems (e.g. first tier and second tier) in terms of teacher training, curriculum, and school performance repertoire expectations? Using case studies from private schools, educational entrepreneurs, and music educators, I survey the reception, structural limitations, and potential of the NEP reforms on music education, as its shift towards more Indian contexts and content. Ultimately, I will report several pathways forward from music educators as they attempt to reshape arts and music education that includes a more indigenous perspective.

Kenneth Schweitzer. Looking through the Lens of Decolonialization: The Near-Collapse of the Cuban Neo-Colonial Tourism Industry

At the turn of the 20th century, Cuba traded its colonial status with Spain for a neocolonial relationship with one of its closest neighbors, the United States. This relationship continued until 1959 when Cuba secured economic and political ties with Eastern bloc nations. After the dissolution of the Soviet Union in 1991, and the end of lucrative sugar and petroleum subsidies, Cuba entered a decade long economic crisis, during which time the nation invested heavily in its tourism infrastructure. In the ensuing decades, tourism consistently accounted for more than 10% of the nation's economy, providing employment opportunities for musicians, who found work in restaurants, hotels, concert venues, and within the recording industry. By and large they catered to the tastes and expectations of tourists arriving from North American and Europe, contributing to the phenomenon of tourism as neocolonialism. While the 2020 COVID-19 pandemic shut down tourism across the globe, Cuba's tourism sector was further crippled by non-related political developments including a tightening of economic sanction by the United States, inflationary currency reforms, widespread food and energy shortages, and historic anti-government protests. Faced with human rights abuses and lacking employment opportunities, Cubans are emigrating from their island in numbers not seen in the past 40 years and likely not since 1959. Among these migrants are the musicians who once benefited from the tourism sector. Absent the clear neocolonial relationships that have defined Cuba since its inception, and in the face of massive societal shifts, this paper aims to document how Cuban musicians respond to the new paradigm, and how decolonization might be used as an appropriate lens to understand and analyze the new opportunities that emerge in the coming months and years.

Jon McCollum. Music Diplomacy, Ethnomusicology, and the De-Colonization of Knowledge

At present, the field of ethnomusicology, and by extension related disciplines such as musicology, music education, cultural anthropology, etc. sits at a crossroads, where scholars today are re-thinking the field's historical role in the perpetuation of Western-centric power and privilege. Indeed, the 2020 Society for Ethnomusicology annual conference began with a pre-conference symposium, "Decolonizing Strategies in Ethnomusicology, Teaching, and Performance: Perspectives from the U.S. Southwest and Latin America," which underscored that "Decolonization is an ongoing project, with the complexities and tensions of the word, and the different epistemologies produced when used in different languages." But what does it really mean to decolonize knowledge in a globalized world where information has never before been so quite literally at our fingertips? While this paper is concerned with music's role in cultural diplomacy, it simultaneously offers an angle from which we may consider cultural diplomacy's aims and prospective role for decolonizing knowledge in the field of ethnomusicology. Epistemological thought, scholarly endeavors, and pedagogical methodologies center around the concept of knowledge and how one shares it. However, this very notion of "knowledge" as a cultural construct is complicated to unravel because one may argue that knowledge has, over the past six hundred years, been the purview of Europe and the last two hundred years, North America, and all at the expense and suppression of indigenous forms of knowledge and theoretical orientations. Recognition of an immediate need to decolonize ethnomusicological knowledge requires that we share the intellectual landscape with the communities we study not as subjects, but as collaborators, and become activists in the support of marginalized communities and for those scholars who teach and research in universities outside of Western Europe and North America.

VD04 ACTIVISM AND AGENCY IN GLOBAL MUSIC AND DANCE (CHAIR: MARCIA OSTASHEWSKI)

Aristedes Narh Hargoe. Dance Theatre and Activism in Ghana: An analysis of 'Aze Yilo?' (Is it Witchcraft?)

Popular dance, which thrives on popular music, has always been at the helm of affairs championing social, political and cultural changes. Songs of praise and criticisms and movement symbolisms have been used in these activist agendas. However, the establishment of the Ghana Dance Ensemble in 1962 and its birthing of Dance Theatre in Ghana, have triggered an avalanche of world class dance productions that are activism-driven and accomplished through the harnessing of indigenous dance and music forms, transforming it into ground-breaking choreographies. The issues in these projects speak to challenges that affect Ghana yet resonates with Africa and the global world. Choreographies such as 'Asipim' (Nii-Yartey, 1995) speaks to power and the right to exercise it without recourse to who and how it affects the other; 'Abodam' (Ofosu, 2008) calls attention to substance abuse and its impact on the youth and development. 'Aze Yilo' (Is it witchcraft?), the latest activism-oriented work, questions who to blame for the developmental woes of Ghana and Africa thus, outlining a gamut of social, cultural and political practices and decisions that seem to retard the continent's development. Using content analysis, 'Aze Yilo' will be examined drawing attention to themes, movement icons, costumes, props and music forms that drive the activism agenda. It is estimated that this presentation will add on to the ongoing discourse in the use of art, not only as a mirror for reflecting our phenomenological processes, but as a tool for activism.

Teona Lomsadze. "We will win the war": transformation of the social and political activism through soviet and post-soviet Georgian popular music

Popular music has always been one of the mediums of Georgian artists for protesting the existing social problems or confronting certain political regimes. However, starting from Georgian Soviet Estrada (the equivalent of popular music) until today, activism through Georgian popular music has transformed in various ways.

We can say that expressing protest through local popular music started in the Georgian soviet underground rock, which was not officially recognized or supported because of the radicalism of the music and the distinctly western look of its performers. Since the 1970s the incorporation of local folk elements in Georgian underground rock became a means of protest by Georgian youth oppressed by the Soviet regime and, in this regard, a means of expressing their Georgian identity.

In the late 1980s, the western-oriented provocative-looking youth, previously hidden in the underground culture, began to publicly express their position. Thus, Georgian alternative music performers were openly protesting the Soviet regime and propagating the idea of the independence of Georgia through their compositions. Following the restoration of independence of Georgia in 1991, as a result of internal political disagreements, wars and unrest, the country soon entered the phase of almost a decade of social and economic crisis. Since then Georgian popular music has become a strong power of social activism as well. Some musicians have even manifested their position through the name of their bands, such as "Shuki movida" (electricity came back), "Sistema unda daingres" (the system should be destroyed), etc.

The paper aims to analyse the transformation of activism in Georgian popular music from the historical perspective (from soviet to post-soviet Georgia). It will be realized by evaluating certain aspects of Georgian popular music activism, such as topics covered, musical materials used, formats of protest expression adopted and the intensity of the music activism demonstrated.

Joseph Kunnuji. Àlò as cultural activism: Theorising the agency of Yorùbá storytelling

The role of music in social activism and protests in Nigeria has received considerable scholarly attention. But while scholarship on musical activism has focused on activities reacting to social issues (which I refer to as re-activism), this paper presents the Yorùbá practice of àlò (storytelling) as proactive cultural activism (pro-activism). Àlò is a time-honoured humanising tool which epitomised edutainment among the Yorùbá people of Southwest Nigeria. Its utilitarian role is historically central to nurturing children into responsible adults. However, the recent waning of the structures and contexts within which àlò had thrived has now made it largely obsolete. Nzewi (2008) argues that the trend of dwindling indigenous institutions is responsible for “disabled posterity.” Drawing on data collected by German ethnomusicologist, Gerhard Kubik, I argue that given its pivotal role as an ombudspirit and custodian of the collective conscience in Yorùbáland up to the late 20th century, àlò may be construed as a form of activism. In 1960 and 1963, Kubik collected over 100 àlò (stories) with their associated songs in Oshogbo, the capital city of today’s Osun State, Nigeria. This àlò archive has become resourceful for a study on African storytelling traditions at the University of the Free State, Bloemfontein, South Africa. As one of the study’s outputs, this paper examines the historical agency of àlò in developing a common conscience and maintaining the social fabric among Yorùbá people. In response to Nzewi’s (2008) concern on disabled posterity, the paper submits that àlò offers a model of activism imperative to social sustainability. Hence, fetching and recontextualising àlò (as demonstrated in the pioneering Yorùbá popular musics of Tunji Oyelana, Hubert Ogunde, and Ebenezer Obey, among others) within a framework of its purposive societal commission should be a priority of researchers and music activists.

Weida Wang. Constructing London Sinophone Communities through Sound

Under the pressure of political coercion, Chinese immigrant communities of a new sort have had to form in the UK. From 2020 to the present, the Chinese government’s zero-tolerance policy toward COVID-19 has compelled many Chinese to strand themselves overseas. In 2019, due to the Chinese government’s suppression of the ‘anti-extradition law amendment bill protest’ in Hong Kong, as well as to the promulgation and implementation of the “Hong Kong National Security Law” in 2020, tens of thousands of Hong Kong citizens were forced to expatriate and emigrate to the UK. Driven from their homeland by the extreme security measures and political authoritarianism, ethnic Chinese sound artists in the UK are attempting to construct Sinophone communities that are inherently resistant to the homogenized concept of ‘Chineseness’ created and maintained by the Chinese government’s rhetorical hegemony in Hong Kong and throughout China. These Sinophone communities’ sound arts take place in music performance venues, art galleries, and other public spaces, serving as both a form of political activism and as an important medium in the construction of cultural communities. I argue that, through the work of dissident Chinese artists and musicians residing in London, thriving “Sinophone” communities are forming that incorporate the London scene’s local culture while reestablishing the meaning of “Chineseness” in terms of a new, critical epistemology. In the process of this formation, acts of artistic activism

have been an important medium. Sound art, especially, has become a critical, but easily dismissed, part of this poetic resistance. Drawing on Sinophone and sound studies 'theoretical frameworks, this paper will explore how immigrant ethnic Chinese artists in the London scene create the means of protest and express their struggles using sound in poetic and revelatory ways.

VD05 ROUNDTABLE—* RETURNING TO WHOLE PRACTICE – EMBODIOLOGY IN RESPONSE TO COVID-19 (CHAIR: S. AMA WRAY)

"Introducing Embodiology® and how it gave birth to Joy in Motion and STREAM"

Embodiology® is a blueprint for the study of improvisation; it is the outcome of examining ancestral and indigenous knowledge, originating from within traditional West African performance practices. Since 2013, it has been explored by a range of dance practitioners, confirming its efficacy across domains that include: Dance, Music, Higher Education leadership, Equity & Diversity, Wellness, Art therapies, Interdisciplinary Studies and K-12 education. Centering this practice of African origin displaces normative dance hierarchies that have largely ignored somatic practices that combine movement, music, and song as found at their point of origin. As a result of the pandemic the praxis iterated itself as a movement practice, transmitted virtually as Joy in Motion, enabling people with little to no dance experience to dynamically inhabit their bodies and ignite their cognitive processes anew. This integrated corporeal and aural technology, operates both on the level of the individual and the group. A gateway to human flourishing, it synthesizes polyrhythm and sensory-based movements embedded within community-centered African dance and music practices. The reciprocal re-charge between movement, music and creativity sustains participation; this vitality transfers into other areas of life which require action and decision-making. Through consistent practice students scaffold their way toward increased empathy and resilience. As a result of these initial virtual experimentations a first clinical intervention has been approved by the California's Susan Samueli Institute for Integrative Health in support of minority students 'wellbeing -- STREAM: Students who are Resilient, Empowered, self-Aware and Moving. Embodiology® is result of action research and the community of practitioners in other parts of the world seek to return tangible resources to the Anlo Ewe community, restoratively contributing to the paradigm of research justice in relation to African practices, moreover indigenous peoples worldwide.

Dr S. Ama Wray, PhD. The Healing Power of Movement

Movement is life itself, everything that is alive is in motion from a sub-atomic level of neutrons and electrons in the human body, to universes, planets and the unfolding galaxies. Everything moves and is coupled with pattern and rhythm. How we characterize this movement is heavily culturally coded. Dance as societal practice, in the case of Black people, has largely been interwoven with music and song. Together, these tools of communication have been incisively deployed spiritually, civically and educationally, they persist (Nketia 1965). Neglect of appreciating the virtuosity, power and healing source of African descended people as they dance, indexed across the globe, is to deny them access to 'human flourishing' (Dahl et al 2020). Why this matters most is tied to wellbeing, as dance is a source of healing that has been evaluated by scientist to positively impact the onset of dementia, a neurological disease related to aging which Black women are twice more likely to encounter than other groups. Much work is to be done to restore

the primacy of the Black dancing femmes that are not bound or stigmatized by historical or contemporary currencies that deny their agency. A restorative praxis is on the horizon. “Embodiology” was created to pinpoint structuring values that underpin the life force within African and diasporic performance practices. It is a life-giving practice that begins with the breath, centralizing the engagement of rhythm, recognizing its dynamic relationship to spoken language as well as sound. African descended peoples the world over have transmitted, transferred and transmuted unique ways for moving bodies to communicate (Wray 2019). Black women, from children to seniors, in recalibrating the wholeness of their being, have access to positively influence their health outcomes through aligning mind and body, as understood from within their own cultural paradigm.

Dr Carol Penn, DO, MA, ABOM, FACOFP. To Breathe is to conduct the body’s music

Self-regulation has become an increasingly important concept for humanity as a result of the COVID-19 pandemic. As a physician and integrative health practitioner my interest in Embodiology® was confirmed through the principle of Seselelame - Inner Sensing and Balance, which brings the somatic dimensions of our physical and mental activities to the foreground. Within this creative salutogenic practice we emphasize an exercising of our breath in order to create an internal landscape of composure that powerfully leads to a coherent relationship between our heart and circulatory system while supporting our digestive, immune, and lymphatic systems. On a moment-to-moment basis, the nervous system responds to breath patterns whether you are awake or asleep. Through Embodiology we consciously bring our breath under deliberate control and the biorhythms reflect in efficiency of movement and equanimity while being in coordination with the music, improvising and encountering uncharted territory. Until fairly recently the benefits of breathing were not at the forefront of medicine however COVID-19 changed this as this virus attacks the respiratory system. Practices like yoga are recognized as teaching effective breathing techniques with movement. The control of breath leads to accessing management of the nervous system. The autonomic nervous system can be recalibrated through specific uses of the breath to change the unconscious reflexes to conscious responses. With Embodiology, leading with dynamic African embodied strategies, a particular type of acuity is stimulated that works to optimize the body’s ventilation system, simultaneously creating cognitive stressors of polyrhythm and interaction with others, to generate flow and resilience.

Dr Samuel Elikem Nyamuame, PhD. The Principle of Dynamic Rhythm as a Lifelong Journey

Rhythm, as commonly studied in music, can be an arrangement of sound patterns in time. In West Africa however, rhythm can be conceptualized as a dynamic force of life. Every life activity revolves around rhythm. Scholars such as Agawu (1995, 2016), Stone (2000) and Jenkins (2010) among others have discussed different components of rhythm in Africa which is manifested in the practice of Embodiology as dynamic rhythm. Dynamic rhythm is the meta-structuring component of Embodiology, which itself contains three interrelated features namely prosody, repetition and silence. Prosody refers to the poetic quality of language – the cadence, pitch and melody inherent in words when they are spoken. West African languages such as Ewe and Yorùbá are tonal which means by changing the inflection of a word its meaning changes. Listening perspicacity is developed in learning to speak. Music played on drums and other instrumentation is derived from the syntax, inflections and pitch of speech. In most African music performance practices,

multiple layers of asymmetric patterns are performed as 'polychronic time.' In other words simultaneously, similarly the dance-drumming reflects these polyrhythms as polycentric movement. Pattern recognition is a fundamental skill required to create and add further distinction to an existing form of 'melo-rhythm'. The third dimension of rhythm as relates to improvisation is repetition. In this case is not mechanized reproduction; rather it is repetition with a difference. Repeating a movement through intensification affirms its significance. Re-inscription of a movement leads to its transformation because it "allows ironic signalling of difference at the very heart of similarity" (Linda Hutcheon cited in Drewal, 1992, p. 2).

Deirdre Lovell, LMT, MTI. Understanding the Power of Fractal Code

Fractal Code is one of the three primary principles of Embodiology®. It is the concept that creates the framework for identifying the currencies that exist and persist to maintain a particular type of performance or event. There are many types of fractals from the rhythms in the music to the clothing which people wear to adorn themselves. These are all parts of larger, scaling systems. Each person that takes part is a member of the Ubuntu whole – participating to the extent that reflects their disposition, which may likely change through the course of an event. Fractal Code represents the ways in which self-organizing systems iterate themselves and disperse the labor among the group rather than operate according to vertical systems of authority. In Kopeyia village context, for example, during a Kinka performance the audience responds to the music, advising the musicians on how the music is moving emotionally and physically – joining together to make a united experience. Collectively they are all guardians of the time and the feeling, constantly bringing attention back to the present, moment-to-moment. Their embodied knowledge and cultural memory are used to facilitate continuity and to negotiate change. Evolution of the aesthetic is determined collectively and performers are expected to demonstrate original contributions that stems from what is already known. Through repetition the wider community also has an understanding of their existing forms and from this embodied knowledge they analyze the value of novel contributions made by improvisers. In short, The Fractal Code is a durable system, contained within it are ethical principles such as, maintaining particular songs, expanding the text, style of adornment and sharing among participants how physical movement should be conducted. Members of the community who have expert knowledge actively uphold these and other values.

VD06 PERFORMATIVITY: EXPLORING THE CONTEXTS AND CREATIVITY OF PERFORMANCE IN NEW RESEARCH (CHAIR: SIBONÉ OROZA)

Kafui Marcus .C. Tay. 'Vɔrsakpe': Exploring Practice and Discussing Its Artistic Presentation

The paper presents and discusses the context and form of 'Vɔrsakpe' dance-drumming as performance practice and to situate its context and content in the writing of Schechner Richard, 'Performance Theory' (2013, 2020) and Erving Goffman, 'Performativity' (1959).

'Vɔrsakpe' is a creative work in progress inspired by three Anlo-Ewe and Fon dance drumming traditions such as Astiagbekor, Adzohu and Sakpata. As an artistic experimentation, it explores ways of expressing folktales associated with traditional dance forms and argues on the role of performance making practice (Contemporary African Dance genre) in the presentation and/or

representation of Anlo dance drumming traditions that draws sociological inputs from Raymond Williams' conceptual frames of 'Social formation and Superstructure' seen through 'Hegemony, Residual and Emergent' (Williams 1977).

This is to critically allow the discussion venture into the vast and open field of African performance making practice and behavior. Williams' conception, although deriving from Marxist analysis of social and industrial structure, could be explored within arts to represent 'those effective movements and tendencies, in intellectual and artistic life, which have significant and sometimes decisive influence on the active development of a culture, and which have a variable and often oblique relation to formal institutions' (Williams 1977).

The interactions, experiences and knowledge relies on auto-ethnographic knowledge acquired as a traditional and neo-traditional dance practitioner of ethnochoreology and through fieldwork data collected from Benin, Togo and Ghana.

Bronwen Clacherty. Performing "Herstory": where performance and historical research meet

This paper explores performance as a tool to deepen research on Zanzibari women's lives in the past and present. The available historical information about this area of study is held in physical and oral archives and can be brought to life and made accessible to the non-academic world through musical and artistic performance pieces. This topic is explored by reflecting on the process of creating my PhD performance, "Tia Maji", which explores a song collection that forms a transgenerational song archive of women's experiences. This paper explores the ethics of performing people's historical narratives while discussing the responsibility of creating as a reflexive, self-aware and self-critical researcher. The position of representing research data involves inhabiting a liminal space where the boundaries between what is ethically acceptable and performatively effective in ethnographic and historical performance are not always clear. Performance can be presented as a dreamlike, ritualised representation of the reality, one that is highly influenced by the researchers' and performers' perception of the world under study. Despite the challenges and responsibilities of creating such a performance, transforming historical narratives into musical and artistic theatre performances enables audiences to access historical information that may not have been available to them, a move towards destabilising the colonial hierarchy of knowledge and making historical information accessible.

Sylvia Bruinders. Listening Together: Performative Practices around Goema in the Western Cape, South Africa

Goema has become a ubiquitous term in the musics of the Western Cape. It is a complex term with a suggested range of etymologies from various places in southern and East Africa with various meanings including a drum, a rhythm, a musical complex, and a culture, even the mother of all cultures in the Western Cape. Goema has been productively exploited to make musical meaning through carnival, Cape Jazz, punk-rock or orchestral musics, as well as socio-cultural meaning through musicals, plays and films. During the carnival season, the rhythm of the goema beat transports participants to another realm so that they can enjoy long parades in the hot summer sun and transform themselves into beings beyond the self. Yet, the participants and their community of supporters listen deeply to the sonic production of goema in its various formats and contexts. In this paper I wish to explore the varied meanings of goema and the listening practices

of the audiences that gather to enjoy its rhythms and musics. I will also explore how the goema sound in its various cultural formations contributes to the construction of sonic otherness and the responses of various academic audiences to its sound. This research will contribute towards the burgeoning literature on sound studies, aurality and listening practices, focusing on sonic practices of the Global South.

Kristina Dolinina. How Much Does the Body Know? Decolonizing of/through Kathak Dance and Dancing Body in India and Indian Diaspora

Colonization and decolonization processes left indelible imprint on the perception of Indian arts and formation of neoclassical performing traditions in India in the turn of 19th and 20th centuries. They were used as warrants of unbroken, authentic, pure cultural forms, that required to be revived and protected. Thus, involuntary following the models of colonial knowledge constructions, they became the symbols of new nation and were instrumental or paralleled with the State creation processes. Ashish Nandy calls these processes "the second colonization of India" (Nandy 1983: 11). Till now in India and Indian diaspora the tradition is entangled in between oppositions and hybrid, ambivalent spaces (Homi Bhabha), solving the issues of individual experiences, artistic representations, and identity. This presentation is thus concerned with ongoing processes of decolonization in the field of North Indian dance Kathak in India and in some chosen diasporic spaces and delves into individual understanding and appropriation of tradition. Based on theoretical concepts developed by Frantz Fanon and Michel Foucault, the body is considered here as the main instrument of inscribing tradition and appropriating it with all imbibed ambivalent connections. So, the knowing body – the main agent of embodied practices, becomes an important tool to observe and examine decolonization tendencies of/through Kathak performing tradition and is used to understanding the relations between tradition and transformation in the web of contemporary performscapes or bodyscapes (Arjun Appadurai). The study is based on material from ethnographic fieldworks conducted for various periods throughout 2017 and 2020 in various Kathak communities in central northern territories of India and my own experiences as Kathak student and practitioner in Delhi from 2003 till 2010. It also looks at diasporic spaces through my continues practice of Kathak, traveling between India and other locations and, under the recent circumstances, online. Thus, the study uses the perspective of double positionality of practitioner and researcher.

VD07 * PERFORMING ARTS AND THE ROYAL COURTS OF SOUTH-EAST ASIA (CHAIR: MAYCO SANTAELLA)

Royal courts specifically and kingdoms at large have been sites for the creation, exchange, maintenance, and development of myriad forms of performing arts in Southeast Asia. Various types of royal pusaka (heirloom) have been handed down within kingdoms in the form of both tangible and intangible cultural heritage. Performing arts associated to courts commonly signify qualities of grace and grandiosity following specific procedures that display such aesthetics during performances and surrounding this one. While court traditions designate a specific locale, they simultaneously exhibit features that have been transferred from other courts through marriage, conquest, diplomatic exchanges, trade, and tributary relations. Within the kingdoms themselves, the performing arts have circulated between royal courts and the public, providing vibrant mediums for civic discourse, education, and articulations of spirituality constructing shared identities. Presently, court traditions occupy iconic positions within the popular imagination as

national heritage and classical archetypes. As such, their legacies have important stories to tell about the region's history at the macro level as well as contemporary functions and meanings of royalty among present-day kingdoms at the micro level. This panel examines the role of kingdoms and the shaping of both historical and contemporary performing art forms associated with the court and nobility. The first paper by Chiarofonte examines inter-court Siamese influences, both evident and imagined, of a Burmese court tradition considering sonic and movement features as a single emic structure. Iskandar discusses mystic practices in Malay courts through an investigation of *tariqa* (Sufi Order) practices and its effects on politics and the development of a Malay performing arts heritage. The third paper by Santaella explores both heritage and present-day traditions of Kaili courts in Central Sulawesi, Indonesia considering representations of the nobility and neo-royal signifiers within provincial and district governmental events. Lastly, Trimmillos provides a concluding discussion that problematizes the three presentations, recognizes regional implications, and considers possibilities for future studies.

Lorenzo Chiarofonte. “The dance movements are Burmese rather than Siamese”: A preliminary enquiry into the “Dance of the 9 gems”

Nawarat ko thwe, or “Dance of the 9 gems”, is a female solo dance belonging to the Burmese court tradition. It is commonly known among Burmese artists as “Yodaya aka”, literally the “dance of Ayutthaya”, referencing the old capital of the Siamese kingdom. The name supports the theory that this choreography was created under the influence of the Siamese court tradition, whose style was introduced in the Burmese court after the capitulation of the Siamese city, sacked by the Burmese armies in the 18th century. However, the supposed Siamese influence is not immediately apparent in the dance forms constituting this choreography – nor in the supporting music of the *hsaing waing*, the Burmese gongs and drums ensemble. Today, Nawarat ko thwe is performed in national stage performances by one or more *minthamee*, or “princess” – the star female performer of Burmese anyeint variety shows, also performing solo dances (Diamond 2009; 2012; 2017). However, the choreography also features in the ritual dances for the embodiment of Burmese *nat* spirits during private spirit possession ceremonies.

Through an analytical approach to performance that encompasses both sound and movement, this paper provides a preliminary enquiry into Nawarat ko thwe music and dance. Following a holistic approach that considers music and dance completely integrated into an inseparable entity (Mohd Anis Md Nor and Stepputat 2017), this paper analyses the dance forms and musical style constituting Nawarat ko thwe. Examining the different contexts in which this choreography is presently performed in Burma/Myanmar, the paper discusses the process of standardisation of this choreography and its music. Based on discourses with Burmese performers conducted both online and offline (Przybylski 2021), the analysis identifies the supposed Siamese elements characterising this choreography and discusses the historical acculturation processes between the performing arts of the two court centres.

Raja Iskandar Bin Raja Halid. Music, Sufis and Power: The ‘Mystic-King’ Interdependency in Malay Sultanates

Since the 13th century there was sustained ‘mystic-king’ interdependency through *tariqa* (Sufi order) practices in Malay courts. Sultans sought spiritual help and guidance from Sufi *ulamas*

(scholars) who held considerable power in influencing the ruler and his subjects' religious trajectory, even though some were not officially appointed by the palace. Under the patronage of the Sultan, Sufi tariqas could freely practice their esoteric beliefs including zikir (remembrance) and mawlid (praises to the Prophet Muhammad) sessions, usually with music accompaniment and spiritual performativity. This is documented in a number of early Malay literature such as *Adat Aceh* and *Misa Melayu*. Some of these practices have become part of mainstream Muslim culture and can be seen in Malay-Muslim performing arts such as *qasidah*, *hadrah*, *rebana kercing* and *dikir laba*. The flourishing of traditional performing arts in the Malay world could be seen as the result of the accommodative nature of Sufism, in which music in particular, is seen as a means to get closer to God. Pre-Islamic performances such as *makyong* and *main teri* in Kelantan and Terengganu were also accommodated. However, the past five decades saw a rise in conservatism and the introduction of new Sufi teachings led to theological contestations between the so-called 'Salafi' and traditional Sufi ulamas. Currently religious debates on Sufi doctrines and traditional practices are being held regularly and viewed with great interest by the general public. Royal patronage is again sought after by Sufi ulamas to restore and strengthen this 'mystic-king' interdependency in countering this growing 'attack' to regain public confidence and acceptance. This paper examines current Sufi-Palace politics in Malaysia at the micro level and how Sufi music and performativity are affected by this power interplay of religious authoritarianism that would eventually determine the future of Malay traditional performing arts at the macro level.

Mayco A. Santaella. *Performing Pusaka: Court Heritage Among the Kaili in Central Sulawesi, Indonesia*

Music and dance performances associated with Kaili royal courts depict both the presence of ethnic specific genres as well as the exchange of pusaka (heirloom) in the form of both tangible and intangible cultural heritage with neighboring kingdoms. Located in Central Sulawesi (Indonesia), Kaili lands have experienced the formation of separate kingdoms at the periphery of four historical centers, namely, South Sulawesi, East Kalimantan, the Sulu Zone, and Maluku. Kaili kingdoms have maintained a legacy of traditions that serve as status signifiers in honor of *maradika* (nobility) circles. The legacies are identity signifiers of each court, with shared practices as an ethnicity and idiosyncrasies as distinct kingdoms. Indonesian independence in 1945 brought about a national process of centralization and after 1998 one of decentralization of governmental operations and, consequently, the role of the performing arts in Central Sulawesi. In view of the dynamic evolving and adapting role of Kaili performing arts forms associated with nobility, this presentation analyses three diachronic developments: 1) inter-court exchanges during the Kaili Kingdoms era before 1945; 2) the creation of new music and dance genres based on Kaili royal forms within a centralized national Indonesian government; and 3) the role of traditional and new performing arts forms associated with the Kaili nobility within a decentralized neo-royal provincial government in Central Sulawesi. As examples for each performing arts development era, the investigation considers the Kaili *vaino* mourning song in remembrance of deceased royalty, *balia* healing ritual forms carried out for royalty, royal links of the *kakula* gong ensemble heritage and the *pajoge* *maradika* royal dance form. The discussion considers past and present practices of court traditions, reimagined performances, and contemporary approaches to the use of music and dance as pusaka.

Ricardo D. Trimillos. *Discussant*

VD08 SUSTAINABILITY AND TRANSMISSION IN INSTRUMENTAL TRADITIONS AND PRACTICES (CHAIR: UKEME UDOH)

James Nderitu Kiragu. Challenges and the Sustainability of the Kayamba Music Instrument of Kenya.

In the constellation of traditional musical instruments of Kenya, a few stand out as popular and as widespread as the Kayamba. The Kayamba is a musical instrument whose origin is traced to the Mijikenda communities who mostly reside along the Kenyan coast. Though indigenous to the Mijikenda people, this instrument has been adopted by multiple communities in Kenya and accompanies musics in other indigenous rural cultures and in urban contexts. It has also been incorporated in the popular music industry, in educational institutions and in diverse music festivals. Variants of the Kayamba also exist in Indian Ocean islands such as Mauritius and Reunion, material evidence of slave trade and transfer of material culture. The Kayamba is also played in other countries on the continent such as Zimbabwe and Tanzania and has been adopted in global choral music renditions of Kenyan incepted arrangements.

Contrary to the apparent resilience and flourishing of the instrument, my ethnographic, historical, and archival research highlights significant challenges facing the endurance of the Kayamba and its rich musical, historical, and cultural repertoire. In this presentation, I will expound on the effect of the following issues regarding the Kayamba and its associated music traditions: i) climate change and land issues in relation to the distribution of raw materials for the construction of the Kayamba, ii) copyright and ownership issues of indigenous based musical styles, iii) tourism and its effect on the music instrument and music practice associated to the Kayamba and iv) marginalization and poverty and its effect on cultural practices. Additionally, I will also highlight new ventures that seek to contribute to the sustainability of the Kayamba such as its use in physiological therapy and its connection to digital technology.

JOSE R. TATON, JR.. “Losing the Voice”: The Waning Limug (Voice) of Gong Instruments in Contemporary Music, Dance, and Ritual Practices in Panay Island, Philippines

Indigenous communities in Panay Island in Western Visayas, Philippines often emphasize the “voice” in the musical and performance traditions of the community. Among the Panay Bukidnon communities, the limug, literally translated as “voice”, is crucial as a process of intoning as well as a means of embodiment that dictates the musical stylistics, flow, and deportment of vocal music. Limug is also a significant facet of the community’s gong music tradition whose sonic qualities and sensorial recognition are instrumentalities of and for the human body where the sound of the instrument serves as adjunct, if not representation, of the human voice. It is emblematic in vocal mnemonics in the performance of the binanog (hawk) dance tradition of the Panay Bukidnon as well as invocation rituals bridging the physical and immaterial worlds in babaylan (medium) healing traditions. However, with the destruction of the gongs conflated with challenges in the acquisition and material reproduction as well as their sequestration through militarization, subsequent trading in informal markets, and heritage privatization, the gong and its “voice” are gradually waning in the context of music, dance, and ritual practices in contemporary indigenous communities. In this paper, I discuss the current and possible futures of gong music of the Panay Bukidnon and look into how the instrument’s “voice” is threatened into silence concomitant to the loss of music and performance culture.

Temitope Oluwatosin Popoola. Training Procedure and proficiency of Aloyinlapa African Drumming Institute in Lagos Nigeria

The emergence of the Aloyinlapa African drumming Institute enriched the traditional musical instruments which might have entered into extinction to a cultural indicator, historical preservation, social interaction, and economic empowerment. These musical instruments which are mostly found in the village are passed down orally from one generation to another. Surprisingly, most of the traditional musical instruments players found their way to a city like Lagos for more lucrative jobs. Moreover, the players moved from the natural serene environment to a more modern arena and repackaged their traditional instruments procedures in new molds to attract people. To this end, this paper examines the training and proficiency of traditional instruments in urbanized areas using the Aloyinlapa African drumming institute as a case study. It also examines non-indigenes prowess in drum rhythmic patterns and the understanding of their languages. The paper adopts a qualitative research design employing oral interviews, musical recordings, and bibliographical evidence for its methodology. The findings of this study revealed that in recent times, people do not necessarily need to be born in the village before they can have access to some traditional musical instruments as it was in past. It was revealed that drummers are made not born and earn the essence of training. It was recommended that quality training should be given to the younger generation on their cultural heritage in the form of music, folklore, instruments, dance, and other aspects of arts for posterity's sake.

Mirjana Zakić. Music creators in contemporary instrumental practice of Serbia

Contemporary social and economical conditions of life together with advanced technological and mass-media production have significantly changed music-making practices. Changing aesthetic and performance standards resulted in the transformation of previous (traditional) music forms as well as the advancement of new genres complying with tastes and desires of wider audience. Contemporary stage performances, in line with new interpretation and aesthetic standards, put forward personal styles and creative potential of performers.

This paper will critically explore creative potential and practices of performers of traditional folk instruments through several case studies. These performers are key figures in crafting new performance styles and genres. Following 'subject-centred music ethnography' (Tim Rice) or 'musicking man' (Izaliy Zemcovskij) methodological perspectives, subjects in question are determined and shaped by experiences of social and cultural standards. On one hand, music practices of these subjects display various concepts and treatments of tradition: re-creation, re-shaping/transformation and renewal/innovation (Ingrid Åkesson), which are, most of the time, diachronically processed and consciously shaped. On the other hand, new performance contexts (performances at 'live arenas' including direct communication with wider audience and 'media arenas') fostered important development of individual music styles and aesthetics which usually include competitive connotations in wide and far-reaching media industry. Accordingly, different types of case studies will be discussed through the aspects of individual experience, treatment, position and specifics of music played on folk instruments, public music performances and media and music production.

This paper will address several interrelated questions: Defining creative potential of performers by looking at interpretative and expressive styles on micro and macro music levels; changes of

aesthetic preferences in diachronic perspective; and connections between new music aesthetics and relevant cultural and social contexts.

VD09 THE MOVEMENT OF PEOPLE AND MUSIC: REFUGEES, MIGRANTS, AND TRANSNATIONALISM (CHAIR: DOMINIC D.B. MAKWA)

Jennifer Sherrill. PERFORMING CITIZENSHIP: THE ROLE OF R.A.D. MUSIC INTERNATIONAL IN REFUGEE INTEGRATION ON LESVOS, GREECE

Congolese asylum-seeker, Rouddy Kimpioka, founded Refugee African Dance (R.A.D.) Music International in 2018 in the overcrowded Moria Refugee camp on the Greek island of Lesbos. At its inception, R.A.D. Music International's purpose was to encourage conflict resolution by providing a musical meeting point where asylum-seekers of multiple nationalities could come together with the common goal of creating music while facilitating conditions for positive group contact (Pettigrew, 1998). As the number of asylum-seekers on Lesbos decreased (exacerbated by a catastrophic fire in 2020), the overall purpose of R.A.D. shifted from a focus on conflict resolution to that of refugee integration and community purpose within the wider Greek society.

Drawing on Alexander Betts's (2021) work on forced migration, this paper explores R.A.D.'s activities as refugee contributions that can benefit the host community and increase social cohesion for everyone. Additionally, I apply ethnomusicologist Thomas Turino's (2008) concept of participatory performance to study how R.A.D.'s participatory music and dance rehearsals and performances contribute to social bonding between the refugee and Greek communities. Furthermore, I look at how core members of the group consider their role with R.A.D. to be a performance of good citizenship and a justification for their presence on the island. Through an analysis of performance schedules and set lists, participatory observation, and interviews with Rouddy Kimpioka, I examine the evolving role of R.A.D. from that of a refugee meeting place, into a visible and inclusive cultural club, open to refugees, volunteers, and local Greeks alike.

Mark Lenini Parselelo. Creating Nairobi Music Sound through the Lives of Migrant and Refugee Workers

During his rule (1963-1978), the late President Jomo Kenyatta banned local Kenyan music triggering an increased traction of Tanzanian and Congolese music in Kenya. In addition, the political unrest in Congo following the speculated death of Patrice Lumumba also contributed to the migration of Congolese bands into Kenya. This paper focuses on the music and social lives of undocumented migrant refugee session musicians and performers living and working in Nairobi, Kenya from the 1970s to the early 2000s. These undocumented labourers from the DRC, Burundi, and Rwanda often live under the government's radar, and few have the means to attain legal status in Kenya. However, they form the core part of the Nairobi mainstream music scene influencing the current music trends in Kenya and across East Africa. I will analyze the various ways these musicians inhabit Nairobi's music scene and navigate the city's political and cultural economy. Significantly, I ask what agency these musicians have within the scene and how this manifests in their lives more broadly: in a city and political system in which they are largely invisible, how might these refugees and undocumented workers use sound as a tool of agency, power, and resistance to their socioeconomic position? Adding to the growing body of social science research on human mobility, migration, and music, my research illuminates the complexity

of power dynamics and the socioeconomic implications of labour practices through an examination of music and power in the context of migrant and undocumented musicians who power local economies under current conditions of mass migration due to political strife and climate crises.

Samuel Boateng. Caleb Quaye in Britain: Migration, Decolonization, Jazz Transnationalism, 1895 - 1922

About 5:30 p.m. on January 27, 1922, two trains were involved in a mysterious accident in the town of Blisworth that killed one passenger and injured 14 others. The deceased, Caleb Quaye, a young pianist from Ghana (formerly Gold Coast) was en route to the Wolverhampton Rugby Union Football Club in Birmingham where his band, The Five Musical Dragons had been scheduled to perform. Quaye's untimely death reverberated in multiple musical ecosystems. In Jamestown, the port city that shaped his profession as a pianist and instrument salesman, "he was missing at parties, funerals, wake keepings." In London where friends referred to him as Mope Desmond, he was missed by all who knew him as "the best blues player in England." Various newspapers eulogized Quaye as a brilliant pianist and composer marked by an innate spontaneity and the ability to combine African music such as ashiko with the latest jazz and waltz tunes. Using ethnographic and archival methods, this paper situates Quaye's musical career and migration to Europe within two wider intellectual discussions about: (1) the transnational histories, circulation, and meanings of jazz beyond the United States, and (2) alternative narratives that highlight Africa's coevalness in Black Atlantic history. I argue that Quaye, a modern African musician actively engaged within jazz and various Black musical networks in Britain provides a powerful account of transnational jazz history from below. His story dislodges Africa from the teleological history described in Scott DeVeaux's "jazz tradition," such that far from being the inconsequential and primitive past of that tradition, Quaye demonstrates that African musicians of the twentieth century continued to shape and be shaped by jazz cultures. By centering the story of Caleb Quaye in the face of a colonial/Eurocentric jazz tradition, I invite readers to think decolonially about Africa's presence in global jazz discourses.

VD10 FILM SCREENING

Frank Gunderson. Beloved Youth of Many Days - Stories About Mlimani Park Orchestra

Active since 1978, the band Mlimani Park Orchestra (Sikinde) has been touted by critics as one of the true great rhumba bands on the African continent. Three of the original twelve members are still in the group, and several other original members are still active in bands in Dar es Salaam. Though the band has experienced a decline in popularity over the past decade as its fans and adherents have gotten older and younger music fans have been exposed to other international genres such as hip-hop, the group has recently experienced a notable nostalgic revival in popularity via radio shows and festivals.

The film focuses on individual band members' personalities – especially the enigmatic and charming Hassan Rehani Bitchuka – the long-time vocalist "star" of the band. By focusing on, situating, and interpreting aspects of their individual creative lives to include their fame, experience, expertise, connections, musical abilities, articulate demeanors, collaborative processes, performance practices, and songs, this project demonstrates further the significance of documentary film from an ethnomusicological and historical perspective. It is significant to note, that the tone of the film is not one of "sad, wistful nostalgia," or one that propagates a "capture-it-all-before-it-

disappears,” or “salvage ethnography” sentiment. This is a respectful endeavor that documents a vital, still-living, music performance tradition.

Edited with a musicians’ timing, the film comprises rehearsal and performance footage, archival stills, and interviews with significant current and former band members, fans, producers and engineers, managers, media personalities, and political figures, to include (his Excellency) Jakaya Kikwete, former President of Tanzania.

The narrative arc of the film is a series of twelve themed vignettes about the workings of the group and its struggle for marketplace relevance in the Twenty-First Century.

VE PLENARY: * CONTEMPORARY DIALOGUES ACROSS THE BLACK-ATLANTIC: EXAMINING AFRICAN & DIASPORIC CONNECTIONS IN EDUCATION, RELIGION & POPULAR MUSIC (CHAIR: BIRGITTA J. JOHNSON)

Twenty-first century scholarship in ethnomusicology provides fruitful examples of research that illuminates collaborations, generational spiritual connections, and institution building in music and the arts among African and African diasporic peoples. Be it on the global stages of the popular music industry, in the ebony corridors of high education or among faith communities drawing from their African roots to resist post-colonial oppression, diasporic Africans and their distant kin on the continent have been and are driving multivalent dialogs that are bound by an affirming praxis of African consciousness. This panel is a showcase of projects in progress that use archival research, fieldwork ethnography, interviews, and methodologies from the digital humanities to explore contemporary dialogues back and forth across the Black Atlantic and the cultural productions they inspire. This panel includes presentations that document the African presence in the music programs of American Historically Black Colleges and Universities, the unapologetic mainstreaming of Black sound cultures in global pop by superstar Beyoncé, and the political consciousness of musical groups within Xambá Nação in Brazil—a community that can trace its cultural and spiritual heritage back to the Tchamba region of West Africa. Research and study of the generational conversations among Africans and the Diaspora featured in this panel are marking new pathways for scholarship as the world becomes more connected via global high speed telecommunication access, social media, interlinked economies, and increased transnational mobility.

Birgitta J. Johnson. “Black Music is King: Tracing Beyoncé’s Centering of the African World in Global Pop”

In a 2011 interview promoting her album, 4, pop megastar Beyoncé expressed a desire to “bring back real R&B” to mainstream pop music prominence. Fresh off a short hiatus and taking full control of her career, Beyoncé began articulating in her succeeding projects a desire to amplify Black musical aesthetics and performance practice principals in her artistic output. For example, the “kinetic orality” in the music video for “Run the World (Girls)” was the result of Beyoncé flying in a pair of Mozambican street dancers to the U.S. to teach her own trained dancers to do specific movements to a song whose rhythms she said, “takes you back to Africa.” From 4 onward, she openly expressed a desire to go beyond producing “just radio songs” and expanded her creative arc into realms of multi-media works that included two visual albums, a soundtrack for

Disney's photorealistic adaptation of *The Lion King*, and her own all-Black adaptation of its story for *Black Is King*. In each of these projects, the presence of Black music, dance, and creative artists from Africa and the diaspora increased. Beyoncé appeared to be creating an era in her catalog that reifies Gilroy's concept of "the African World," while engaging in processes described by Bebe, Agawu, Wilson, and Burnim to push Black musical genres outside of marginalized corners of the global music industry. Over a ten-year period, Beyoncé's projects have increasingly centralized issues concerning Black women, Black people, and the undeniable popularity of unapologetically Black art. This paper is based on preliminary research concerned with documenting Beyoncé's mainstreaming of Black musics and artists from various mediums in critically acclaimed projects steeped in themes of uplift, affirmation, and various expressions of "somedbodiness" (West and Gaunt) that Black expressive culture exudes globally, even in the face of industry marginalization.

Loneka Wilkinson Battiste. "Eu Vim de Longe: Africa and Coco da Xambá"

Coco de roda is a music and dance tradition found principally in the northeastern Brazilian states of Alagoas, Paraíba, and Pernambuco. In 2019, I spent five months in Recife and Olinda, Pernambuco, studying coco de roda with a specific focus on coco of the Xambá Nação, known as Coco da Xambá. This distinctive version of coco was created by Guitinho da Xambá and is performed by Grupo Bongar, commonly viewed as the political voice of the people of Terreiro Santa Bárbara – Ilê Axé Oyá Meguê da Nação Xambá (the Nação's religious and cultural center). Using the theme of a Grupo Bongar song, *Eu Vim de Longe* (translated "I came from far away"), I explore the relationship between Africa and the Nação as seen in Coco da Xambá. As the first quilombo urbano in the state of Pernambuco, the Nação has affirmed its African roots since its founding. First, the Nação's religion is Xangô (known as Candomblé in the rest of Brazil), which involves the worship of Orishas and is based on Yoruban religious practices. Second, Yoruba is the primary language used in worship services and is commonly featured in their cocos (songs of coco de roda). Third, the community traces its spiritual heritage to the Tchamba region of West Africa, near present-day Nigeria and Cameroon. Finally, since its founding, the community has drawn on its connections to Africa to resist prejudice, racism, and religious persecution. The community's connection to its African heritage has been explored by many Brazilian scholars, however the implications of this connection on Coco da Xambá has received limited attention. This paper highlights the interconnectedness of music and dance, religion, African heritage, and resistance in the study of Coco da Xambá.

Fredara M. Hadley. "Center of a World: Exploring Encounters with African Music at Historically Black Colleges and Universities "

Historically Black Colleges and Universities (HBCUs) are a constellation of institutions founded in the Reconstruction Era of the United States. Since the 19th century, these institutions have educated generations of Black American, Caribbean, and African students. Although scholarship has acknowledged the connections between HBCUs and African political leaders such as Nnamdi Azikiwe and Kwame Nkrumah, the connection between HBCUs, African music, and that of the African diaspora remains under-explored. Yet those linkages are bountiful and just as longstanding. In this paper, I discuss three ways in which HBCUs are fertile ground for examining the intersections in African diasporic music-making. The first situates HBCU radio as one of the first American outlets to feature African popular music to a Black collegiate audience in the late

1960s and the 1970s as an extension of Black Power and the pro-independence zeitgeist of HBCU campuses of that era. The second aspect explores the emergence of African dance and drumming ensembles on HBCU campuses during the same era that provided students with the opportunity to embody and explore West African cultural expressions. Lastly, yet most significantly, I explore the influence of two African students turned music educators on their respective campuses: Nigerian drummer Babatunde Olatunji as a student at Morehouse College in the 1950s, and Ghanaian choral director, Dr. Paul Kwami, a Fisk University alumnus and the longtime director of its world-renowned choral ensemble, the Fisk Jubilee Singers. Collectively, these aspects of HBCU music-making demonstrate that although HBCUs are mostly located in the Southern region of the United States, they are critical sites of musical encounters that are both intra-racial and inter-cultural. These musical encounters facilitate innovative Black Atlantic musical dialogues that influence music far beyond the borders of HBCU campuses.

VIA01 * TEACHING "WEST AFRICAN DRUMMING AND DANCE" IN THE 21ST CENTURY: CHALLENGES AND STRATEGIES (CHAIR: PATRICIA TANG)

Beyond Africa's borders, knowledge production of the continent's rhythms and dances often begins in the context of performance classes. How does Africa's rapid urbanization and the availability of social media affect these spaces of intercultural exchange? This panel combines three perspectives on Senegalese sabar, a style of drumming and dance that has recently seen considerable growth in universities and community dance schools. While some sabar teachers/practitioners have had experience in national and regional ballets, the primary spheres of performance in contemporary Dakar are the street (e.g. life cycle ceremonies and youth-organized street parties) and popular culture (e.g. Senegalese wrestling, mbalax music, and most recently, social media). Following the groundwork laid by figures like J.H. Kwabena Nketia, the idea of the "West African Drumming and Dance Ensemble" has traditionally been structured around Akan and Ewe rhythms and rooted in a folkloric model of performance. The proliferation of pedagogical spaces rooted in other West African styles, from sabar to djembe to afrobeats, presents an opportunity both to build on this legacy and challenge it. How might artists and institutions learn to share competencies across a broader variety of styles? How do social media and online instruction both expand and limit the possibilities of pedagogy? What processes are involved in socializing contemporary students to the pedagogical environment created by practitioners? And how do different modes of pedagogy shape not only understandings of African rhythm and dance, but "Africa" as an object of knowledge? Through its transmission, sabar performance generates points of connection to one of the fastest urbanizing parts of the globe. We suggest that experiences introducing sabar to new students can create pathways for partnerships between institutions worldwide and an array of artists that reflects West Africa's contemporary character and immense diversity.

Brendan Kibbee. Sabar Entrainment and Urban African Sociality

Students of African drumming and dance often have to restructure their perceptions of rhythm in order to function within an ensemble. This process involves the notion of "entrainment," which describes how feeling meter involves ingrained habits of hearing, accumulated over the course of a lifetime. In this talk, I begin with a brief lesson in sabar rhythm, demonstrating how proper entrainment can condition very particular relational qualities between participants. I suggest that music pedagogy can constitute a necessary complement to theorizations of African social

life—it renders abstract and sometimes unfamiliar relational qualities palpable within new contexts. Of specific importance are the dyadic (one-to-one) relationships built through praise poems and their derivative rhythms drummed for solo dancers. I go on to show that these qualities are critical to understanding broader strategies for urban living in the 21st-century metropolis of Dakar. Sabar’s capacity for rapidly multiplying dyadic relationships, I argue, creates an atmosphere of “social overabundance” that shapes networks of resource distribution in the city. Furthermore, the intense sociality of sabar runs counter to colonial and neo-colonial logics of containment that have tried to keep certain populations and practices conscribed within the city’s popular quarters. Drawing on several years of fieldwork in Dakar, and experiences drumming for dance classes at the Alvin Ailey Extension (a community dance school connected to a prominent New York dance institution), I show how sabar rhythms socialize participants into networks of dyadic relationships within and beyond Dakar’s borders. Properly entraining to sabar rhythms, thus, does more than create a new internal framework for following a beat. It is involved in globally reaching survival strategies and can help shape our understandings of the social life of the contemporary African city.

Elina Seye. Teaching and learning sabar dance in and out of Senegal

This paper takes the dancer’s viewpoint on the transmission of sabar knowledge. To date, sabar dances in Senegal are primarily transmitted through observation and imitation of other dancers, and formal dance instruction remains relatively uncommon. The lack of formal education in dance often becomes a challenge when Senegalese dancers teach sabar dances to foreign dance students: Many have trouble breaking down movement patterns when demonstrating them to students or explaining the relationship of the movement patterns and phrases to the rhythms. Also, few Senegalese teachers are able to effectively transmit the knowledge needed to improvise dance solos as one would in sabar dance events in Senegal. Rather, what is typically taught in sabar dance classes and workshops to non-Senegalese students are choreographies resembling those of Senegalese ballets’ stage performances instead of the short, improvised solos typical of sabar dance events. A further development affecting the transmission of sabar dances are social media platforms (such as TikTok and Instagram) that favor short video recordings. In principle, this format would fit well with the improvised dancing typical of sabar dance events, but social media videos also highlight the individual dancer’s physical skills rather than the relationality of dancing that is central in more traditional contexts of sabar. Therefore, it is no wonder that some experienced sabar dancers are currently lamenting the loss of sabar dance knowledge and are eager to develop new ways of transmitting their knowledge about the sabar tradition. The paper discusses the current challenges of the transmission of sabar dance knowledge in globally connected and mediated environments in and out of Senegal, and presents some ways in which Senegalese dance experts are countering the above-mentioned tendencies in teaching and learning sabar dance.

Patricia Tang. Pedagogies of Sabar

This paper explores the transmission of sabar knowledge over time and space by members of one Wolof griot family. Based on long-term ethnographic research and participation in sabar teaching/learning contexts in Senegal and in the U.S., this paper reflects on the ways in which sabar transmission has changed over the past quarter century. In Senegal, younger generations of griot

drummers have adapted to new sabar playing styles as competition for performance opportunities has forced drummers to focus more on spectacle and entertainment, with less emphasis on traditional drum phrases once a staple of the older generations of drummers. In the U.S. we consider a case study of a Wolof griot sabar instructor who has taught community drum and dance classes and also leads a university sabar ensemble. Over two decades, this artist has developed a teaching style that meets the unique needs of American students, and also fits into the framework of expectations inherent in a university context. This paper also explores a new initiative of online teaching, using interactive technologies to enhance the learner's ability to play sabar drumming patterns on a computer keyboard, all while gaining feedback regarding accuracy. In reflecting upon these recent changes in the modes of transmission of sabar knowledge, this paper considers the following questions: What happens when an art form that is traditionally passed down from one generation of a Wolof griot family to the next, is taught to American students? Going one step further, what happens when sabar drumming is taught to anyone with access to a tablet or computer? What are the tradeoffs between spreading sabar knowledge and divorcing it from its original cultural context? This exploration of sabar pedagogies aims to unpack the answers to these complex questions.

VIA02 REPRESENTING OURSELVES AND OTHERS (CHAIR: ZDRAVKO BLAŽEKVIĆ)

Zdravko Blažeković. Carsten Niebuhr's *Reisebeschreibung Nach Arabien Und Andern Umliegenden Ländern: European Views of the Arabic Music*

The German mathematician, cartographer and explorer Carsten Niebuhr (1733–1815) joined in 1761 the Royal Danish Arabia Expedition, organized by King Frederick V of Denmark (1723–1766), and during the next six years visited with the expedition Egypt, Jidda, Yemen, Bombay and Gujarat, Muscat, Shiraz, Persepolis, Basra, Mosul, Kerbela, Baghdad, Aleppo, Palestine, and Damascus. After the expedition, Niebuhr wrote a three-volume accounts of the expedition, <Reisebeschreibung nach Arabien und andern Umliegenden Ländern> (1774, 1778, 1837). In the first volume he included a fold-out plate representing eighteen musical instruments that he encountered played by the Greek and Egyptian musicians in Cairo. Niebuhr was musically trained, and brought to the expedition his violin, planning to perform with the local people. However, he was unable to understand the Arabic music, and in reverse, the people he encountered in Egypt and Yemen were unable to connect with his violin playing. As a consequence, neither side created an appreciation for music of the other. Classically trained, he thought that Arab music was badly performed, simplistic, and musicians were inferior to the European ones since they have not used written notation in music performances. Niebuhr's integral work was published to French, Danish, English, and Dutch translations, and the chapter about the Arabic music was excerpted in works by Johann Nicolaus Forkel (1778), Jean-Benjamin de La Borde (1780, with reengraved pictures), Johann Friedrich Christmann (1789), Antoine-Laurent Castellan (1812; with reengraved pictures); and Heinrich Welcker von Gontershausen (1864). Giovanni Battista Toderini produced also significant criticism of Niebuhr's text (1787). With such a broad dissemination, Niebuhr's views of the Arabic instruments, music and dance had a significant influence on the late eighteenth- and nineteenth-century European stereotyping of the Arabic music.

George Murer. Amarg Unbound: Musical-Cultural Representations Crossing the (Imagined) Thresholds of the Tamazgha

In a consciously post-colonial era where it is no longer supportable to perpetuate the notion of Imazighen and their Amazigh (AKA Berber) culture as subsets of Morocco, Algeria, or other politically delineated nations of the North Africa/Sahara region, there is a great multiplicity of interfaces between Amazigh and non-Amazigh cultures and identities that take place inside and outside the Tamazgha (greater Amazigh home region and enclosed demographic totality). In this paper, I focus on Tashelhit language, culture, and musical repertoires in mediated contexts, comparing appropriations—for instance, the song “Maalesh” by Lebanese singer Myriam Fares—with reimaginings of contexts for Ishelhi Amazigh cultural expression in music videos such as Larbi Imghrane’s quasi-science fiction “Wahya” and France-based Raiss Tijani’s genre-blending and transnationally resonant “Chlehtonik” and “En Mode Touristars.” I examine such particulars as musical referents and intertextuality; choreographic features; dress and presentational ethos; social media spaces and the roles of “influencers;” and the intricacies of mis-en-scène for short but elaborately produced media artifacts. Themes that emerge from this perspective include the longstanding trans-Mediterranean dimensions of Amazigh culture; inversions of traditions of the cinematic exploitation of the tamazirt (rural Amazigh heartland) as a malleable set piece; urban intertwinings of Amazigh, North African Arab, West African, African American, and Parisian style and musical idioms; shifts in the consciousness of North African cultural and linguistic identity in Mashreqi Arab spheres of popular culture; and a contemporary emphasis on the African indigeneity of Amazigh culture.

Jean Ngoya Kidula. The Aporic Complexity of ‘Africanisms’ in Music Studies on the Continent and Diaspora

In this presentation, I contend that features in music that are identified as Africanisms present a dilemma in the description and history of the music on the continent much more than in the African diaspora. Usually presented as unifying characteristics, these attributes provide, among other things, credence to and symbolize a distinctive yet collective African musical heritage. On the other hand, they reinforce established colonial and racializing rhetoric that has long belittled and essentialized the outstanding diversity of musics on the continent. The employment of Africanisms in the diaspora has provided credible foundations and explications of the unique music-making of the traditional dispersion that emerged out of the formerly enslaved populations, leading to new traditions that have circulated back onto the continent.

I aim to interrogate the adoption of musical (Pan-, intra-, inter-) ‘africanisms as descriptive and analytical measures regarding the scholarship and representation of music from and on the continent. My work draws from curricular materials and performances ensembles in institutions of tertiary learning in ‘Anglophone’ African countries as well as from universities in the USA that offer courses in African music studies to demonstrate the historical and contemporary complex nature of (re)presenting African musics in the academy. Ultimately, while great strides have been made in different countries to exhibit that nation’s music performances and musicologies including various policies that strive to create unifying nationalistic genres, the invocation of ‘Africanisms’ has tended to smother the distinctive differences that display the creative diversity of the continent

in the bid to conform to homogenizing but stultifying dominant global academic and commercialized brands in the name of unity, standardization and trendiness. I will argue for and illustrate from ongoing projects that diversity and distinction can craft harmony, balance and wholeness.

Área de Antropología del Cuerpo (Broguet, Julia; Corvalán, María Laura y Rodríguez, Manuela). Y vos... ¿de dónde sos? A performance about racism in Argentina

We intend to performatively share a project that addresses structural racism in Argentina in educational and cultural institutions from different regions of the country since 2015. It is a device that links, on the one hand, our investigative work on Afro-American cultural practices and racialization processes in Argentina and, on the other, our trajectory as performers of Afro-American cultural practices. It intersects academic and aesthetic itineraries in order to create spaces for exchange from expressive/poetic forms that expand possible interpretations and significant learning about local processes of exclusion/othering/racialization. This performative device comprises sensitive stage materials from performing arts, participatory communication and social research. In this way, it links body and word, act and writing, corporeality and textuality. Different temporalities of saying and somatic experience that unfold as open channels to generate critical perspectives and build a common space of expression based on bodily movement and reflection that interrogate the Argentine ethnic-racial problems articulated with other social variables (as class, gender, age, place of origin). Thus, the performance and subsequent workshop problematizes silences and concealments of black and indigenous lineages in the construction of Argentine national and family narratives; the continuities of the historical role of wet-nursing with current domestic work, as unrecognized forms of work and reviews the stereotypes, fantasies and exoticizations around racialized female bodies. We hope that this space for debate allow us to generate new exchanges and ask ourselves about the potential of interdisciplinary approaches that include aesthetic and poetic resources aimed at expanding the legitimate forms of communication of academic research, incorporating communication supports that combine different expressive languages.

VIA03 MUSIC CULTURES ACROSS URBAN SPACES: IMMIGRATION, COVID, AND IDENTITY (CHAIR: DIVINE KWASI GBAGBO)

Luo Ai Mei. Musical Explorations About City and City Immigrants: Hakkaness in Taipei City

The relationship between Taipei and the Hakka community can be traced back to the history of the formation of Taipei town during the 18th and 19th centuries, but the connection seems to deem and fade out from public discourses and attention when Taipei became Taiwan's capital, economic-political centre, and an international city in the 20th century, until recently. Between 2018 to 2021, the Taipei Hakka Affairs Council had been launching an annual performing-art project called "Taipei Hakka Village: Original Music for (the) Hakka People," inviting popular musicians (mainly Taiwanese Hakka) to tell the stories of and for the Hakka community in Taipei through song-writing, performance and CD production. In this project, music provides significant means to associate ethnicity to the sense of place by illustrating particular memories, pathways and moments of the intersections between the Hakka people and different areas in Taipei. To understand how the Hakka, the Taipei city, and their relationship were portrayed and formulated in the musical process, I examine the context, the production process of the songs, and per-

formances given as outcomes of the music project of “Taipei Hakka Village.” In this paper, I illustrate this collaborative project from aspects such as the musician’s fieldwork, mapping, composition and performance. I also illustrate some ways of how music mobilises memories and portrays Hakka people’s immigrant and post-immigrant situations and sentiments. By examining the process and content of this music project, I consider music as a method of reflection on the dynamic relationship between ethnic immigrants and urban development.

Laura Risk. Nostalgia, Resilience, or Cringe? Discourses of Traditional Music and Dance in 21st-Century Quebec

Questions of heritage, national belonging, and cultural loss are never far from the surface in the Canadian province of Quebec, which boasts the largest francophone population in the Western Hemisphere. Indeed, how Quebec chooses to navigate its past while negotiating its future is a topic of daily debate, from language and laicity laws to allocating arts funding. Since the early twentieth century, the songs, dances, and instrumental tunes of the musical genre known as “folklore” have contributed to these conversations as the sonic and gestural representations of a French-Canadian identity distinct from anglophone surroundings (Duval 2013). This use of music and dance to assert “nationness” is, of course, the sine qua non of the notion of tradition (Hobsbawm 2012; Palomino 2020). Yet traditional music and dance are also frequently disparaged in Quebec as emblematic of an outmoded, conservative, Catholic past from which the province disassociated itself with the Quiet Revolution of the 1960s and 70s. Where does this leave traditional musicians and dancers today? This paper presents findings from a discourse analysis of over 100 media items from 2008 to the present, including newspaper reviews and articles, television programming and advertisements, YouTube videos, and NGO reports. Using the tools of genre theory, namely citationality (Brackett 2016), and reading tradition as a set of ongoing processes of interpretation and reinterpretation (Phillips 2004), I explore three distinct discourses—what I term nostalgia, resilience, and cringe—of traditional music and dance in twenty-first-century Quebec. This paper therefore responds to present-day conversations regarding the notion of tradition within ethnomusicology, and specifically within ICTM, by arguing for traditional music and dance as a space of discursive play for the continual working-out of questions of national belonging and not-belonging.

Michael Ohene Okantah Junior. The Impact of COVID 19 restrictions on Hiplife performance in Ghana

The Covid-19 pandemic immensely impacted the world and governments and international agencies across the globe were faced with the challenge of how to stop the spread as well as finding solutions to eventually eradicate it. The situation led to a global lockdown which affected many aspects of life in general. The creative industry also had its share of the consequence of the imposed restrictions. In Ghana, the situation meant that many music-making context and its constructs either had to be revised or closed until such time it was safe to resume. This paper focuses on the alternative performance contexts that were utilized by hiplife musicians in Ghana during the imposition of restrictions because of the COVID 19 pandemic. The hiplife musical culture is a fusion of Ghanaian highlife and the hip hop culture which originated among the blacks in the USA. I discuss contexts and constructs that specific musicians employed to reach their audience and fans in spite of the imposed restrictions. Exploring theories of audience that establish the importance of audience participation on performers and the performance, this paper looks at

specific case studies to explore how musicians performed to a virtual audience and how the audience in turn participated in these live virtual shows. I examine how virtual performances challenge ideas on audience participation and argue that the presence of an 'imagined audience' fuel virtual and digital performances. I also examine other creative ways that hiplife musicians have tried to maintain contacts with their audience in spite of imposed restrictions. The paper further extends to examine other impacts that the lockdown has had on hiplife musicians in Ghana.

Sara McGuinness. Creativity in response to Crisis: Remote music production in London's fringe music communities during the Covid-19 pandemic

My work with London-based Congolese and Latin musicians has allowed me access to wonderful music and musicians but highlighted the struggles faced by those living on the fringes of society. These difficulties were greatly compounded when Covid-19 shut down the world. This paper reflects upon a project which came about as a response to the Covid-19 lockdown. With the help of a grant, we composed and recorded music remotely, bringing these musicians to the centre of the creative production process with the ambition of achieving retro-analogue studio sound created in home environments. One of the challenges in recording and producing musical content remotely is the problematising of audio quality control as traditionally envisioned by a single, over-seeing record producer. Therein, however, also lie profound educational, creative and cultural-exchange opportunities. By disseminating creative control to the musicians as recordists, makers become co-producers, assuming a shared sonic vision defining engineering decisions. This dismantling of the power structure empowers the creative team, breaking down historic divisions between producer and artist, allowing us to test new paths and democratise the cultural process. Surviving the isolation of the pandemic was harsh but in addition to creating some income, this project provided us with unexpected opportunities: space to be creative, a reminder that we were a community, the opportunity to acquire new skills and explore new ways of working. In this paper I discuss the realities of conducting this project during lockdown and consider how it has informed our collaborative work as we emerge from the pandemic.

VIA04 GENDER IDENTITY AND REPRESENTATION (CHAIR: CHRISTIAN ONYEJI)

Lydia Barrett. "This is Not a March; It is a Dance": Community, Gender, and Transformation in Benin's National Anthem

National anthems in former French African colonies represent the force of the continued colonial project. Nonetheless, women in the small West African Republic of Benin quietly challenge the imposed boundaries of the state, as well as their roles within that state, by transforming the sounds, formal structure, and lyrics of Benin's national anthem, "L'aube nouvelle" (The New Dawn), in grassroots appropriations of the Beninese national anthem.

Committees of women in Benin are taking the initiative to translate, and, in some cases, transform, "L'aube nouvelle" into local languages, featuring local musical practices. This paper analyzes a few of these transformations and their implications for the national boundaries of this former French colony. Paying special attention to the Fongbe language interpretation of "L'aube nouvelle," I show ways that women in Benin reappropriate their roles as the so-called wombs and tongues of the nation to reimagine the postcolonial boundary through grassroots musical transformation.

Beyond melodic and lyrical analysis of the French and Fongbe iterations of the anthem, this work draws on the two years I lived and worked in a rural community in northern Benin as a Peace Corps Volunteer, with ethnographic interviews from Fon interlocutors on the transformation of "L'aube nouvelle." I compare the institutionalized Beninese national anthem to its iterations in local language performances by contrasting the musical elements of the French "L'aube Nouvelle" to its near-complete transformation into Fongbe, including significant analytical contributions from Fon interlocutors. I also consider ways that the translation of the national anthem into minority local languages like Dendi are applied to challenge constructions of national identity in Benin and protest its growing authoritarian regime.

Silvia Bruni. The sons of Jemaa el-Fna and the sons of the "Queen". Music and gender issues in Moroccan contexts.

In Morocco, men enacting female behaviours perform music in groups of professional female musicians. Living and working in the city of Meknes, they all share the same rites, music repertoires, and musical instruments. They play a distinctive and exclusive role in all-female domestic celebrations, and especially in spirit possession rituals in honour of the female spirit Malika (the "Queen"). In a different context, the popular performances (*ḥalqa*) in Marrakesh, groups of men sing and dance, dressing up as women. They join male musicians playing fiddles, lutes and drums in public gatherings and in a public space – a downtown square, or a marketplace. Their performances are meant - mainly, but not exclusively - for entertainment. Blending sacred and profane dimensions, they include storytelling, public oratory, dancing and parody, as well as mythical and historical narratives, and stories from the Quran. Although gender non-conforming men can be found throughout Morocco, their social status may vary depending on the different contexts. By looking at these contexts, this paper explores how and whether these performances and musical activities promote spaces for marginalized identities. Through a focus on Meknes 'musicians, it addresses specific gender issues and sheds light on otherwise overlooked aspects of the voices of women and effeminate men. In this paper I explore how their music and ritual practices create shared spaces for exhibiting various expressions of femininity, offering pathways for individual affirmation, and forming bonds that become central to their social and gendered identities.

Fang WANG. Symbiosis and Partition: Research on the Gender Stratification of Bayin Seated Singing of the Buyi Ethnic Group in Guizhou Provi

Gender stratification is a kind of social stratification with gender as a variable, which refers to the unequal phenomenon of men and women in the whole social structure. Social factors such as technical competence, economic competence, kinship, cultural ideology, women's participation in the labor force, and men's participation in the family play an important role in the power and privilege relationships formed by gender stratification. In the Bayin Seated Singing of Buyi ethnic group which is popular in the Nanpan River valley, the male and female artists present differences in the division of labor in musical activities according to their musical concepts and musical behaviors influenced by the customs and concepts of the power relations between the genders in the traditional society of Buyi people. This paper explores the relationship between traditional music practice and gender stratification by analyzing the characteristics of power relations between men and women in Bayin Seated Singing of Buyi people.

VIA05 MUSIC IN MOTION: MIGRATIONS, NETWORKS, AND CIRCULATIONS (CHAIR: EMMANUEL CUDJOE)

Daniel Fredriksson and Hållbus Totte Mattsson. Calle Jularbo and the Gammeldans: Music, networks, mediatization

The accordionist and composer Calle Jularbo (1893–1966) was one of the best-known musicians in Sweden during the 20th century. His music, instrument legacy, and artistic life can on the one hand be understood as deeply rooted in Swedish traditional music. But on the other, Jularbo can be understood as foundational for Swedish popular music and the Swedish music industry, with ties to what would later be called the “Swedish Music Wonder”. Jularbo has been called the first “gramophone star” of Sweden, with 729 unique records produced from 1913 to 1925. He was involved in several copyright disputes, owned a recording studio, and toured extensively throughout his career. The accordionist and composer Calle Jularbo (1893–1966) was one of the best-known musicians in Sweden during the 20th century. His music, instrument legacy, and artistic life can on the one hand be understood as deeply rooted in Swedish traditional music. But on the other, Jularbo can be understood as foundational for Swedish popular music and the Swedish music industry, with ties to what would later be called the “Swedish Music Wonder”. Jularbo has been called the first “gramophone star” of Sweden, with 729 unique records produced from 1913 to 1925. He was involved in several copyright disputes, owned a recording studio, and toured extensively throughout his career.

In this paper we will present the first results from an ongoing project funded by the Swedish Research Council, where we use Calle Jularbo, musician extraordinaire, and the music- and dance genre Gammeldans, as “keyholes” that allow for new perspectives on how musical roles and borders between musical genres developed and shifted in Sweden's 20th century musical society. The purpose is to expand on the knowledge about how early 20th century Swedish popular music was developed and shaped, by focusing on the music, media production and instrument legacy of Jularbo. We will present our three sub-projects: Music Production and the “Birth of Gammeldans”; Jularbo's Musical Groove: Composition, Community, Copyright and Technological and Conceptual Perspectives on the Swedish Accordion. Through this, we aim to discuss changing conditions in music, musicianship, and composition; changing attitudes towards musical tradition versus innovation and towards representations of music (recordings, scores); and the shaping of music through mediatization (in musical instrument technology, recordings, radio, television).

MOHAMED HASEEB N. Transnational Musical Flow Around the Indian Ocean: Migration, Emotion and Music of the Gulf Wives

Mappilas, the Muslim community of the southwest coast of Kerala evolved as a result of pre and post-Islamic Arab trade contacts. Gulf migrations since 1970's from Malabar popularized a separate musical genre 'Kattu pattu 'or Letter songs among the Mappilas. Rooted in Kerala's connection to the Gulf, Kattu pattu is a part of the wider genre of Mappila song. The lyrics and melodies commemorate the collective memory of sacrifices made by immigrants. It is a popular musical genre that highlights the emotional sufferings and psychological trauma among the families of Mappila migrants working in the Gulf. The wives of those migrants, one million left behind in Kerala and known locally as 'Gulf wives'. Letter songs are the mixture of migration, emotion, and music of these Gulf wives. This paper considers the historical importance of letter songs, in

the context of the history of Mappila migration and trade in the Arabian Sea. This is an attempt to understand the missing link between music, mobility, and women within the Indian Ocean framework, which were recorded and filmed by Dutch Ethnomusicologist Arnold Adriaan Bake in 1938. This paper is also trying to analyze the “ishal” (melodic forms) of the fisherman songs (Arnold Bake Diary: 1938) recorded by Bake in Parappanangadi coastal village. Also, made a comparative study on letter songs composed during the first half of the 20th century and since the 1970s by analyzing the socio-economic and historical condition of the Mappila community. This paper makes use of a musical lens to conceptualize letter songs as the flip side of the ‘Kerala Model of Development and to identify the musical hermeneutics during the time of transnational migration in transition.

Dominic D.B Makwa. Imbalu Performances in Sacred Sites: Inventorying Circumcision Musicking and Dancing for Tourism in Bududa, Uganda

For over ten years since the Uganda Tourism Board (UTB) was established, cultural performances have been ear-marked as touristic items in Uganda. As such, UTB has encouraged local governments to identify places and activities of historical and cultural importance and gazette them for tourism. Despite Iyerakha in Bududa District acting as a ground for grazing cattle and growing crops, the place is also famous for imbalu circumcision ceremonies. It is at Iyerakha where the Bagisu living in Bushika and Nakazi Sub-Counties take imbalu candidates to engage in activities for the creation, performance, showcasing and transmission of imbalu music and dance. This paper examines the musicking and dancing processes of imbalu at Iyerakha to understand the nature of imbalu musics and dances performed at this site. Moreover, by collaborating with community members, I create an inventory of these items and demonstrate how they can be documented and showcased for tourism. I argue that collaboration with community members does not only enhance an understanding of ethical and copyright issues surrounding circumcision musicking and dancing in sacred sites, but may also stimulate the preservation of these spaces as living archives with valuable resources that can be managed as a source of income for the community through tourism, a venture that also sustains imbalu as a form of cultural identity in this community.

Key words: Cultural identity, imbalu musicking and dancing, Iyerakha, tourism, living archive, sustainability

VIA06 STUDIES OF PERFORMANCE: TRADITIONS AND INNOVATIONS (CHAIR: OBED ACQUAH)

Benjamin Obeghare Izu. Emerging trends in African traditional dance practices: a case study of the Ema royal dance of the Urhobo people, Nigeria

Traditional dance is an indispensable part of African cultural tradition. Dance carries traces of African cultural practices and heritage and strengthens the people's sense of cultural identity, and is essential to the cultural growth of our sociocultural society. However, African culture is evolving constantly, and some traditional aspects disappear while others struggle to survive or get transformed and readjusted to new emerging trends. This paper highlights the emerging trends in the performance of the Ema royal dance of the Urhobo people. The Ema royal dance was originally instituted and strictly intended to be performed in a king's palace and for royalty. However, due to changes in contemporary social, political, and economic conditions, the Ema

traditional dance has evolved into a more entertaining and tourist-oriented character. Current trends have seen it being increasingly performed at ceremonies and gatherings outside of royal occasions and the monarchs' palaces. This has resulted in a proliferation of new stylistic trajectories in Ema dance practice, which is now performed by modern dance ensembles. This paper traces these emerging trends of Ema dance from its inception to its evolving trends through fieldwork employing grounded approaches such as unstructured interviews, participant observation, and oral history and strengthened by a literature review, which was then analysed using descriptive qualitative techniques. The main recommendation of this study is that Ema dance performance should be integrated with modern trends to develop a contemporary dance that is devoid of rituals as most traditional dances are. Additionally, a historical repository of the cultural narratives of the Ema dance in all its incarnations needs to be preserved to document the modifications for reference and inference.

Iddrisu Saaka, John Dankwa and Shirley Sullivan. Blurring the Surface

It is an honor for me to propose “Blurring the Surface,” a multi-faceted dance performance for presentation at the 47th ICT World Conference at Legon, Ghana. This original 20-minute dance duet addresses racism in American society. Suffice it to say that race and racism are hot topics everywhere in the world, including the United States, with its long history of slavery and attendant structural policies and iniquities that work against people of color and minorities. As a result, different minority groups end up working against each other for the same limited opportunities, such as affordable housing and good education, and thereby see themselves as enemies. Providing opportunities for people on different sides of any issue to look at the problem from multiple viewpoints makes it possible to appreciate problems holistically and allows for collaborative brainstorming of mitigating strategies to resolve issues more holistically. This process is more likely to result in a peaceful resolution of problems because it honors and acknowledges the viewpoints of the different constituencies. “Blurring the Surface” provides an opportunity for a dialogue on issues of race and racism. It presents the topics kinesthetically, giving patrons a different viewpoint of the problem. I hope the presentation of this piece at the conference will also allow patrons to engage in a nuanced discussion and reflection on racism and its ramifications. The work is a collaboration between myself, the choreographer and dancer, a Shirley Sullivan dancer, and Dr. John Dankwa, the music composer. Dr. Dankwa and I work at Wesleyan University in Middletown, Connecticut, USA, as Assistant Professors of music and dance, respectively. Ms. Sullivan is a recent Wesleyan alum and works for Wesleyan’s Center for Prison Education. We will be attending the conference in person.

Matěj Kratochvíl. From censorship to commercial „spice“. Sexuality in folk songs in the socialist and post-socialist culture of the Czech lands.

Topics of sexuality in its various forms have always been present in traditional songs in the Czech Republic. And since the beginning of the folk song collecting movement, there also have been various approaches to this part of the repertoire. Many collectors decided to omit it completely, while others modified the lyrics to be “less offensive”. During the communist era, when the folk culture was used to promote state ideology and the “new socialist folk”, explicit mentions of sexuality were usually censored. After the fall of communism in 1989, some performers of traditional music, as well as publishers of printed collections and recordings, tried to compensate for

this by focusing specifically on sexually explicit songs. Since the 1990s, such songs were sometimes used to make traditional music more attractive to audiences in commercial performances in restaurants and elsewhere. What does the changing approach to sexuality in traditional songs can tell us about the Czech society? In this questioning, I am inspired by Gershon Legman's text *Misconceptions in Erotic Folklore*: "Sexual folklore almost always has the air of being humorous. Yet actually it concerns some of the most pressing fears and most destructive life problems of the people who tell the jokes and sing the songs." The presentation will combine archival sources and results of field research to illustrate the changing position of this repertoire. Both extremes, censorship as well as commercialization can be seen as distortions of what we can learn through these songs.

VIA07 THE SONIC AND SOCIAL ANALYSIS OF MUSICAL INSTRUMENTS (CHAIR: DON NILES)

Kolawole Gbolahan Cornelius. Reclaiming the poetics of indigenous labrosones (horns/trumpets)

Musical instruments should be broadly conceptualised as sound-producing material culture. This assertion allows us to go beyond narrow assumptions of musicality as a specialisation and focus on them as culturally situated objects with capacities beyond mere sound production. Rather they should be conceptualised as: (a) objects with capacities to symbolise traditions linked to a collective's identity, and (b) objects with a social life and cultural agency. This paper seeks to engage the ideas of what is considered "musical/musical instrument" to be understood and interpreted in diverse ways influenced by different cultural ontologies and epistemological realities. It brings to light the capacity of a crafted object to be symbolic of a cultural tradition as a result of the materials used in constructing them and sound produced through them. Thus, the paper will advocate for a socially conscious curatorial approach within the parameters of ethnomusicology, one that is rooted in an awareness of the epistemic plurality of ways in which diverse cultural communities conceive of musical instruments. In other words, a people-centred, rather than an object-centred curatorial approach. This will serve to highlight the diverse voices of instrument makers and performers from communities where cultural traditions have been sustained through the multifunctional use of musical instruments (i.e. horns and trumpets). This approach is driven by a need to apply ethnomusicological knowledge beyond the walls of academia; rather into practical everyday usage that benefits the cultural communities where research data is collected. Furthermore, as a form of decolonial practise within and beyond academia, my paper invites us to ponder the musical instrument world we embrace. It presents the significance of a contextual organology of musical instruments: engages the ideas of an applied ethnomusicological approach to musical instrument curatorial process: reimagines how we have come to understand, define, discover, claim ownership and curate these musical instruments themselves.

PEREMOBOERE AYEBATONYE-FATAYI. Exploring the Egbelegbele musical instrument and dance in Bomo Kingdom

Exploring the Egbelegbele musical instrument and dance in Bomo Kingdom, investigates the significant role played by the traditional musical instrument. The paper explores the organology of the instrument and brings to bare its musical and extramusical implications within the Egbeleg-

bele dance troupe and by extension the people of Bomo clan in Bayelsa State. Erik Erikson's psychosocial theory gives support to this work in the area of guiding individual development towards expected social ideals. The application of the theory connects the social dynamics of the musical instrument to the sustenance of cultural values. Using interviews and participant-observation approach in the collection of data, the paper explores the materiality of the Egbelegbele; its production technology, normative structure of its dance troupe, proscriptions on group members, as well as its musical functions in the troupe. The cultural implication of the sound of the Egbelegbele is also investigated. The research findings reveal developmental changes that have occurred over time in the construction, performance technicalities of the instrument and dance space. The findings further reveal that the Bomo people regard the sound of the Egbelegbele as a cultural possession, whose tones accentuate unification, peace and purity. In conclusion, the paper looks at the international contexts of the Egbelegbele dance troupe, including the possibility of creating digital spaces for its knowledge and patronage.

Key words: exploring, Egbelegbele, musical instrument, social, extra-musical

Shan Du. Sonic identity of the goddesses: musical instruments and sound objects in the Nava Durgā performance (Bhaktapur, Nepal)

The Nava Durgā are the nine manifestations of the Hindu goddess Durgā. In Bhaktapur (Nepal) among the Newar people, groups of men from the Banmālā caste have been reincarnating the goddesses in a masked performance since 1512. The Nava Durgā follows their own life cycle: they are reborn in October and die in June of following year. Four musical instruments are played during the dances: one two-headed drum dyokhin; cymbals tāḥ and kansa; and one pellet drum (ḍamaru). Moreover, belles are worn by the dancers and their sound represents the divine grace. The paper will firstly examine the above-mentioned instruments from organological and socio-religious standpoints, underlining the following three elements. 1) A black tuning paste (khari). In Newar tradition there are different drums on which the khari is applied, but this material is particularly connected to the Nava Durgā as it symbolises the goddesses' life. When the Nava Durgā die in June, it is forbidden to play any kind of drum with the khari applied. 2) The cymbals kansa. This pair of cymbals is unique in the Nepalese culture because of their thin plates and unmistakable timbre. For devotees the timbre of kansa is that of the Nava Durgā. 3) The drum dyokhin. This instrument is the manifestation of the god of music Nāsaḥḍyaḥ, who is incarnated in the body of every dancer and musician to make sure that the performance is conducted correctly (Ellingson 1990). Secondly, the paper will discuss the interconnected relationship between sound and dance. The correctness of a musical performance creates the condition in which the divine manifestation can be realized in the dance. From this point of view the sounds guide the movements of the body, while the dances express the sonic elements visually.

Richard Jankowsky. Ambiguities of Otherness in the Social Life of the Tunisian Bagpipes

In ritual musical domains in North Africa, power is often associated with otherness and boundary crossing that is at once musical, social, and spiritual. The Tunisian bagpipes (mizwid) is known for its capacity to attract spirits in healing rituals but also provides the signature sound of the country's most popular mass-mediated music (also called mizwid) known for giving voice to the urban disenfranchised. The power of the instrument extends historically to serve as a reminder of

its presumed origins in neighboring Libya and communities of Libyan Jews who migrated to Tunisian cities and cultivated mizwid performance. Yet the history of bagpipes migrations remains murky, as does its location within the larger transnational story of bagpipes in Africa. In this paper, we examine the subversive “social life” of the musical instrument to illuminate this history and connect it to the themes of power and otherness that animate its presence in Tunisian society. Drawing on historical and ethnographic research, we locate the mizwid in relation to the practices of Libyan blacksmiths, at the intersection of sub-Saharan and North African migration flows, across the musico-ritual landscape of minority communities, within the contested public space of working-class popular music scenes, and at the edge of Sufi devotional networks. We interrogate the mechanisms through which the bagpipes instrument attained its power, as well as the ambiguities of its reputation that accompanied its movements across ethnic, religious, class, and national boundaries.

VIA08 * COMMUNITIES OF PRACTICE, COLLABORATIVE CREATIVITY PROCESSES AND MUSICAL INSTRUMENTS CIRCULATION IN TRICONTINENTAL PORTUGUESE-SPE (CHAIR: JORGE CASTRO RIBEIRO)

The musical cultural heritage in Portuguese-speaking territories has been studied mainly from two major perspectives. On the one hand, the organological materiality of the instruments, which seeks to map their geographical inscriptions, historical and contemporary circulations, the transformations they have undergone, the techniques, technologies and materials, alongside the knowledge associated with their performance and their repertoires. On the other hand, the ethnomusicological studies with interests linked to the identity and symbolic representations of music, musical practices in the ritual and social domains, and the capacity for agency in confrontations and conciliations, in the most varied contexts. The works proposed in this panel propose approaches that explore the relationships between the materiality of music and its instruments with human processes that are characterized by collaboration and the emergence of communities of practice. The presenters will draw upon specific cases and discuss questions related to specific contemporary and historical musical scenarios in Portugal, Brazil and Mozambique such as: How do the instruments and their materiality represent ideas and concepts that translate into innovations and the creation of new contexts of practice? How do the instruments stimulate the development of communities of practice and collaborative creativity? And in turn, through which processes do the music performance agency communities of practice? How is collaborative musical creativity shaped and what are the material ingredients that participate in this process? How are musical instruments represented and related with cultures and the cultural heritage, and how does the memory conserve these features?

Jorge Castro Ribeiro. Talking about Violas: Collaboration and Agency Towards the Autonomy and the Artistic Visibility of a Musical Instrument

The violas are a class of five double-string guitar-shape instruments, developed and disseminated from Portugal since the 16th century (Morais 2006), and establishing a visible presence in different musical cultures and Portuguese-speaking territories in Europe, Africa and South America. Despite its journeys and adoptions in the present in mainland Portugal, the archipelagos of Madeira, Azores, Cape Verde and Brazil the violas acquired a great variety of body designs, specific

musical repertoires, varied tunings, ritual and creative uses of members of the communities that use them. In Portugal violas enjoyed popularity in various types of practices and musical genres, attested in written records and iconographic representations. At times, its use has been transversal to various social groups, rural and urban contexts, with a wide regional variety of models and forms. But throughout the 20th century, violas were relegated to practices of exclusively oral transmission. According to an important survey (Oliveira 1966) the number of players decreased, violas disappeared in several parts of the country, and the various models of violas gained regional names and local connotations. Since 2016, a collaborative movement for the recovery and artistic visibility of Portuguese violas has been underway, bringing together musicians, luthiers, ethnomusicologists and others. One of the main tools of this movement is a weekly online forum that allows the development of projects and deepening the knowledge about different models of violas. New repertoires, techniques and approaches of the violas are regularly appearing in a vivid process of aesthetic and artistic autonomy acquisition of each variety of viola. I propose to examine the role of this forum, the importance of dialogues with Brazilian viola players, its collaborative features, the internal tensions and the agency of its elements towards the visibility of the Portuguese violas within the contemporary international musical scene.

Leonardo Medina. The Brazilian rabeca community of practice: agency and creative collaboration processes for the expansion and construction of 'o

The rabeca, is an instrument that arrived in Brazil during the early days of colonization, currently undergoing a revival process, in which players, builders, researchers and enthusiasts form a “community of practice” (Lave & Wenger 1991). Within this community, there is a permanent and fluid exchange of information between its actors, which allows many interpreters to be builders and vice versa, and where there is a consensus that there is not an only type of rabeca, with an ideal and crystallized pattern. On the contrary, it presents a multiple diversity in terms of shape, size, tuning, number of strings, woods used, ways of playing and repertoires, always privileging the practical result over conventions and standards, and superimposing 'the customer's taste' to crystallization and patterns. Based on this diversity and on my doctoral fieldwork that includes -in addition to interviews, organization and participation in knowledge encounters, performances playing the rabeca with different players - the collaborative construction of similar instruments, one called by me as rabecão and another based in the afro-brazilian urucungo. Being a cellist and bassist, these instruments arise from the aspiration of larger types of rabeca with lower register and the aim of functioning as an accompaniment to the rabeca in the traditional repertoire. But also, assuming the melodic role as in other genres and songs, which it expresses in decolonial sounds, and the continuity of its emancipatory spirit, subaltern voice (Carvalho 2001) and agency (Latour 1992). Therefore, in this paper, I will show these instruments, conceived and manufactured in collaboration with community builders. I will present the design, manufacture, sound and possibilities in traditional, popular and erudite repertoire. I will also discuss issues raised by these instruments within the scope of fieldwork developed with the rabeca community of practice.

Timóteo Cuche. Musical Creativity in Maputo: the collaborative case of the TP50 artistic group

The TP50 is a group of amateur and professional artists of different areas, such as dance, music, poetry, film and expressions based in Maputo City, Mozambique. Since 2007, the group has been

developing an artistic activity characterized by thematic performances integrating various arts, involving artists of several generations, especially young students, and seeking to disseminate humanitarian values and artistic quality through messages expressed during the concerts. Each presentation tributes a social exemplar idea or person and aims to establish cultural bridges with other countries through art sustainability deeply connected within cultural heritage. Its well-recognised local and international impact on the contemporary cultural life of Mozambique is unique, remarkable and appreciated by many testimonies of collaborators, the public and the media. This communication aims to present the analysis and discussion of the creative collaboration model developed by TP50, where amateur and professional musicians contribute to produce and perform musical concerts connected with social themes relevant to the Mozambican context. Authors as Bishop (2018) and Fischer et al. (2005) argue that collaborative creativity refers to the distribution of invention across members of a group as they collaborate to solve a shared problem in one or more modes: (1) serial, (2) parallel, and (3) simultaneous. The results presented in this communication seek to analyse and discuss these three levels of creative collaboration in the TP50 collective musical group and how it contributes to the success of the group's work in music and other artistic dimensions in Mozambique. All the data were collected through my ethnographic observation and collaborative participation as a musician within an ethnomusicological research project about creative interactions in local musical genres and youth cultural expressions in contemporary Mozambique's capital, Maputo.

Lucas de Campos. How Afro are the brazilian popular chordophones? Musical practices in question by historical iconography

According to authors affiliated to the nationalistic musical literature in Brazil that influenced ideas about music from the 1920's up to today, the local modern guitar-shaped string instruments (like cavaquinho, violão, viola caipira and others) are frequently associated with similar European (especially Portuguese) chordophones. The power of these narratives is so naturalized in Brazilian modern musicological contexts that this issue is rarely questioned and there is no room for other genealogical possibilities. However, there are important indicators, especially iconographic ones, that point to the need to expand the view over the historical path of chordophones to Brazil. Among iconographic records, the naturalist paintings and drawings of the colonial period stand out, especially after the transfer of the Portuguese royal court to Brazil at the beginning of the 19th century. By that time there was a significant increase in the record of Brazilian social life through drawings and paintings. They do present several chordophones radically different from the European chordophones, mainly due to their constitutive form in excavated monoblocks – a construction technique that - apparently - does not exist in Iberian chordophones. The fact that very similar instruments were recorded by António Cavazzi in his work *Istorica Descrizione de' tre regni Congo, Matamba ed Angola*, (1690) suggests that the Ngola-Brazil crossing may have been traveled by such chordophones in their historical journey. Some of these instruments are depicted in naturalist paintings present in Brazilian and Portuguese institutions, like the National Library (RJ), Museum of Music (Lisbon) and others. This work intends to present a mapping of the iconographic records of chordophones associated with West-Central African populations that were forced to migrate to Brazil during the colonial period, in order to point to new ways of understanding the reality of past and contemporary string instruments in Brazilian music.

VIA09 SOUNDING THE DIASPORA IN GLOBAL CONTEXTS (CHAIR: MASAYA SHISHIKURA)

Felix Morgenstern. Translocal Irish Folk Music in Austria: Evading National Identity?

While there has long been recognition of Irish folk-music practices and venues transnationally, existing ethnomusicological accounts of these phenomena have tended to foreground the genre's reception in Anglophone diasporic sites (Williams 2014; Moran 2012), and have only relatively recently begun to consider large non-diasporic Irish-music scenes (Williams 2006; Santos 2020), including those currently found in the German-speaking regions of Central Europe (Behrendt 2021). Drawing upon the author's extensive fieldwork among Irish music practitioners and consumers in Austria, the task of this paper is twofold. First, it attempts to trace how translocal folk-music practices and their consumption in Austria still confront the traumatic legacy of extreme nationalism in modern European history. Second, it examines the degree to which the practical and discursive affinity of Austrian performers and audiences with Irish folk music might provide an alternative sphere of cultural identification to indigenous Austrian folk-music practices. Combining ethnographic and historical inquiry, the paper proceeds to unravel the manner in which various performative 'avatars' (Dillane 2014) and *longue-durée* discursive imaginaries of Irishness find complex refractions in the Austrian present. While exploring the extent to which the global Irish music-community's primary gatekeepers of race/whiteness, class and masculinity (Slominski 2020) are reflected or distinguished in Austria, it also interrogates trajectories through which Austrian Irish-music practitioners negotiate other parameters of their social practice, such as high-level technical command over Irish performance styles (Keegan 2010) and credentials of authentication (Claviez 2020). Ultimately, it is suggested, such analysis deepens an understanding of the remarkably polyphonic trajectories of global musical nationalisms (Bohlman 2004), at a time when rising xenophobia and enclosing right-wing extremism appear particularly imminent in a European framework.

Kirk E. Sullivan. Sounding the Diaspora: The Homeland Imaginary in Popular Cook Islands Song

Popular Cook Islands songs, particularly *imene aro'a* (songs of feeling) offer a glimpse into the lives of diasporic Cook Islanders and their inter-regional mobilities in the 21st century. Fitting Safran's six criteria for diaspora and Turino's additional requirement of multiple localities, the Cook Islands diaspora grew throughout the 20th century but most dramatically since the opening of the Cook Islands international airport in 1974 and by the nation's economic crisis in the 1990s. Throughout that time significant numbers of Cook Islanders from all of the Cook Islands have relocated, both within the country, particularly to the economic center of Rarotonga, as well as internationally to New Zealand, Australia and elsewhere. Today, five times as many people identify as Cook Islanders in New Zealand as in the islands themselves. This movement, within what Appadurai terms the "ethnoscape," is primarily motivated by greater job opportunities, a labour diaspora in Hae-kyung Um's terms, but also by greater educational and healthcare opportunities. Strikingly, a large number have retained their connection to the islands and their Cook Islands identity even without ever having set foot in the homeland. This presentation explores the rhetorical and musical constructs used in popular Cook Islands songs to keep the imagined memory of the homeland alive, highlight important aspects of Cook Islanders' views of the homeland, and strengthen the bonds between those living in and away from the homeland. Beyond serving the

purposes of identity establishment and maintenance discussed by Alexeyeff and others, popular diasporic Cook Islands songs impart important historical and geographical information and instill cultural values among next generation Cook Islanders while revealing some of the challenges faced within the diasporic community in the 21st century.

Giuseppe Sanfratello. 'Mama Africa': diasporic musical practices of the African communities in Catania (Sicily)

This study offers an overview of the listening and music-making practices of African migrant communities settled in the historic red-light district of San Berillo, in the city centre of Catania (Sicily, Italy). These economic migrants mostly come from Senegal, The Gambia, Ivory Coast and Nigeria, among other African countries. People who arrived in San Berillo in the early 1990s managed to integrate more easily and today have a job, a home, and their own children born in Sicily. Conversely, there are those who have left their land in the last 10, 7, or 5 years, in search of a better life and have come up against a deep economic crisis, the growing xenophobia, unemployment, and lately the COVID-19 pandemic. Many of these live in poor conditions, in the abandoned buildings of the district or on some streets characterised by shacks and sofas, as makeshift places under the open sky. There are few – mostly statistical or sociological – studies about these very diasporic communities, on their faces, places and paths of immigration (Di Bella, 2010; Sorbello, 2020). Extensive ethnomusicological fieldwork about music and migration (Caruso, 2019, 2021, 2022) and studies on religious musical practices in immigrant communities (Facci, 2017; Cosentino, 2019) have been carried out in other Italian regions. However, in Sicily, especially in Catania, one cannot find any thorough survey on the musical listening and music-making practices of these African migrant communities. The material collected in the fieldwork reported in this study – such as semi-structured interviews, video recordings of musical performances and testimonies of African musicians and listener-participants living in San Berillo district – provides the basis for opening a discussion on the social and music-making contexts of these people, in order to encourage future approaches to research on African diasporic practices and their extensive impacts – musically and culturally – beyond its borders.

Linda Cimardi. African Musics in Nonaligned Yugoslavia

During the Cold War, Yugoslavia's participation in the Non-Aligned Movement (NAM) fostered cooperation projects with African countries on the basis of anti-colonial solidarity, involving also the cultural, artistic and musical fields (Korov 2016; Kovačič 2019; Videkanić 2019). Africans studying at Yugoslav universities were active in music and dance, in African "traditional" and popular repertoires as well as in African American genres, such as soul and funk, which by then circulated also through records and on the radio (Baker 2018; Palaić and Rogelj Škafar 2017; Radinović 2014). My paper investigates the circulation and performance in Yugoslavia of African musics, and to a lesser extent also dances, between the 1960s and the early 1990s. In particular, I address the following questions: How did the trends and scenes of African music and dance develop in Yugoslavia? How were African musics, so marked by exoticization and racialization in the Western Bloc, represented and promoted in officially anti-colonial and anti-racist Yugoslavia? In this complex scenario, how did African performers and audiences experience their role and image in Yugoslavia? How did solidarity policies adopted by the socialist government relate to Yugoslav listening habits, musical preferences and perceptions of musical otherness? How do these imaginaries connected with Yugoslavia's own experience of being othered through balkanist

discourses (Todorova 1997)? By analyzing the Yugoslav cultural and political climate marked by anti-colonialism and anti-racism, I discuss issues of representation and identification with otherness through and in African musics but I also look at racial global imaginaries to balance the often idealized vision of Yugoslav stances. In this way, I aim to explore the gap between official NAM policies and everyday life, since music was part of both cultural spheres and could be (indeed was) used also politically.

VIB01 * DESTABILIZING COLONIAL MASKS?: COLLABORATIVE RE-SEARCH-CREATION METHODOLOGIES FROM LATIN AMERICA / PART 1 (CHAIR: COLECTIVA TRANSLATINA)

In recent decades, in different Latin American countries, there has been a growing incidence of folklorization and heritagization processes of the music and dances of indigenous, mestizos, and Afro-Latinamerican people, both at the level of state multicultural policies and of different community groups. We reflect and react to these processes because they often appeal to exoticizing practices that stereotype and fix cultural differences, reproducing colonial ethnic-racial imaginaries in a neoliberal context of growing inequality and racialism. Such reflections arise in dialogue with the diverse motivations and economic-political situations, such as the legitimization of invisible aesthetics and cultural expressions, the politics of representation and political claims of ethnic groups within identity re-emergence, and the profiting from commodifiable products within a cultural market that prioritizes spectacularization without encompassing care for intercultural encounters. Our response is articulated from the perspective of Latin American cis-gender female researchers. In the first part of this panel, we will describe our experiences working with indigenous, mestizos, and Afro-Latin American expressions from Argentina, Brazil, Bolivia and Peru. From our research approaches, we describe and analyze experimental methodologies of situated and collaborative research and pedagogy that we have been practicing in different Latin American countries. Our desire is to challenge practices and representations that exoticize, racialize and reify cultural differences and thus reproduce the epistemic-political processes of modernity/coloniality/patriarchy. By embracing the cultural differences of our plurinational contexts, we pursue a shared ethical/political/epistemological horizon of music and dance research which includes creation as a methodological tool. From these cases, we discuss three aspects: the collaborative micropolitics that distorts the traditional masked role that usually differentiates the researcher from his collaborators; the research-creation processes that aim to overcome the distinction between documentation and fictional creation and the interplay of memory and imagination; and the active engagement with communities as research agents. Thus, expanding the production and circulation formats of academic knowledge and beyond.

Silvia Citro and Soledad Torres Aguero. Politics of representation in indigenous rituals: An intercultural and collaborative research-creation process of ancient music

We discuss a collaborative re-creation process of an ancient female initiation ritual with the Qom indigenous people from the Argentine Chaco which emerged after a long term ethnographic research initiated in the end of the '90s. At that time, we focused on fieldwork documentation and analysis of ancient Qom music and dance, in a postcolonial context that led to the invisibilization of these practices, due mainly to the Christian conversion. Since 2005, in a renewed context of global multiculturalist ideology and cultural heritage promotion, there has been a re-emergence of these ancient music and dances. Thus, with Qom teachers and musicians we carried out

collaborative and interdisciplinary research-creation processes which involved participatory video and dance workshops resulting in co-authored films and a book. In 2019, one of these teachers, the elderly renowned singer and actress Ema Cuañeri, invited us to collaborate in her first solo CD *Qañe–Young Woman*. As anthropologists specialized in music, dance and filmmaking, we were involved in the executive and musical production of this CD. One of the most important songs that inspired its name, is an ancient song of the female initiation ritual celebrated for the first menstruation. Thus, we propose to Ema to make a video clip of it, inviting the Qom theater-dance group *Pocnolec*, composed by young women and men of a Qom tribal group different from Ema's. In this presentation, we will examine the aesthetics, epistemological and political tensions that aroused about what to and how to represent this ritual. We will focus on the different knowledge brought into play, according to: the inter and intra-ethnic belonging (Qom-White, Chaco Qom-Formosa Qom), age (elder-adult-young), professional trajectories (anthropologists-singer-dancers-actresses-filmmaker), and aesthetical choices (naturalist recreation-surrealistic assemblage, documentary archives-fictional recreations). The conclusion highlights the politics of representation challenges in indigenous rituals in postcolonial and intercultural contexts.

Adil Podhajcer. Decolonizing musicality, ontologizing reciprocity. Becoming an andean/sikuri in a feminine and dissident community.

My research and performance participation as a sikuri over twenty-five years has involved the co-creation of multiple collaborative strategies with indigenous groups and Andean musicians from Bolivia, Peru, and Argentina such as the organization of meetings, research networks and a book in progress. From these experiences, I wonder if the study of indigenous music can contribute to a micropolitical engagement between legitimate academic knowledge and the traditions of indigenous peoples. Therefore, facing the neo-extracitivist conflict of exoticism and the patrimonialization of the subaltern, what is the potential of current Sikuris/Andean music to provoke emerging corporealities whose sound-musical ontologies foster other pedagogical-reciprocity ways of knowing the world? From a committed anthropology, I reflect on the creative coexistence between the epistemic-political and the ethical-aesthetic dimensions in sikuris groups composed only of women and dissidents (lesbians, cis women, trans and non-binary). These groups have a fundamental role in the concert of decolonial ecofeminisms, contributing to new strategies, knowledge, theories and liberating practices from the sound-musical which struggle to be heard and be included in the fight against sex-gender inequalities. On the one hand, we underline the subaltern political ways of performing "Andean spirituality" as well as the emergence of an indigenous cosmopolitical ontology that returns to the feminine as a disruptive sociocultural sign. On the other hand, we highlight a sound-musical embodiment that, through its organic and aesthetic-affective link with the siku instrument, generates affective experiences whose creative performative efficacies dialogue with animated materialities (non-human presences) as modes of healing. Finally, we consider that this knowledge, linked to the "ancestrality", the "energy" and the "indigenous community territories", constitute the "chacha-warimi reciprocity" that inverts the great paradox of colonial modernity. It promotes new processes of subjectivation that contribute to rethinking the world of the "Good Living" with a more symmetrical utopian horizon and with perspectives of social transformation.

Área de Antropología del Cuerpo, Universidad Nacional de Rosario (Broguet, Corvalán and Rodríguez). The embodied racisms of a "white-European" Latin American nation: Performance strategies for denaturalization

In this presentation we intend to share a project that analyzes and questions structural racism in Argentina and has been developed in educational and cultural institutions in different regions of the country since 2015. It is a performance device built throughout projects of art and social transformation, university extension, promotion of cultural industries, communication of science and associative cultural initiatives. This proposal entangles, on the one hand, our anthropological research on Afro-Latin American cultural practices and racialization processes in Argentina and, on the other, our trajectory as performers of Afro-Latin American dances. We expose our interest in intertwining academic and aesthetic itineraries in order to create exchange spaces from expressive/poetic forms that expand possible interpretations and significant learning about the local processes of exclusion/othering/racialization in the formation of Argentina as a white-European nation. This work includes sensitive scenic materials that contribute to generate reflection on a racism that is invisible and naturalized in Argentina, that is, "incorporated" or embodied in everyday social relations. We intend to transmit critical perspectives, as well as build a common space of expression based on body movement and reflection to interrogate Argentine ethnic-racial problems articulated with other social variables (as class, gender, age, place of origin). We do that through workshops with performing arts dynamics, participatory communication and social research. We hope that this space for debate will allow us to generate new exchanges. We wish to question the potentialities of interdisciplinary approaches that include aesthetic and poetic resources aimed at expanding the legitimate forms of communication of academic research (mostly restricted to textuality and/or expository orality) incorporating communication supports that combine different expressive languages (dance, sound, narrative, audiovisual).

Beatriz Herrera Corado. Discussant

VIB02 ASSERTING RESISTANCE THROUGH DANCE AND MUSIC (CHAIR: REBECCA MILLER)

Priyakshi Kumari Agarwal. Dancehall: A Tool for Resistance Through A Feminist Lens In Kingston, Jamaica

This research focuses on undercurrents of feminist resistance in Dancehall. Dancehall, a music, dance, and cultural phenomenon from Jamaica, takes its roots in the post-reggae decade of the 1970s.

The field of study is Kingston where a vibrant community of feminist Dancehall dancers thrives. Various movements form the core body of Dancehall's vocabulary. These movements are analysed from feminist perspectives. The analysis delineates their corporeal and kinaesthetic engagements. The agency in Dancehall is intermediated with complexities marked as Black feminism, decoloniality, intersectionality, and local geopolitics of downtown Kingston. The feminist encounter in this research is both methodological and content-wise. Interviews and participant

observation are such methods that resituate the binds of ethnographical relationships between researcher and community. Certain elaborations that are specific to Jamaica such as colourism and body normativity are considered in the perspective of Dancehall (with a relationality outside

the island in similar post-colonial situations). The emancipatory politics of Dancehall is constituted by Black feminist dancers who practice freedom through movements of Dancehall. In the presentation, I will highlight the pivotal moments which occurred during the Dancehall parties which are an important part of the culture of Dancehall from a Black feminist perspective. This research contributes to visibilization of inspiring practices of Black feminist Dancehall dancers. Dancehall is thus presented as the trans-local cultural heritage of not only Jamaica but various connected communities of Dancehall across the world. In this presentation, I would like to describe how women Dancehall dancers take dance as a tool for resistance through ethnographical research conducted in Dancehall parties in Jamaica, discussing the sexuality, body normativity, and colorism in the Caribbean context. This will ultimately open up a new pathway in the field of dance research bringing in a feminist point of view.

Ana Maria Diaz Pinto. Underground Reggaetón in Santiago de Chile: Embodied Politics of Morality and Resistance

The arrival of reggaetón in Chile between 2003 and 2004 generated both curiosity and skepticism. This transnational genre, with roots in dembow, dancehall, and reggae, was the object of media and police concern due to its alleged violent and sexual content. Nevertheless, the genre rapidly became highly popular and developed a vibrant nightlife scene. From 2006 onwards, a group of adolescents influenced by emo and Anglophone hardcore cultures from big cities (mainly Santiago) initiated a subculture called "pokemon." This group gained visibility and defined a form of existence and youth activism based on sexual exploration. Predictably, the conservative Chilean society of the time considered the behavior of the pokemons unacceptable, not only for its apparent hypersexualization but also for its departure from traditional binarism. Today, many young people who actively participated in the "pokemon movement" are linked to reggaetón nightlife culture, not only enjoying parties but also politically: producing underground parties that target audiences interested in issues of gender and reproductive rights. In this presentation, I examine the reggaetón party as a space of political activism with bases in the anti-moralist uprising of the early 2000s. Drawing on Citro & Cerletti's (2017) work on gozo (bliss or joy) in Argentinian indigenous dances, I frame reggaetón dance as a political act expressed through the embodiment of pleasure. Through my ethnographic work with this community and press review related to the arrival of the genre to Chile, I argue that contradictory regimes of control and resistance intersect in this embodiment, with which people negotiate their belonging to the underground and the various feminist movements in the city. Finally, this paper discusses the party as a space in which political debate and bliss have a place; simultaneously, it seeks to expand the contemporary understanding of identity politics in Chile and Latin America.

VIB03 * COUNTER-COLONIAL AND COMMUNITY-BASED DIALOGUES IN THE SOUTH ATLANTIC: THE CASE OF THE QUILOMBISTA SCHOOL DANDARA DOS PALMARES (CHAIR: RENAN RIBEIRO MOUTINHO)

This panel aims to report on a set of musical experiences, of a matricentric nature, carried out at the Quilombista School Dandara dos Palmares. This school, located in Complexo do Alemão, Rio de Janeiro – Brazil, is a space to encourage the potential for creation (education, in the terms of Mestre Nêgo Bispo) of black children and those living in the surroundings. The quilombo-space, as referred to in the name of the school, comes from an Afro-referenced (Nascimento, 2019) and counter-colonial (Santos, 2007) perspective. These values were experienced during a previous

movement that took place in the same territory, the Ocupa Alemão, whose bases date back to an initial space of reception and racial formation of the residents, the house of Dona Zilda. This elder became the matriarchal center (Lucena, 2012) of the Quilombista School, a space of community values so that residents, children and adults have the freedom to pursue other epistemologies in an autonomous and self-managed way. Currently, the teaching staff of the Quilombista School is made up of a majority of residents who participated in Ocupa Alemão, seven music teachers among them. These teachers use music as a literacy tool and rebuild self-esteem within a territory of war (resistance), in which a young black man is murdered every 23 minutes. Quilombista children create, play and write using Funk and Samba, which are genres of greatest reference and which promote a black awakening within favela territories. In a confluent perspective (Santos, 2007), this panel brings together experiences at the Quilombista Dandara dos Palmares School and in dialogue with it, such as research on music teaching in public schools from a community perspective and in other black communities around the world, such as those carried out in South Africa.

Caroline Lima Souza de Lucena, Juliana Freire, and Renan Ribeiro Moutinho. Matri-centrality and Aesthetic-Political Creations as Methodologies of War in a Quilombista School

In Rio de Janeiro, more precisely in Complexo do Alemão, where I grew up, the community movement Ocupa Alemão: Favela/Quilombo, which today is basically based on the construction of the Dandara de Palmares Quilombista School, has proposed, since 2012, to occupy the favela spaces with art and culture as strategies for community organization and self-knowledge of identity. However, it is from 2014 onwards that the matricentrality of a House plays a fundamental cosmological role with Ocupa Alemão, as a building that houses the recovery of the meanings of the “African family”. The community place of this House reinvents itself to be a center for the development and rescue of autonomy, self-image and self-determination, in order to be a beginning, a means and a beginning both for serving families living in the favela and for the psychic empowerment of those who wish to form families as practice resistant to the genocide of the black people in Brazil. The Escola Quilombista Dandara de Palmares must be comprehended above all as an aesthetic-political practice, counter colonial, territorially matricentered and powerful in its ways of being/doing life as well as an artistic attitude, considering the colonial war imposed by the supremacist mechanisms as a ethic-aesthetic factor in the elaboration of potent day-to-day, creative, from the order of chaos to the disorder, antagonist to the cosmology, however opposed by the significations of what it is to be/make/create quilombo, art and school in a favela.

Brett Pyper. Sound Praxes in Dialogue Across the South Atlantic

Among the reference points from which student and staff activism has taken its coordinates over the past half-decade in the ongoing quest for decolonial options in South African universities, the by now classic critical social pedagogies and research paradigms associated with the Brazilian educator and philosopher Paulo Freire (1921-1997) have received renewed attention. Within music studies, across the South Atlantic, transformative work in the Freirean tradition has been reported on over at least the past two decades in the work of Prof. Samuel Araújo and students and colleagues associated with the Ethnomusicology Laboratory of the Federal University of Rio de Janeiro. In particular, a generative concept of “sound praxis” has been developed, initially in collaboration with the Grupo Musicultura, a musical collective and action-research group

founded by residents from Maré, Rio's second largest favela, which adopts a participatory strategy based on Freire's notion of dialogic research. Our ongoing collaboration is informed by strong resonances between the Brazilian and South African contexts (to mention the most obvious, extreme income inequality overlaying histories of settler-colonial racial segregation and slavery, but also strong traditions of activist scholarship sometimes diverging from normative disciplinary practices). These discussions have led to online and some physical meetings between groups affiliated with the Ethnomusicology Laboratory in Rio and a much newer South African group pursuing related goals. Prompted by a shared sense of the value of long-term work that inverts disciplinary norms by centring co-creation at every step of a research process, the collaboration is founded on this prioritisation of self-representation and exchange across trans-local, national and linguistic boundaries, with an emphasis on sharing examples of work and methodologies or sound praxes that have emerged as salient shared interests. In our role as discussants, we will focus on how the quilombista tradition resonates in contemporary South Africa.

VIB04 ROUNDTABLE—* UNDERSTANDING AMERICA, THE ESSENTIAL CONTRIBUTION OF AFRO-AMERICAN MUSIC TO THE SOCIOCULTURAL MEANING OF THE CONTINENT (CHAIR: FERNANDO PALACIOS MATEOS)

Roundtable abstract (250–300 words) in single paragraph: The present roundtable aims to establishing an approach in order to comprehend the meanings of the Afro-descendant musical manifestations in the American continent diverse social and cultural contexts, highlighting the essential contribution these sound practices made to the configuration of the territories. In addition, it address some of the syncretic processes that occurred in various African regions with the arrival of Afro-American music and musical instruments to their original lands. The proposal is supported on a book published in June 2022, with the participation of thirty-five authors from various countries in the Americas and Africa. Beginning with a fundamental introduction, which exposes the original and civilizing character of the Afro-descendant population in the American territory, the content is organized in five epistemological areas from which we consider it necessary to approach the understanding of America through its music; they are the following: from memory, understood as a central element that enables dynamic processes of knowledge; from performance and creation, as dialogic spaces of social and cultural resignificance; from narrative, as a fundamental tool of self-determination of Afro-descendants; from religion, spirituality and ritual, as essential representation scenarios of Afro-American cultures, which have also allowed the survival of these sound manifestations in American lands since their African origins; and, finally, from "reverse" migration to the African continent, a historical process that makes visible the dialogic possibilities of mutual enrichment between cultures through sound practices. From the perspective of these five areas, we will be able to understand, immersed in the sound and musical manifestations of the Afro-descendant population, the social and cultural processes that have occurred in America and the contribution they have made to the socio-cultural significance of the American territory and a large part of Africa.

John Herlyn Antón Sánchez. Afro-descent in the Americas: an ontological and epistemological introduction to understanding its original civilizational chara

This panel aims to raise anthropological, sociological, historical and demographic elements for the understanding of African descent population in the Americas: a culture with African roots, that has been configured in the region as people, or ethnic group, indigenous, tribal or ethnic community, demarcated by the experience of slavery, European modernity and the emergence of capitalism. This establishes the need for interpretation of Afro-descendants as an original culture. To achieve this thesis, the proposal addresses the Afro-American diaspora phenomenon considering the development of the black ethos, an epistemological construction by Social Sciences. It takes into account the policy of designation towards the population of African origin around the world, focusing in the Americas. The panel makes an anthropological and demographic analysis, proposing an interpretative framework of the formation process of the Afro-descendant culture, and ends with view on the cultural contributions of Afro-descendants to humanity. The essay strives to raise an anthropological discussion that allows us to understand, from the political and legal frame, the character of original people of these populations in the Americas.

Alex Schlenker. Corporeality and performance: beyond the cultural gesture

Corporeality is a central aspect of the processes of creation, staging and performance of the musical dimension of the Afro-diasporic world in the Americas. Whether in a previously written form, through a system of scenic tradition with its pre-established order, or spontaneously as a more improvised form of the corporal that sustains the musical performance, corporeality is present, whether as a body that performs the musical notations or as a body that invokes the dance inscribed in the musical dimension. As well, exists as a movement of gathering and mobilization in more walking musical forms, in which the performers and those who accompany them move to the musical rhythm from one point to another in processions, parades or marches. In contemporary debates, the performative is usually circumscribed to the traditional domain of performance as cultural performance, to its representational and spectacular characteristics, including its aspect as social interaction. This leaves out the communicational, political and identitary spheres of such performativity. This panel explores a series of debates around possible definitions of the performative field and the different processes of creation, as instances of intercultural and intertextual dialogue that accompany the ethnomusicological dimension. The lecture emphasizes the dialogue that has been developing in the field of aesthetics between cultural performance and identity devices.

Héctor Tascón. After the currulao, between traditional narrative and contemporary needs

America is a network of pluralities, identities, and cultural expressions of the peoples and communities that make it up (Ministry of Culture, 2008, p. 371). The current interest is reflected in the various attempts of local communities to obtain recognition of their African past, as a "world heritage" assigned by UNESCO. In this search to narrate daily life, the development of research and creative bets from popular and traditional languages and formats have gained considerable visibility and interest. Despite this, some of these constructions have limited acceptance in academic or training settings, perhaps due to the static conception of folklore that places them as an exclusive element of a context or community (Miñana-Blasco, 2006), which limits the possibilities of cultural interaction from the contemporary narrative or are shaped by the demands of the market.

Thus, although traditional expressions are found in popular spaces, they do not achieve the impact in learning centers, dialoguing with the narratives, feelings, and thoughts of a region crossed by a history of conquest and slavery; this leaves aside the summarized richness of the meeting of cultures, of its tradition arising from an orality full of nuances. From this, the need to develop exercises aimed at understanding in depth its historical representation in vital spaces where these musical elements become relevant in the midst of the trending sound uniformity typical of globalization is suggested.

This panel proposes a space for reflection on the importance of generating creative artistic bets that welcome and interpret the meanings and values represented in different narratives and cultural elements, derived from Afro-descendant music in the academic field, developed from original cultures permeated by processes historical, social and cultural events that occurred within remote and historically excluded communities.

Welson Tremura. Religion, Spirituality, and Ritual in Afro-American Music

This panel will address aspects and the intrinsic elements of religion, spirituality, and ritual as it provokes and stimulates emerging thoughts in the African-diasporic communities in the Americas. For decades, these elements have been consistently marginalized or avoided in the development of critical theory, government policies, and other practices, including social inclusion, fair assessment, political movements, and actions of socio-economic impact. In common parlance, religion, spirituality, and ritual elements are used interchangeably and often discussed within specific study cases. This panel also proposes to expand the usage of this terminology to better understand the actors and their actions to explain and shape an Afro-American experience and construct real-life experiences among the peoples of the Americas and their musical experiences. It expands the fourth section of the current book, "Understanding América the essential contributions of Afro-American music to the sociocultural meaning of the continent," by introducing additional elements of local knowledge and rural developments. A vehicle for cultural resistance and the political mobilization of the rural and urban working classes; perhaps most fundamentally, it supports the search for alternative ways to create tangential modernity. If religion is a standardized system of beliefs and practices concerning the supernatural realm; spirituality is a personal belief by which an individual relates to and experiences the supernatural realm; ritual becomes the process of achieving specific goals, and faith is the trust or belief in a transcendent reality. The 20th century seems to be a turning point for society in expressing religious or spiritual thoughts outside private circles. Musical practices and rituals aligned with personal faith are a framework and a tool that transforms empirical observances and scientific data into historical facts.

Daniel Avorgbedor. Afro-American music on reverse migration

After complicating notions of "home," this panel outlines the complexity and general multidimensionality of the subject of reverse migrations and their possible contributions to a deeper appreciation of their impact on social reconfigurations, cultural and musical productions in time and space. key questions addressed include: [1] reverse or return, both suggest physical/material, psychological, ideological movements or gestures toward a putative or original home: to what extent do we agree on this one working definition? [2] in the perspective of question 1, what are some

problematics and cultural-musical resources associated with conscious historical formations associated with specific return projects and/or moments? [3] in which ways can discussions from or on memory of yesterday illuminate process, patterns and products of reverse migrations? [4] what lessons can we learn from contemporary (re)appropriations of, for example, hip hop, gospel and jazz on the African continent as significant aspects of reverse migrations? what about the journeys and transformations of material culture such as musical instruments, or the loss of original contexts and the limits historical, cultural and individual memories? These are some of the questions that this panel intended to address.

VIB05 ENCOUNTERS AND REPRESENTATIONS ACROSS TIME AND SPACE (CHAIR: URMIMALA SARKAR MUNSI)

Claudio Ramirez Uribe. Circulation and Memory in the Villancico de Negro: The representation of Africans and Afrodescendants from Siglo de Oro to Son J

This paper proposes a tracking of the connecting pieces of evidence between two religious Villancicos de negro (also known as Guineo or Negrilla) from the 17th century Puebla de Los Angeles Cathedral (New Spain) with Iberian examples of sacred Villancicos and secular theater from the Hispano-American Siglo de Oro. The use of Religious Villancico in the Spanish Empire was not only to entertain the population during the major Catholic celebrations of the year (Aurelio Tello, 2001; Omar Morales, 2013; Álvaro Torrente, 2016), by creating stereotypical portraits of ethnic communities within the Spanish Empire (Portuguese, Italian, African, Indigenous, etc.) but also, to indoctrinate and acculturate certain ethnic groups, such as African and Indigenous (Ileri Chávez 2019; María Condor, 2021). The selected Villancicos from Puebla were composed by Chapel masters Gaspar Fernández (1606-1629) and Juan Gutierrez de Padilla (1629-1664). Thanks to a transversal methodology (that leads to a musical and lyrical analysis), the present proposal approaches and compares the selected musical and lyrical interchanges examples to a present-day Mexican dance song from the Son Jarocho tradition: Son de los Negritos. Although It's known that Son de los Negritos has links with both Iberian Siglo de Oro's poetry and Afrodescendant representations in the Spanish Empire (Antonio García de León 2009), this paper goes further in the research and analysis of the historical sources. Therefore, the proposed transversal methodology links historical musicology and ethnomusicology perspectives. This concatenation considers the continuity and memory (Gwyn Prins, 1996) in oral and written tradition (Luis González, 1968; Carlo Ginzburg, 1994) to track and link the transatlantic poetic and musical circulation process (from the colonial period to an Afro-Mexican traditional music expression), and its impact on present and historical Afrodescendant communities in Mexico and the Spanish Empire of the Modern Age.

Leslie Gay. Diasporic markers and transatlantic translations: Race and Ben Webster's jazz reception in Denmark

The term diaspora, as Brent Edwards (2003) has argued, illuminates difference for transnational Black groupings fractured across nation, class, gender, and other indices of identity. Its importance resonates especially within racializations and forced migrations. To follow such articulations of difference bound within diaspora is to trace "the residue... of what resists or escapes translation," to reveal the weave of culture (Edwards, 2003, pp.12-13). This paper considers such

residual markers and translations of African American culture to address the under-explored significance of Ben Webster's migration to Denmark. Mostly based in Copenhagen from 1964 until his death in 1973, jazz saxophonist Ben Webster, like many African American musicians, found in Europe career advantages and strong public support for jazz. For many African Americans faced with U.S. institutionalized racisms, European countries like Denmark were hailed as utopias for Black musicians. Accordingly, 1960s Copenhagen emerged as a European jazz center with jazz integral to the city's cultural identity. Other Black American musicians, including Dexter Gordon, Thad Jones, and Kenny Drew, made it their home base. Embraced by Denmark, Webster was ultimately buried in Assistens Cemetery alongside celebrated white Danes like Hans Christian Andersen, Søren Kierkegaard, and Niels Bohr. However, such acknowledgment did not constitute a triumph of racial equity. Like his African American contemporaries, Webster's life and celebrity in Denmark fell within certain racial parameters, what Paul Gilroy (1990) calls an "ethnic absolutism." Such an absolutism marked a racialized identity of behavioral expectation that welcomed musicians like Webster, who with his mercurial personality, struggles with alcohol, and traditional musical style, conformed with romanticized, exoticized notions of Black musicians. This paper situates Webster's reception in Denmark within this cultural-racial tension of diasporic articulations that, following Edwards, translates across explicit gaps of difference, opening doors for adored Black jazz musicians, but within problematic stereotyped constraints.

VIB06 STUDIES OF GLOBAL OPERA AND CHORAL MUSIC (CHAIR: ISAAC IBUDE)

Nepomuk Riva. The Image of Africa in the German Opera Scene. Black Actors, Discrimination and Empowerment

So far, the discourse on decolonization of musical education in Germany mainly focuses on the introduction of non-European musical practices into the Eurocentric curriculum. At the same time a growing number of Black singers try to enter the German opera stages where a canon of mainly white and colonial works is presented. Despite many Asian and American singers that can be seen and listened to regularly since decades, Africans are still in a minority and not widely accepted by the audience. They also face racial discrimination at the conservatories and in everyday life.

My qualitative research with Black opera singers in Germany since 2016 shows the challenges these musicians face if they try to enter the educational system; the experiences of discrimination they make during rehearsal processes; and their tactics to develop a career in Germany. By analysing their experiences and the staging of the operas I want to show how these actors continuously struggle between empowerment intentions and the stereotyped characters they may have to perform on stage.

With my presentation I like to show how the African singers transform during their professional life in Germany and how they change the German opera scene as well. One can observe in some cases that racial content is erased from classical works because a Black actor appears on stage. Therefore, decolonization of the German opera scene is a twofold and very individual process that has just recently started.

Emmanuel Nii Adjei Sowah, Joshua Alfred Amuah (PhD). Decolonising Ghanaian choral music performances: A Case Study of hybridising items from Handel's Messiah with selected Ghanaian

In a growing world of complexities, there exists musical practices involving hybridisations/fusion/mixing of varying musical styles in both popular and art music, choral and traditional music, and even within choral music, with examples of choral highlife, choral reggae, and choral agbadza to name a few within the Ghanaian musical landscape. However, this work seeks to engage the hybridisation of existing Western Art and Ghanaian Choral Art musical compositions during a Christmas concert on 24th December 2020 in an effort to deconstruct, reconstruct and decolonise Western art music to gain a new perspective from a Ghanaian viewpoint. It became visible that some audience found it difficult relating to classical music performed during a Christmas concert, and despite their applause at the end of the performances, they could not relate to it, therefore leading to the need to experiment by merging existing Ghanaian choral art compositions with works from Handel's Messiah to satisfy the growing demand for both classical and Ghanaian Choral art music. This work employs mostly qualitative research, thus, interviews with both performers and audience to ascertain their views on performances. Furthermore, secondary sources, which includes on-site library, online library sources, and YouTube prove invaluable to this work. Findings in this study reveal a positive reception and an appeal towards the performance of a hybridised music of Western classical and Ghanaian choral art music, as against the sole performance of classical music, thus, leading to the decolonisation of items from Handel's Messiah with selected Ghanaian choral works.

Emaeyak Peter Sylvanus. Keyboard-mediated Orchestras in West African Choral Music Performances: Trends in Nigeria and Ghana

This proposal will explore the use of electronic keyboards in lieu of conventional European orchestral instruments to accompany choral music performances by both Nigerian and Ghanaian choirs. To do so, we have relied on a combination of approaches, including an assessment of pre-selected performances by two choral ensembles namely, the Green Chamber Chorale, Nigeria and the Harmonious Chorale, Ghana, as well as interviews with their respective conductors. More so, we review the extant literature on mediation, orchestral accompaniment and choral music traditions in Sub-Saharan Africa. By this approach, we will present and discuss the ways that the notion of mediation works to enable a fresh perspective regarding the aesthetics of a simulated orchestral accompaniment to classical European choral music repertoire as performed by contemporary African ensembles. We will argue that the keyboard-mediated orchestra model reframes our understanding and appreciation of African choral ensemble sound, which the interventions of the choral conductors, singers, audience, and instrumentalists make possible.

VIB07 GENDER IDENTITIES IN DANCE AND MUSIC TRADITIONS (CHAIR: IHECHI ELIZABETH ACHOM)

Marilio Wane. Gender issues in the process of secularization of traditional dances in Mozambique

Xigubu is a dance practiced in the southern region of Mozambique, as well as in the neighbouring countries of South Africa and the Kingdom of Eswatini, with other denominations and particularities. It is a cultural manifestation very present in the imaginary of Mozambicans due to

its inclusion in the canon of the so-called "traditional dances" of the country, established since independence in 1975. In recent years, this expression has gained some visibility due to the government's intention to propose its candidacy to UNESCO as an "intangible heritage of Humanity". For this purpose, cultural institutions have been mobilised to produce information about the dance that could support the proposal. According to data from preliminary studies and an inventory carried out in 2017, oral tradition holds that this practice was exclusive to men, as a form of military training that preceded battles and also a way to celebrate eventual victories and conquests. They were a dramatic expression of the wars between the peoples of this region and also of the wars of resistance to the European colonial invasion throughout the 19th century. However, nowadays, this male exclusivity is no longer observed in the practice of dance. So that this phenomenon of women's inclusion in the practice of xigubu reflects a whole set of transformations experienced by contemporary Mozambican society, which is worth examining in detail. The decisive historical landmark for this phenomenon is certainly the country's independence, which triggered, among other aspects, an important process of women's emancipation, which has a huge impact on societies deeply marked by forms of organisation based on patriarchy. In short, such process of "secularization" of cultural traditions in the country had relevant repercussions also on expressive practices, raising important questions for Ethnomusicology and Ethnochoreology.

Ilaria Meloni. Transcendent voices, restrained gender identities: an ethno-phoniatic investigation on Javanese female singing tradition

Javanese traditional singing called *sindhenan* is one of the most renowned and widespread female vocal genres in Java, Indonesia. Despite the important role that *sindhen* play in contemporary Javanese performing arts, their voices have not been thoroughly investigated, especially for what concerns the specificity of vocal technique and its profound implications with gender performativity and gender identification in Javanese society. *Sindhen*, the female singers who are the emblem of the court aesthetic, are not only an embodiment of the most sublime female epitome in Javanese culture, but also an example of the gendered meaning of sound in performing arts. The multi-disciplinary approach that has been adopted in this team project concerns an ethno-phoniatic study of *sindhen* voice quality. Methodologies borrowed from phoniatrics, acoustics, ethnomusicology and gender studies have been applied in the analysis of the Javanese singing voice, considering singular cases and singers' subjectivities. The fieldwork was conducted in the Special Region of Yogyakarta, with the support of the Indonesian Arts Institute (ISI). Researchers collaborated with 22 female singers of various ages and experience levels who participated in the voice analysis sessions via fibro-endoscopy, as well as in interviews and discussions. The research outcomes presented in this paper reveal the physiological mechanisms of *sindhen* voice production and the principal features that sonically identify the *sindhen* gender performativity on stage which contributes to constrain female artists into a precise gender identification in Javanese society.

Judith Olson. Traditional Dance Gender Roles in the Modern World: Hungarian Dance Practiced by Locals and Interpreted by Internationals

Hungarian dance, in contrast with the chain dances of many of its neighbors, focuses on couple and men's solo dances. These dances are ways for individuals to show themselves to the commu-

nity and are a manner of courtship. Traditional gendered qualities include leadership, attractiveness, and skills such as following. Social and dance rules regulate interaction and behavior among genders. The spread of these dances beyond the village context has made space for differing and conflicting understandings of dance rules in attempts to replicate and integrate elements of rural dance practices, particularly in areas like choosing partners, couples' interaction, emphasis on women's dance, and gender-crossing practices. Through the *táncház* revival movement, rural Hungarian dance is now done in cities and internationally in North America, Asia, and many European countries. These places bring together a mix of people of rural and urban, traditional and modern, and differing socio-political backgrounds. In these new places, local gender roles shape how individuals interpret gender roles inherent in Hungarian dance and social interactions surrounding dance practices. How do individuals report Hungarian dance rules have influenced their personal development and experience of gender? How do aspects of kinship, commitment, and friendship affect social choices? (Varga, 2022)

How do practices and habits of interaction from other dance traditions affect how people act when doing Hungarian dance? Do discussions of social equality and politics in various places where dance is happening affect gendered behavior? (Taylor, 2016-, various) This study draws on interviews, discussions, and observations with rural residents of Transylvania, people of rural background who have moved to urban centers, Hungarians from differing backgrounds, and dancers from other backgrounds entirely, to put together a more sophisticated picture of how ideas of gender roles contend and are playing out today.

VIB08 * METAPHORS WE GROOVE BY: MUSIC, DANCE, CLASS AND MOBILITY IN THE LUSOPHONE AFRICAN AND AFRO-DIASPORIC REALM

This panel investigates music and dance in the Lusophone African realm (including the African diaspora in Brazil) focussing on class and mobility in an intersectional perspective. Four contrasting case studies zone in on *axé* music from Brazil, *tufo* from Mozambique, *kola san jon* from Cape Verde and *kuduro* from Angola. Each paper departs from a popular saying or key term, e.g. "*pê na txon*" („foot on the ground" Cape Verde), "*visão*" („vision/perspective", Mozambique), "*tira o pé do chão*" („take the foot off the ground", Brazil) or "*estamos sempre a subir*" („We're always on the up and up", Angola). These music-related metaphors of verticality and horizons are, as we will show, closely connected to overarching issues such as topographies, class and mobility. E.g., while in Cape Verde the foot on the ground is a valued and even idealized in (neo-) folklore practices, Angolans have no stable ground to stand on, they are always striving to move up, often barely avoiding to go under. Extrapolating from our individual contributions we examine common themes which are shaped by former Portuguese colonialism and which carry through in negotiating class through music and dance today. We unpack how class concepts and discourses are reflected as well as produced through sonic and kinetic practice. Engaging audiovisual materials and narratives generated through ethnographic field research as well as historical documents, we reflect on class concepts in specific parts of Lusophone Africa. How do different social groups engage music and dance practices in order to (re-)position themselves in society, for upward mobility or to signal cultural capital („good taste")? Which intersecting concepts of race, class and gender unfold their power in specific local settings? Which contradictions, ambivalences and blind spots hide in discourses and practices of music & dance?

Ellen Hebden. Visions of Success: Navigating Gendered Knowledge and Class Advancement in Tufo Groups in Mozambique

In Mozambique, competitive dance associations that perform tufo—a 'traditional' song and dance genre with roots in Sufi ritual practices—have been growing in popularity in recent decades, expanding into new contexts and regions. While women are drawn to the practice because it embodies feminine beauty ideals, men's involvement is also increasing in leadership roles, and as trainers and drummers. Many participants attribute tufo's growth to the social and spatial mobility they access through participation, as groups are invited to perform at political meetings and community celebrations, sometimes traveling long distances to do so. In this paper, I analyze how tufo's popularity affects power dynamics within the space of tufo dance associations themselves, focusing on the ways class and gender intersect as different actors pursue their vision of individual and group success. In particular, I focus on the gendered meanings of the Portuguese concept *visão* (vision), which refers to the poise and cunning an individual's needs for successful living, developed through life experience, skills and knowledge. While men's *visão* in the tufo context is rendered 'visible' through the organization and discipline a group exhibits, women's *visão* is comparatively opaque, leading to superficial readings of dance associations as reinforcing patriarchal norms and women's subordination. Drawing on fourteen months of ethnographic and performance-based research with tufo associations in northern Mozambique, I examine the performance of masculinity and femininity within association meetings and rehearsals to show how women 'play' with the patriarchy, using masculine norms and men's *visão* to fulfill their own desires and ambitions for spatial mobility and class advancement.

Pedro Filho Amorim. "Tira o pé do chão": Commodification, Class appropriation and White-washing in Bahia's Carnival music and dance

Salvador, the historical first capital of Brazil, is well known by its Carnival that "has been responsible for promoting the local music industry on an international scale" (UNESCO, 2015). The mid-1980s boom of the Carnival industry resulted directly from a movement lead by the "blocos afro" - music and dance associations focussing on poor Black people's social struggles and incorporating rhythms from Afro-Brazilian candomblé cults. In samba-reggae, the music genre that emerged in this context, lyrics discussed social protest, local and broader racism issues such as the South-African apartheid system or spread history and knowledge about African countries. Until today, large audiences in Bahia remember many of these radio hits. In the 1990s the new label *axé* music emerged as a brand to export Bahian music to other regions of Brazil and abroad. Along with the rise of *axé* music Bahian carnival was whitewashed. In place of blocos afro - that never ceased to exist, but lost much space - the new "blocos de carnaval", mainly composed of white and middle class members, promoted a radical transformation in sound and body movement. Although the songs kept some of the afro-centered characteristics (softened by pop arrangements), the lyrics were now celebrating escapist themes of romantic love, beautiful sunsets or the joy of Carnival itself. A recurring imperative slogan *axé* music singers shouted during shows was: "tira o pé do chão!" ("take your foot off the ground!"), thus inciting audiences to the jumping dance characteristic of Bahian Carnival. In contrast, Afro-Brazilian candomblé rituals require barefoot dancing to connect with African spirits (*orixás*) by touching the ground. Drawing on decade-long participant observation, I detail this whitewashing of Bahian carnival music and discuss the embodied, political and temporal implications and metonymic power concealed in the expression „tira o pé do chão!”

Martin Ringsmut. Kolá San Jon, Class, and the Postcolonial Spatialization of Mindelo, Cabo Verde

Kolá San Jon is a widespread Cape Verdean practice during the festas juninas. It includes a variety of activities, chief amongst them being the celebration of Saint John the Baptist through the playing of drums, dancing, and processional performances. Based on my ethnographic fieldwork of the festas juninas in Cape Verde between 2015 and 2017, my paper explores the postcolonial spatial orderings of the cityscape of Mindelo, Cape Verde's second largest city, through the lens of Kolá San Jon. During colonialism, the practice was banned from the city and only escaped complete prohibition through its connection to Catholicism. Kolá San Jon was brought to São Vicente during the 1940's by labor migrants from the neighboring island Santo Antão and remained a cultural practice of the lower working class until the late 1990s. During the last decades, cultural activists from Cape Verde's upper social strata began to engage themselves in the festas juninas and Kolá San Jon in particular. With the foundation of the association Terra Tambor, the social composition of Kolá San Jon performers and aficionados started to change, and with it the spatial government of sound in the city. The paper examines the cultural practice at the intersection of class, the legacy of colonial racial politics and Cape Verde's cultural heritage between Europe and Africa. This is exemplified by the creole expression *pê na txon*. Literally meaning feet on the ground, it stands for grassroot culture and a romanticized image of Cape Verdean tradition. The term was also connected to Africanity and the lower classes, who were historically excluded from certain parts of the city. The paper elaborates on the significance of *pê na txon* in Kolá San Jon and contrasts it with current spatial politics in Mindelo.

Stefanie Alisch. "Estamos sempre a subir": Kuduro, Class Mobility and Aspiration in Angola

Kuduro is electronic dance music from Angola, a country marked by colonial history, oil wealth, a socialist period and civil war (1975-2002). Although kuduro is the most widespread music and dance culture in Angola, society there has a complicated relationship with it. Kuduro emerged after young Angolans of the urban cosmopolitan creole elite appropriated house and techno in city centre discos of the 1990s, but is now considered EDM from the precarious informal neighborhoods called musseques. Conservative voices from the cultural elite like to label kuduro as "disposable music without history" that contributes to the "imbecilising of the country" (Ban-Gala 2012). But they overlook the fact that kuduro shares many musical components with the "golden melodies" of mid-20-century semba, which has been stylized as national music. The leadership of the ruling MPLA party under Dos Santos was aware of kuduro's broad impact when they booked kuduristas for day-long beer festivals called maratona ("marathon"), for front-line entertainment or to round off speeches by the dictatorial president. The complicated interdependent relationship between kuduristas and Angola's political power networks is embodied in the slogan "Estamos sempre a subir (We're always on the up-and-up)". The phrase recurs to the kuduro hit "Kazukuta Danca" and is used in the everyday to signal progress, aspirational drive and „dynamism in the maw of constraint“ (Moorman 2014:23). Based on 7 months of thick participation (Spittler 2001) in kuduro music and dance in Luanda, Lisbon, Berlin, Paris and Amsterdam as well as hybrid ethnography (Przybylski 2020) during 2011-2017, this paper examines aspects of class mobility in connection with kuduro practice and reception. It introduces several historically grown concepts of class in Angola and expands them in light of newer developments. It further demonstrates how, in the postcolonial, post-socialist context of Angola, people use popular music to mobilise class affiliations.

Tingting Tang. Cultural Expressions in the Cracks: The Naxi Folk Song and Dance *al ka bba laq* in Sanba Township of Sub-Tibetan Shangri-La, Chin

The toponym Lijiang is often associated with traditional music and local religious beliefs of the Naxi people, a Tibeto-Burman group numbering 325,000+ in southwest China's Yunnan Province. Less well known is the fact that Sanba township in Shangri-la County of Diqing Tibetan Autonomous Prefecture, adjacent to Lijiang, was the birthplace of the animistic belief system of the iconic Naxi *dobbaq* priests, and the ancestral holy land of the Naxi. This essay focuses on a representative folk music genre of the Naxi ethnic minority of southwest China, *al ka bba laq*. This genre combines the local music, religious belief, and farming culture of a Naxi subgroup, the *Ruka*, in Sanba township, Shangri-la County, Diqing Tibetan Autonomous Prefecture, Yunnan Province. For historical reasons, the Naxi *Ruka* subgroup living in this sub-Tibetan zone was administratively and culturally separated from the identity of the Naxi's main settlement area of Lijiang, neighboring Shangri-la. After 1957, Sanba Township was officially taken over under the administrative jurisdiction of Diqing Tibetan Autonomous Prefecture, formally separating from Lijiang in regard to official geographical planning and political rights. This essay retraces Sanba and *Ruka* peoples' history and stories and describes tensions between the sub-Tibetan region and the core zone of Naxi culture through my intensive fieldwork in August and September in 2022 on *al ka bba laq* in Shangri-La and Sanba. The fieldwork was conducted within the settings of contemporary China's massive intangible cultural heritage protection movement, especially the "cultural ecological reserve construction." The fieldwork also detailed the representations of *Ruka*'s multi-layer identity and agonies in the cracks: in the cultural construction of Shangri-La, they need to compete with the mainstream Naxi of Lijiang, but in the cultural inheritance of the Naxi as a whole, they need to cooperate with those of Lijiang.

Žanna Pärtlas. Do Folk Tunes Have Gender? Seto Multipart Song Tunes in Women's and Men's Versions

In the musical cultures of traditional societies there is usually a strict division of musical practices into male and female. This applies both to playing musical instruments, whose use is often gender-restricted, and to singing – men and women mostly sing separately and have different repertoire. It has been observed that in traditional musical cultures of agrarian Europe women were mostly linked to choral singing and older song genres, whereas men played instruments and preferred newer repertoire (Koskoff 2000). Such a division is also characteristic of the musical tradition of the Seto (south-east Estonia), the most prominent part of which consists of women's multipart songs, covering various genres from calendric and life-cycle songs up to lyroepic songs and improvisations. Men's songs are found and recorded much less, and their performance contexts are more limited. A comparison of the Seto women's and men's songs reveals notable differences in terms of musical style, including modes, harmony, multipart texture, and singing manner. Furthermore, it seems that the musical styles of the Seto women's and men's songs clearly reflect traditional ideas of masculinity and femininity, gender roles, and gender psychology. The influence of gender on musical structure also manifests itself when women and men use the same tune types, varying the tunes in such a way as to "change their gender". The aim of this paper is to reveal how music communicates gender meanings in traditional Seto culture. For this purpose, we shall identify the differences between the female and male singing styles, detect regularities in

the gender variation of the song tunes, and find the links between musical structure, musical behaviour and gender ideologies that are embedded in traditional Seto society.

VID01 * DESTABILIZING COLONIAL MASKS?: COLLABORATIVE RESEARCH-CREATION METHODOLOGIES FROM LATIN AMERICA / PART 2 (CHAIR: BEATRIZ HERRERA CORADO)

In recent decades, in different Latin American countries, there has been a growing incidence of folklorization and heritagization processes of the music and dances of indigenous, mestizos, and Afro-Latinamerican people, both at the level of state multicultural policies and of different community groups. We reflect and react to these processes because they often appeal to exoticizing practices that stereotype and fix cultural differences, reproducing colonial ethnic-racial imaginaries in a neoliberal context of growing inequality and racialism. Such reflections arise in dialogue with the diverse motivations and economic-political situations, such as the legitimization of invisible aesthetics and cultural expressions, the politics of representation and political claims of ethnic groups within identity re-emergence, and the profiting from commodifiable products within a cultural market that prioritizes spectacularization without encompassing care for intercultural encounters. Our response is articulated from the perspective of Latin American cis-gender female researchers. In the second part of this roundtable, we will describe our experiences working with indigenous, mestizos, and Afro-Latin American expressions from Ecuador, Guatemala, Brazil, and Argentina. From our research approaches, we describe and analyze experimental methodologies of situated and collaborative research and pedagogy that we have been practicing in different Latin American countries. Our desire is to challenge practices and representations that exoticize, racialize and reify cultural differences and thus reproduce the epistemic-political processes of modernity/coloniality/patriarchy. By embracing the cultural differences of our plurinational contexts, we pursue a shared ethical/political/epistemological horizon of music and dance research which includes creation as a methodological tool. From these cases, we discuss three aspects: the collaborative micropolitics that distorts the traditional masked role that usually differentiates the researcher from his collaborators; the research-creation processes that aim to overcome the distinction between documentation and fictional creation and the interplay of memory and imagination; and the active engagement with communities as research agents. Thus, expanding the production and circulation formats of academic knowledge and beyond.

Lucrecia Raquel Greco. Contra colonial knowledge: researching through somatic and animist performances

I interrogate the way in which tools of animist and somatic dance techniques (such as butoh, Agama Fo, and yoga, among others) in the framework of collaborative research in popular/folkloric performance collectives contribute to building anthropological knowledge from a counter-colonial micro/cosmopolitical attitude, composing an epistemology of the global south.

I highlight how the attention to corporeality - independent of predetermined forms and styles - inquires on logocentric parameters of production and transmission of knowledge that can be deployed in order to delve into topics related to notions of person, agency, time, memory, nature-culture, and posthumanism, among others.

In order to exemplify this proposition, I describe experiences in teaching, performing, and learning with Afro-descendant groups from Bahia, Brazil, where ancestry and non-human ties often appear as a field of research and (re) existence. These experiences with the collectives open questions and highlight how somatic modes of attention are situated and constitute contexts of political struggles.

Some of these questions are: How do we investigate from the body in a transcultural fashion honoring the contexts of ancestral struggles in which we find ourselves? How do bodies immerse in daily racist, class, and gender violence pulse? How does ancestral and current knowledge linked to the territory contribute to our somatic education?

María Gabriela López-Yáñez. “Desdisfrazando” our dances: Research-creation-destabilizing methods to approach Ecuadorian dances in Public Universities

In the last five years, Ecuadorian public universities created the first-ever Dance Departments (Universidad de la Artes in 2017 and Universidad Central del Ecuador in 2019). These Departments allowed citizens to have access to a university-level education in dance for the first time in Ecuadorian history. Although based in a country with a rich diversity of local dances, both Departments share a clear focus on Western contemporary dance techniques. However, there are a few spaces in which Ecuadorian dancing cultures are at the core. Based on my experience directing some of these theoretical and practical Ecuadorian dance-related spaces in both universities in the last year, I share the pitfalls and achievements in the continuous attempt at what I have named 'Desdisfrazar' Ecuadorian dancing cultures. I borrow the term Desdisfrazar from the Ecuadorian folklorist Wilman Ordoñez, who defines it as the need to acknowledge that, most of the time, the staging of Ecuadorian dancing cultures is still based on a colonial structure. Within this structure, the ways of representing these cultures are imposed, distorted, and seldomly acknowledge the contributions of the groups they claim to represent. Desdisfrazarse is also to symbolically and literally take off the typical customs through which these dancing cultures are represented but that end up being the center of epistemic violence and exploitation. Through a proposal of deconstruction-reconstruction, students have been guided to critically examine the ways in which each dancing culture is usually represented on stage in order to deeply analyze (deconstruct) the colonial-racist-patriarchal structure that defines these proposals. They are then invited to propose new ways (reconstruct) of staging Ecuadorian dancing cultures by defying those structures. By transmitting such analysis of structures and reconstructions, I hope to be contributing to the destabilization of racist, patriarchal, and colonial representation of Ecuadorian dancing cultures.

Beatriz Herrera Corado. A pedagogical mediation of intergenerational transmission with youth in Guatemala's k'iche speaking communities.

This presentation delivers the pedagogical guidelines that shape a methodology for participatory action research about cultural practices based on intergenerational dialogue, which results in the production of ethnographic-based fictional narratives as a collection of short stories written by teenagers. It assumes 'practice' as an encompassing term that includes bodily activities such as games, music, and dance, and considers intergenerational transmission as a pillar for such practices as well as the nuances of translating experience into textual formats. The design of the pedagogical guidelines was part of a particular project by the artistic collective Caja Lúdica focusing

on games with communities from Santa Cruz del Quiché, Guatemala. Framed within the larger work of Caja Lúdica's critical pedagogy named 'Ludic Methodology: Action, Participation, Transformation', and using the principle of ludus and social artistic practices (music, dance, circus) I collaborated with their research team in which we intertwined two simultaneous stages: we developed an in-person ethnographic interview-based account with four elders, and also, we carried out a virtual workshop using the pedagogy with fifty teenagers from the same communities. While the process of interviews allowed us to document in first-person the traditional games, the virtual workshop was designed with games, creative writing exercises focused on perception and imagination, and active participation with the teenagers so to build trust and guide them into the process of doing research: they were meant to interview an elder person of their preference about a game, and conveying that narrative into a short story format and other graphic expressions. An essential part of this virtual process was the identification of kin and the relationship with the place where games happened. The result, a compilation of short stories, challenges single-authored ethnographic representation into a plural construction of multiple narratives and allows for the re-creation of traditional practices.

Manuela Rodríguez. Discussant

VID02 * LISTENING TO THE POST-EMPIRE: MUSIC AS A DECOLONIAL DEVICE IN CONTEMPORARY GOA (INDIA) (CHAIR: SUSANA SARDO)

The main objective of this panel is to deepen the discussion on the decolonial value of music in non-independent post-colonial territories. It focuses on the case of the post-Portuguese empire, particularly in Goa (India), and relies on the concept of post-memory described by Marianne Hirsch (2008) as the relationship that individuals establish with the memory of their ancestors, incorporating experiences they did not live, but that were described or told to them. The post-empire refers, in this case, to a reality marked by discontinuities and singular and intimate ways of feeling the embodied memory of the other, produced by a generation of individuals who did not live the colonial experience – in the sense that they were not born and/or grew up under a nationality statute imposed by the colonizer. In the case of Goa, colonial musical practices survived historical colonialism (1510-1961) through the new generation of musicians. However, the anti-colonial consciousness of these new performers gave rise to decolonial dynamics that offer music an added value as a device for social and political transformation, opening paths to new forms of coexistence and equity. In this panel, these dynamics will be analyzed through four case studies: (1) the recasting of colonial repertoires in the new context of digital media (2) the use of historical recordings of the cantaram performative genre, in particular their anti-colonial lyrics, as a resource for contemporary political consciousness, (3) the festivalization of mando, a musical genre deeply linked in the past to the Catholic elite, as a post-colonial possibility for coexistence and social equity, (4) the resurgence of fado as part of a poetic and aesthetic representation of Goa in the context of India.

Eduardo Falcão. From the Manor Houses to the Digital Media. The Musical Repertoire of the Agapito de Miranda Collection (1911-1995) in the Face

The Portuguese decolonisation in the Indian Ocean was not a planned process. Since the independence of the British Raj in 1947, the Indian Union has made repeated attempts to negotiate

the annexation of the small enclaves comprising the so-called 'Portuguese State of India'. However, Portugal was the last of the European empires to decolonize its colonies in Asia, and the military annexation of Goa in 1961 by the newly independent Indian Union began the historical process that transformed its political identity as the capital of the Portuguese empire in Asia in an Indian Union Territory and, after 1987, in India's smallest state. What were the consequences of the chaotic end of the Portuguese empire in Asia? How do the singularities of Portuguese decolonization reflect upon the musical practices of its former colony? In which way the musical life in Goa, in the context of post-memory, reflects the singularity of a postcolonial territory that didn't become independent after colonization? I would like to answer these questions by comparing the work of Agapito de Miranda's (1911-1995), a music amateur and composer who produced a private collection of manuscripts related mainly to the musical practices of the Goan catholic elite and the YouTube performance of Mandde by the group Goychim Lharam created in 2016. According to the group video description, it "tries to depict the actual gatherings that happened in Aristocratic or elite families on occasions of festival or engagements or weddings during the Portuguese era". Therefore, this paper aims to discuss how the post-memory generations have strived to recast the musical repertoire Agapito has collected and registered.

Nalini Elvino de Sousa. Archive Reloaded: The Case of the Tiatrisc Francis de Tuem and the Resignification of the Old Anti-Colonial Cantaram

The digitization of the audiovisual medium is a way of making archival material like the 78rpm records available in the present days. In fact, some older records went from 78rpm to tape format and then to CD format, reaching online platforms and making it easier for contemporary audiences to hear the past and for musicians to be inspired by them. This presentation aims to discuss the implications of the musical repertoire from the decade of the 1950s and 1960s (stored in 78rpm records) that reach the present through the cantaram of Francis de Tuem, an active tiatrisc in Goa. Cantaram is a song that is part of the Goan tiatr, a performing musical genre that alternates songs and theatre sketches. Cantaram's compositions have a strong satirical and humorous style that is often metaphorical forms of political and social criticism emphasized through performance. During colonial times, many cantaram composers produced repertoires that were crucial to the anti-colonial consciousness of uneducated populations in Goa. Francis de Tuem work brings back to life those cantaram. According to Goan scholar Dale Luis Menezes, "the political cantaram in tiatrs are not simply forms of protest but are also sincere pleas for a change in the way things function in society, Tuem's tiatr and the songs he sings in it are no exception." Tuem gives a new voice to the archive by reinterpreting and re-imagining the songs and lyrics of the past, keeping the same melody and theme, to have a cutting-edge satirical effect on the current political landscape of Goa in the hopes of effecting some social change. This article aims to discuss how Francisco de Tuem resignifies the knowledge of colonial repertoires, stored on old 78rpm records, in order to make them effective as an aesthetic and poetic mediator in the political conscientization of contemporary Goa.

Kelwin Monteiro. The Empire Sounds Back. Post-colonial Music in Goa as a Tool for Social Justice and Equity. The Case of the Mando Festival

The objective of this paper is to highlight how the sound of the colonial musical legacy in Goa has greatly contributed to the decolonial effects in contemporary Goa. Focusing on the mando, a choral and dance performance practice associated in the past with the Goan catholic elite, this

paper aims to present how, the process of its “festivalization” and “folklorization” has become an important political tool to “act, engage and transform” (Hennion) the stratified Goan society leading to social liberation, justice, and equity in postcolonial contexts. The repeated recreation of mando by generations of “post-memory” (Hirsch) who did not experience colonialism, at the Mando Festival – an event that has been held annually since 1965 – has led to the safeguarding of a repertoire that in the past was performed in domestic contexts by reunited families or as one of the central rituals of the Catholic weddings. The liberation of this repertoire from its original contexts and supposed roots has been done through the transformation of a participatory performance into a presentation performance (Turino) at the Mando Festival. Although Mando Festival was started by a few families of the Catholic elite in Goa for political reasons, today it evolves dozens of groups in each edition, combining participants of different religions, different castes, and different ages. The combined statistics of the Traditional Mando performance by the children (152-groups) and the teenagers (238 groups) at the Mando festival supersedes the adult’s participation in the same category (365). And their social and religious origin is no longer exclusive to high-caste Catholics, but also includes other religions and different social classes. In this sense, the festivalization of mando, despite representing a colonial musical genre, has opened several paths to social equity, demonstrating that, at least in post-memory generations, another co-existence is possible.

Susana Sardo. Fado de Goa: A Singular Case of Sound Decoloniality

On August 15, 2019, the Indo-Portuguese Arts Center based in Panjim, the capital of the Indian state of Goa, opened the first Casa de Fado e Mando in India. It is called Madragoa, the name of a traditional Lisbon neighborhood where fado was also performed in the past and where today we can find many fado houses (restaurants or bars where fado is presented). The resurgence of fado in Goa is due to several factors, some of them strictly related to the measures developed by Portuguese institutions to provide facilities for Goans to learn Portuguese guitar in the 1990s. But the movement around fado in Goa increased exponentially and gave rise to the emergence of schools, festivals, and different kinds of shows that culminated, in 2017, with the classification of fado as an Indian musical genre by the Society for the Promotion of Indian Classical Music and Culture Among Youth (SPIC MACAY) as a Musical Genre of India under the name of Fado de Goa. Considering that Goa is a post-colonial territory that, after 491 years of Portuguese colonial sovereignty, was integrated into India without achieving independence, the performance of music linked to the colonial past generates a very sensitive situation, especially in relation to Indian institutions regulated by political orientations of the Hindu nationalist BJP party. This paper aims to discuss the apparent contradictory dynamics that gave rise to the Fado de Goa label, putting into dialogue the risky appropriation of a musical practice from the colonial past as a post-colonial identification and how this process can be understood as a political process and an aesthetic tool of decolonial representation in a post-memory context.

VID03 CONFLICT AND PEACE-MAKING IN DANCE AND MUSIC (CHAIR: RUI MARQUES)

Samuel Yohanna Davou & Festus Ife Olisaeke (Ph.D.). Music as a Catalyst in Conflict Management: The Feminist Factor among the Hausa/Fulani of Northern Nigeria

Music, as a stimulant to the human actions, has been utilized throughout history to either fuel or quench conflicts, depending on the circumstances. Women, often referred to as the weaker vessels, have been playing serious roles, though sometimes unnoticed, in conflict situations by employing gimmicks which serve as psychological catalyst that trigger men to action. In other words, men are mentally used as puppets by the womenfolk in conflicts, by driving them into action through the use of words and music. In Nigeria which is currently bedeviled by a lot of banditry, kidnapping, and killings committed by the Fulani, it has been discovered that Fulani women play a major role by providing the needed stimulus to push men into bold acts of bravery. Women through the medium of music regularly challenge their menfolk with provocative words, thereby pushing them to commit enormous banditry and other ills in order to prove to the women that they are dauntless. Men who dissent or chicken out are portrayed as women, which might lead to them committing suicide when downgraded. The research seeks to investigate some songs used by the Hausa/Fulani, in turning the humanist minds of men into uncontrollable inhuman state during conflicts and their effects on humanity at large, particularly those in Nigeria's northern region, which is rife with ethno-religious conflicts. Using both descriptive and inferential statistics, the researchers intend to reveal the weapon wielded by women in Northern Nigeria as a motivation for banditry and other religious crises in the region. The songs' contextual and structural analyses, as well as their impact on conflict resolution, will be explored. It is therefore suggested among others that conflict management should involve women especially of the conflicting areas in order to achieve a peaceful, amicable and permanent resolution of conflicts.

Keywords: Music, Catalyst, Conflict management, Feminism, Ethno- religious-conflict, Crisis, banditry.

Mohamed Adam Sulaiman. The Functional Role of Music and Dance in making conflict and peace (Sudan as model 2003-2020)

This research is aimed to study the functional role of music and dance in making conflict and peace in three Sudanese regions witnessed wars during the past twenty years. (Darfur, Nuba Mountains, and Eastern Sudan). The research problem depends on folk music and dance based on its functional dimensions and its symbolism in the life of the study communities. The research includes four points: the introduction, the research problem, its objectives, and its importance. While it answered the main question: Are the societies in those regions adopted music and dance as one of the tools of war, and also for peace and prosperity? The researcher used the descriptive and analytical method. Reviewed and analyzed research samples to confirm its functional role in the regions that witnessed conflicts, where led to answer the main question, and then concluded with a report, results, recommendation, and references with appendixes. The research comes out with important results as follows:

The Franqabiya dance is one of Fur tribe dances, which gained its popularity and became public domain to most of the Darfurains tribes, expressing peace and prosperity.

The Darmali dance in South Kordofan, by Hawazma tribe, symbolizes strength, and it is one of the dances performed in a state of war and peace, and the Kirang dance of Nuba is performed in a state of peace, and it expresses fertility.

The Beja tribes in eastern Sudan have Maqud music and The Hossiete folk dance in which warriors use swords to show their strength and readiness for war.

Darren Culliney. Comhaltas Narratives: The Place of Irish Traditional Music in the Journey from Conflict to Peace in Northern Ireland

Irish traditional music is often associated with a Catholic and Nationalist community in Northern Ireland. The partition of Ireland in 1921 divided Ireland's northern province Ulster constitutionally, with three of its nine counties forming part of the Republic of Ireland, and the other six remaining as part of Northern Ireland, a constituent country within the United Kingdom. Northern Ireland is divided politically and religiously, with strong nationalists favouring an all-island nation (mostly Catholic), and unionists (mostly Protestant) who want to remain in the UK. Unresolved issues exacerbated by partition resulted in rising tensions within these two communities, leading to thirty years of violent conflict known as 'The Troubles' (1968-1998). This impacted on cultural activities and identities, with a particular politicisation of the discourse and practice of Irish traditional music in Northern Ireland. Separately, the establishment of the music organisation Comhaltas Ceoltóirí Éireann (CCÉ) in 1951 brought about a major shift in the revival of Irish music traditions across the island of Ireland. Fleadh Cheoil na hÉireann, a festival that is its most prominent and public activity, has grown exponentially since 1951 to become a weeklong festival attracting international participants. The 1971 event was postponed by CCÉ in response to political conflict in Northern Ireland, aligning the organisation with Republican viewpoints. In contrast, when Derry-Londonderry hosted the 2013 event, a first for Northern Ireland, there was a notable inclusion of groups representing Ulster Unionist traditions. Through an examination of CCÉ's Treoir magazines, articles, and archival research, this paper will investigate the changing attitude of CCÉ to political developments in Northern Ireland, the changing attitudes to the Fleadh Cheoil in Ulster, and reception of recent bids from Northern Irish towns to host Fleadh Cheoil na hÉireann.

Sky Mkuti. Terror in Cradle of the Makonde Nation: Embracing Peace through Cultural Heritage in Mozambique

Terrorism in Mozambique has lingered since 2017 making Cabo Delgado a strategic Al-Shabaab 'terror heaven'. Subsequently, Cabo Delgado is ironically coined as "Cabo do Medo" (Vines, 2020) –meaning the Cape of Fear due to the gruesome incidents of terror in various parts of the Northern Province. The latter is the cradle of the Makonde nation endowed with an ethnic people that gained "national prestige" for being "fierce warriors and fine artists, broadcasting a renown" heightened by independence victory (Israel, 2006). Although little is still known about the Makonde people of Mozambique. This ethnic group played liberation roles during the freedom struggle of 1960s. For generations, Makonde's symbolic and historic knowledge has been expressed through music and Mapiko dance. This paper explores how the expressive social qualities of Makonde music, artefacts and dance are situated within the processes of conflict and their role in mediating peace in the face of an existing transnational threat. It discusses the effects of terrorist attacks in sustaining the cultural heritage of the Makonde nation, Mozambique's Cabo Delgado. The socio-economic inequality, increasing poverty, and ethnic divisions which have become the

major drivers of destabilisation and infiltration of terrorist groups in the region. The paper reflects on the strengths of available cultural resources and analyses valuable practices that may assist in reviving and rebuilding Makonde's cultural heritage as a source of social peace. The paper concludes with suggestions on measures to mitigate the extinction of the Makonde cultural heritage and ways to preserve and revitalise it as a crucial step in building a resilient Africa – one that is peaceful and charged with unique and strong cultural heritage worth embracing and spreading beyond its locality.

VID04 TECHNOLOGY SPACES: COMMERCIAL, DIGITAL, AND ELECTRONIC MUSICAL PRACTICES (CHAIR: IFEANYI OKAFOR)

Rudi Garrido da Costa Lima. Brazilian Grime: the work of ANTCO and the Afrodiasporic electronic music scene in "Jamaicaxias"

Located in the metropolitan region of Rio de Janeiro, more specifically in the so-called Baixada Fluminense, the city of Duque de Caxias is the home of many working-class black people who relate to musical styles such as samba, reggae and hip-hop. More recently, the region has witnessed a growing interest in grime, an electronic genre created by British musicians in the early 2000s, influenced by UK garage, Jamaican dancehall, Jamaican ragga, jungle and dubstep. This interest was mainly triggered by the work of artists such as the Collective Jamaicaxias or the deejay Antônio Constantino, known as ANTCO. Co-founder of YouTube channel "Brazil Grime Show"—inspired by British grime independent internet and pirate radio shows such as "Lord of the Mics" and Rinse FM—ANTCO performs deejay sets on his own or with grime emcees, adapting the genre to a local style with the use of various funk carioca rhythms and samples, such as berimbau (instrument used in capoeira, a traditional African Brazilian musical and dance practice, later sampled and used in early funk carioca songs from the late 1980s) and "tamborzão" (rhythmic loop audio track featured in many funk carioca songs from the early 2000s). In this individual paper, I intend to assess how ANTCO and other suburban musicians and performers are appropriating grime and transforming it into a new Brazilian cultural practice. Based in ethnographic fieldwork focusing on beatmaking and music learning processes among children and youth of the Baixada Fluminense region, I argue that grime production and circulation challenges the myth of racial democracy in Brazil, proposing a modern diasporic African Brazilian identity.

Kingsley Kwadwo Okyere. Clave as musicking technology in Afrobeats

This paper will analyze the creative use of timelines and newer altered rhythmic patterns, especially what is known as the son clave, in Afrobeats. Traditional timeline rhythms heard in African and Afro-diasporic musics have been carried on into Afrobeats— an umbrella term describing most of popular music from contemporary West Africa. I will focus on the generative process music producers take in creating varied forms of clave rhythms that drive the groove of Afrobeats, selecting from a proliferation of studio-engineered sound palettes. My analyses will dwell on song examples found between 2010-2022 and will be based on interviews with music producers and dancers whose musical sensibilities are oriented towards these cyclical rhythms. The 3-2 son clave's first half is what I term its "magnetic pull" and will argue as its driving force— the reason why the rhythm is particularly popular within and outside African music. Through the lens of Sankofa, a Ghanaian ideology that encourages a return to historical ways of

doing, I posit that the clave or timeline remains one of the defining factors emphasizing Africanness in West African popular music aesthetics. This research is a contribution to the prevailing debate surrounding Afrobeats' contested status as genre or overarching term for all the genres it encompasses.

Charles Mandor Asenye. Blockchain Technology as a Veritable Tool to Combat Music Piracy in Nigerian Commercial Music Scene

Importantly, dominant opinion from various sources seems to indicate that financial benefit is viewed more importantly when juxtaposed with fame, passion and other motivations for music production. The complete music production process would engage the services of composers/arrangers, singers, instrumentalists (African and Western); and in the visual aspect, dancers, costumers, and the entire production gamut. The services of these groups of persons will need to be paid for under some kind of arrangements. It therefore becomes unprofitable and disadvantageous when financial benefits that should accrue them get short-circuited and diverted to other destination, namely e-pirates. This is an extant problem in the music performance and commercialization space in Nigeria. The menace of e-piracy in the Nigerian commercial music scene has made it difficult for many music content creators to get deserved entitlements in terms of financial earnings. Drawing from Ethics theory, this paper examines possible underlying reasons why this problem continues to exist. The paper encourages the agency of Blockchain technology as a mitigation to the current trend, whereby musicians and the various groups earlier mentioned hardly get their worth back in terms of financial rewards. The history, applications and suitability of Blockchain to the protection of music content fidelity is also examined. Data sources include practical engagements with music producers, musicians and choreographers, the internet and books. Findings show that placing musical intellectual properties and contents on Blockchain platforms greatly minimizes, if not totally eliminates, e-piracy. The implication of this is a protection and adequate commercialization of ethnomusicological and ethnochoreological contents in commercial music in Nigeria. The paper ends with recommendations including that music practitioners and content creators should engage the new paradigm the Blockchain has become, in their quest to getting insulated from the devastating activities of e-pirates.

VID05 * MUSIC ARCHAEOLOGY IN AFRICA (CHAIR: RAQUEL JIMÉNEZ PASALODOS AND JOSHUA KUMBANI) WITH SESSION INTRODUCTION BY RAQUEL JIMÉNEZ PASALODOS AND JOSHUA KUMBANI

The disciplines of Music Archaeology and Archaeoacoustics have relatively flourished in the last decade, not only because of the identification and finding of sound related artefacts, but also thanks to the development of new research approaches. However, In Africa (with the exception of Ancient Egypt, as well as Punic and Greco-Roman remains from the Mediterranean coastline), only few archaeologists and ethnomusicologists have taken an interest in the study of past sound and music cultures through the material and archaeological record. This panel is a joint initiative between the ICTM Study Group on Music Archaeology and the Artsoundscapes ERC Project (University of Barcelona), and aims to reunite researchers that have dealt with Music Archaeology and Archaeoacoustics topics in the continent, to promote this research approach among African scholars, and to establish fruitful dialogues and collaborations between African ethnomusicologists and music archaeologists.

Joshua Kumbani. A snapshot of music and sound-related archaeological artefacts from southern Africa

The paper presents archaeological evidence of manufactured sound and music-related artefacts from the southern African archaeological record, from Later Stone Age, Iron Age and historic contexts. The artefacts described fall within two groups, aerophones and idiophones. These include a bullroarer, spinning disks, bone tubes that might have been used as flutes, a trumpet, whistles, bells and mbira keys. The artefacts are made of bone, clay and metal. Original research and information gained through a literature review are reported. Ethnographic sources were also consulted in order to attempt to provide a broader contextual background against which knowledge of the archaeological implements could be expanded. This research is one of the first reports on southern African sound- and music-related artefacts. It is not exhaustive, but is intended as the basis for further development through collaboration.

Sarah Wurz. Archaeoacoustics and Cape region of South Africa

The archaeological discipline tends to be visiocentric and other senses, especially listening and sound, tend to be lost in the murky depths of time. In Africa the silence is greater than in the global north, in spite of the continent's deep past with unrivalled archives on human culture and achievements. This is in part due to the lack of funding and structures to allow the local investigation and knowledge production, exacerbating long standing inequalities. This paper reviews the work in one of the regions in Africa, the Cape region, where some links to ancient sound has been made in several projects that the author has led and participated in. For example, the vivid and varied imagery of the rock art in the Cederberg has been the subject of many studies and hypotheses, frequently in relation to ritual and shamanism per se. Considering the rock art from acoustic perspectives however allowed fresh perspectives to be developed, not only about the imagery itself, but also on its placement, and wider landscape context. Enigmatic depictions overlooked or simplistically interpreted as 'sticks' instead of possible whistles or flutes will be highlighted. Furthermore, it will be shown that some objects previously considered as shamans' paraphernalia in the imagery may be sound producing instruments. Museum collections and artefacts provide another avenue to enliven past sound. Archaeological objects with single or dual holes are routinely interpreted as for example 'buttons' without considering possible links to sound due to the Western mindsets steeped in modern sound production. How actualistic studies, including experimentation, was key to test hypotheses in this regard, will also be discussed.

Neemias Santos da Rosa. Listening to ancient images: the acoustics of San rock art sites

Over the past two decades, scholars have drawn attention to the potential relationship between San rock art and the acoustics of the shelters in which the paintings were produced. However, this hypothesis has never been systematically tested in a study area with a significant sample of decorated sites. Thus, between April and May 2022, the ERC Artsoundscapes project –in collaboration with the KwaZulu-Natal Museum– conducted fieldwork to measure the acoustic properties of 28 rock art shelters located in the Drakensberg Mountains (South Africa). These sites exhibit panels with human and animal figures painted with remarkable anatomical details, in which complex scenes related to different dimensions of the daily and spiritual life of the San people have been represented. Moreover, in some of these places, such as Lonyana and Barnes I, it is

possible to observe impressive compositions that seem to represent dances and other ritual activities –apparently related to shamanic practices– that could involve the production of music. The results of this work, obtained through the Impulse Response (IR) methodology, shed light on the human experience with sound in African prehistory and allows us to determine if acoustics could have influenced the production and use of the rock art produced in the study area.

Stefan Hagel. The Meroë instruments: exotic showpieces or globalised mainstream?

The remains of several wind instruments resembling Mediterranean-style doublepipes (auloi, tibiae) that had been unearthed in Northern Sudan, both in the sepulchral complex of Meroitic Queen Amanishakheto and in the city of Meroë, raise the questions of their physical origin as well as their societal role. Having formed part of a team working on the reconstitution of instrument parts and their original configurations from the more than 200 fragments from the grave (the other find seems to have disappeared in the turbulences of the twentieth century), I will discuss the implications of a tentative musical evaluation on the assessment of the instruments' cultural significance.

VID06 CULTURAL DIALOGUE: MUSIC FOR PEACE AND WELL-BEING (CHAIR: MARK LENINI PARSELELO)

Oliver Shao. “Music for Peace” Projects and the International Refugee Regime

Much of the existing literature on music within peace and conflict studies has focused on the beneficial role of music to alleviate trauma and reconcile disputes (see Sandoval 2016). From a different perspective, several scholars have also provided a more cautionary outlook on the fraught relationship between music and peace (see Ndaliko 2016; Wilson 2011 and 2013; Pinto Garcia 2014; Sugarman 2010). In this paper, I bridge these literatures through critical analysis of UNHCR funded “music for peace” projects in the Kakuma Refugee Camp in Kenya, one of the largest and longest running encampments on the globe. In doing so, I argue that the beneficial aspects of these projects also functioned to normalize a discriminatory system of migratory control constituted through the international refugee regime. For musicians that used their creative skills to ameliorate suffering from violence, their dedication and effort should garner respect. Indeed, I seek not to disregard their artistic work. Rather, I elucidate the limits of these projects with heightened attention to their role within wider systems of power, so as to contribute to ongoing discussions about music and peace in ways that may prove useful for those interested in transforming the inequality of the existing migratory order.

John Nutekpor. Kutrikuku: Tenacity in Ghanaian-Irish Cultural Dialogue

Tenacity includes the ability to endure in the face of adversity, trauma, tragedy, threats, or severe causes of stress. Without a doubt, the global Covid-19 pandemic has tested our endurance. Being robust does not imply that you are not distressed. When faced with adversity, emotional responses are expected. In fact, as part of the endurance process, the journey may involve significant emotional discomfort. This performance looks at the function of cultural dialogue in the face of adversity, especially in the context of Ghanaian-Irish residence artistes. It explores the potential value of cultural dialogue to build social and cultural capital, promote social cohesiveness, give communities the opportunity for public celebration, facilitate a sense of social harmony, en-

hance social identities, offer a release from the stresses of everyday life, positively influence subjective well-being, contribute to a sense of place, and build better communities, as noted by Hasanli et al. (2020). Kutrikuku, is a collaborative music and dance performance, developed with the explicit purpose of exploring the impact of an artist's teaching, curating and performing on the potential of performance events to experientially enhance dialogue with diverse cultural communities. The key theme of tenacity (primarily focused on the context of Covid) as well as the role of performance in highlighting and celebrating cultural diversity, the integration of new communities and cultural exchange program will be discussed. While my research focus remains on cultural dialogue between Ghana and Ireland, this performance embraces numerous artistes from diverse backgrounds, particularly performing arts groups in Ghana and multicultural artistes living in Ireland. My presentation approach will be based on a mixed mode method- a live performance, a paper presentation emanating from the performance creative process and documentation of the work, followed by a live audience feedback interaction.

Afor Paul Ntoh. Kwem Music and Dance Culture of the Meta People in Cameroon

The Meta ethnic group is one of the largest in Cameroon. Typical of many African ethnic groups, music and dance, which is often interlaced, is central in the life of the Meta people. Amongst the variety of music and dance traditions of the Meta, Kwem stands prominent and is regarded as the most elite music and dance of the people. Kwem means to "come together", hence, it is a clarion call for the people to bond through music and dance in celebration. The dance is highly energetic, and only men are allowed to officially perform it because the Meta people believe that it is too physically demanding for women. However, it is ironic that a dance which officially excludes women is one that brings everyone (men and women) together in celebration. Kwem is learnt through acculturation/orally and it is transimitted inter-generationally via the creation of cultural groups, which affords aspiring Kwem dancers and musicians the opportunity to learn from the Adu-Chick (masters).

This paper aims at investigating Kwem music and dance tradition and its impact on the Meta people. It attempts to analyze the music and dance steps, the aesthetics of the costumes, and instruments. Furthermore, the work discusses how all of the preceding "come together" to yield a strong Meta cultural heritage. Other important aspects including the origin and evolution of the dance from inception to its present state will be explored. Data for this study was collected via participant observation, in-depth and focused groups interviews. My experiences as a Meta indigene will also inform this paper. Concrete ideas are shared on how Kwem music and dance tradition can be further preserved for posterity.

VID07 DEVELOPMENT AND TRANSFORMATION OF MUSICAL INSTRUMENTS (CHAIR: NINA BARATTI)

Stephen Aidoo. CONSTRUCTION PROCEDURES OF GHANAIAAN TRADITIONAL MUSICAL INSTRUMENTS AND THEIR CONTEMPORARY USAGE. A FOCUS ON ATENTEBEN AND GYIL

In this paper, I discuss the issues surrounding the struggle between the contemporary usage of Ghanaian traditional musical instruments and their production. Focusing on the atenteben (traditional bamboo flute) and gyil (traditional xylophone) for this study, I examine the traditional and technological dilemma associated with the production of traditional musical instruments and

their impact on cultural development and sustainability. Using published works, interviews, and participant observation for data collection, I argue that the functionality of traditional Ghanaian

Musical instruments have broken their cultural barriers to intersect with other musical cultures while the production is still at its nascent stage. This development, however, opposes the usage of these instruments outside their cultural context. I conclude that the basis of this struggle lies in the intersection and misconception of diverse interpretations and appropriation of Western musical terminologies. Therefore, I am of the view that the construction of traditional musical instruments should consider the needs and aspirations of the current generation as well as the function outside their traditional context.

Keywords: Usage, Production, Traditional, Contemporary

Kiku Day. The Dark Side of the Shakuhachi: Masculinity, Nationalism and Militarism

The shakuhachi is often perceived as an instrument of contemplation, meditation, and Buddhist values. Outside Japan, the komusō monks are often seen as a symbol of self-willed individualists (Keister 2005), while in Japan the shakuhachi is often conceived as an instrument for retired men (Smith 2008). Few players, inside or outside Japan, are aware of the role of the shakuhachi during the first half of the 20th century of Japanese militarism and nationalism. During this period the shakuhachi became a symbol of Japaneseness, and soldiers were encouraged to play the instrument during their service. It was also used as a comfort for the war wounded for whom concerts were held and to whom also shakuhachi lessons were offered. Here I analyse writings on shakuhachi in magazines, newspapers and scores for shakuhachi from around 1920 till the end of WWII, which describe the use of the shakuhachi and its philosophical underpinnings during the period in question.

Prominent performers such as YOSHIDA Seifu and YOKOYAMA Ranpo and others supported the Japanese nationalistic and militaristic course by among other ways traveling at their own expense to the Japanese colonised area Manchuria to encourage the soldiers there and write manuals for shakuhachi learning aimed at military personnel. Based on interviews with persons who knew shakuhachi players involved in teaching, performing, and promoting shakuhachi during WWII, I relate their stories and analyse the support these prominent players offered during difficult times by teaching the shakuhachi to soldiers and/or playing concerts for them.

I reflect on how a musical instrument can be used at a political level as well as what it meant to the persons directly involved.

Ruirui Ye. The Development of the Zheng in the digital era Abstract

The Zheng is a very popular and widely visible folk musical instrument in China today. Many pieces are very well known. It also enjoys a high status in the official cultural system. The Zheng is thus an important symbol of Chinese culture, both in name and in reality. It is therefore logical that many musicological studies and textbooks emphasize the vitality of zheng, which it has inherited from its nearly 3,000-year history.

It is easy to overlook the fact that, despite its long history as a musical instrument, the zheng is still relatively young in the socio-cultural sense of the term "tradition". It should also not be overlooked that the emergence of this "tradition" is inextricably linked to the development of

modern audiovisual, communicative and interactive technologies - digital in the broadest sense of the word. In fact, many "traditions" are modern inventions, the emergence and development of which depend on modern technological conditions. At the same time, the "tradition" of traditional Chinese music to which the zheng belongs is not static: as socio-economic and technological conditions change, the forms of expression and social functions of the zheng are also constantly changing, becoming a "living tradition" with a rich meaning.

In this lecture, I will use research methods drawn from ethnomusicology and sociology to examine the impact of new media on the development of traditional instrumental music and performance practice, the role of modern media in the development of zheng and its growth in popularity, and the roles and functions of traditional music in the digital era.

Christine Dettmann. Searching for ancestry in Africa: The case of the Brazilian berimbau and Angolan mbulumbumba

From 2010-2013, a generously funded British project was undertaken, in order to investigate possible links between the Afro-Brazilian combat game capoeira and its alleged counterpart in Southwestern Angola (see also Pakleppa et al. 2014). The project also adopted a comparative approach towards the end-braced gourd-resonated bow from Brazil known as the berimbau and a similar bow from Angola called the mbulumbumba. The Austrian ethnomusicologist Gerhard Kubik had once claimed that there were ancestral links between the identity of both bows (1979). Although Kubik's audio recordings have thereafter often been played to Brazilian berimbau players, the first musical encounter between the bows actually took place during our research trips in 2010 when the capoeira master, Mestre Cobra Mansa sat alongside various mbulumbumba performers in the Angolan province of Huíla.

As the ethnomusicologist in the research team, it is my intention to bring these encounters into sharp relief, and explore fruitful misunderstandings about them by hinting at the different "sonic archives" (Titus 2013) that the performers drew upon as their point of departure. Concomitantly, I outline different mbulumbumba performance styles which have so far received scant academic attention. However, what these encounters and research are unable to do is to offer an uncontested truth or definitive answer regarding the ancestral relationship between the two bows, due to epistemological boundaries. Nonetheless, the great interest that it generated among Afro-Brazilians with regard to their ancestry has offered a gateway into re-evaluating musical bow traditions and other traditional music and dance from Southern Africa.

VID08 FILM SCREENING

Siboné Oroza. "When I'm on Stage, I Rule": Cholita Futurism in Cochabamba, Bolivia

This documentary film is about the cholita groups who stormed the Bolivian popular music scene in 2006. Cholita is the diminutive of chola, a word that identifies women who wear the pollera, a multi-layered skirt appropriated by Andean women from Spanish fashion in the 16th century. I conducted field research for my doctoral dissertation on the music and entrepreneurial activities of the cholita artists between February 2012 and March 2013. At the time, the cholita groups were highly popular performers at the dancehalls and other social gatherings of the Quechua- and Aymara-speaking population especially in the city of Cochabamba. They performed together with an electric band merging Andean huayño, Afro-Caribbean cumbia, and other genres in their

repertoires. This film is based on video recordings of the performances of four cholita groups and their backing bands and my interviews with the cholita artists. It also includes scenes from music videos of the groups directed by the artists, filmed by my partner, a visual artist, and me, and edited by us together with the artists. My research shows that the cholita groups are often family businesses owned by the lead singer or her mother, and that the cholita artists use their stage power to turn hierarchies based on gender, ethnicity, and wealth upside down. I borrow theoretical ideas from Afrofuturist and Andean conceptions of “the past-future” to conceptualise cholita futurism as a form of creative empowerment that sparks from the tradition of valued femininity in Andean music and the entrepreneurial savvy of chola market women. Both my research and this film are based on an ethnographically oriented intersectional ethnomusicology, combined with a historical understanding of popular markets in Cochabamba, and the ongoing process of social and political change in Bolivia.

VIE PLENARY: NEGOTIATING GENDER AND SEXUALITY IN GLOBAL MUSIC AND DANCE (CHAIR: ADWOA ARHINE)

Christian Onyeji and Elizabeth Onyeji. Adamma Music and Dance Genre: Oddities and Paradoxical Subversion of Gender Binaries in the Igbo Socio-Cultural Milieu

The Igbo of Nigeria, a patriarchal ethnic nation, promotes gender binaries cultivated through all cultural and social ideologies and contexts. Existing studies reveal how distinctions between the male and female sexes are deliberately entrenched, promoted and fairly accepted within the society through binary gender identities in all human endeavours. At least, this is the posture passed on through the generations, while questioning and critically opposing any contradictions to the norm. Paradoxically however, the same culture seems to accept a form of oddity and subversive indigenous music, dance and costume culture presented as adamma masquerade. This music and dance genre confronts an observer owing to the disdain against multiple (LGBT+Q) sexualities and gender identities by the culture. It became crucial to interrogate the acceptance of this seeming innocuous cultural subversion of entrenched gender binaries by the same culture due to lack of existing studies on this subject on the platform of musicological and dance studies. This paper, by means of ethnographic, descriptive analysis and culture-owner interactions, interrogates the oxymoronic or self-contradictory notions on gender identities expressed through the adamma music and dance genre. It argues the notion of gender fluidity as deliberate cover up for accepted gender oddities using the symbolism of adamma genre. It also argues the notion of deliberate acceptance of multiple gender and sexuality identities by the Igbo while disguising as a binary gender identity culture. To illuminate the discourse, adamma masquerade is framed as metaphor for multiple gender identities accepted as nature’s “imposed” oddities on humanity in the Igbo cosmological thought.

Rose Merin. Ways of ‘Showing ’and ‘Being ’in Nangiarkoothu: On Gendered and Subaltern Bodies in an Intangible Cultural Heritage

This paper tries to map the concept of body in a Sanskrit performance tradition from Kerala, South India. Nangiarkoothu is widely considered as the only existent model of the earliest “classical” dance-drama tradition performed by women not just in India but elsewhere in the world. While cultural nationalism, shifts in patronage, and crossing the seas paved the way for the art

form to break away the caste laws and boundaries, the State interest and the bestowal of “classical” status by the Ministry of Culture, and the heritage economy created by UNESCO has created a lot of Western and Indian scholarly interest. Yet, through an analysis of costumes, accessories, stances, movement techniques, gestures and thematic construction of characters, I would like to explain how body is delineated along a particular contour for each character based on the lines of gender, caste, class, religion, ethnicity, race and geographical location. While many performers claim that the structure does not disparage any character based on such divisions and that the performer is able to subvert such categorisations using improvisation techniques and transformation of roles, is this completely true? How do women performers create new spaces by pushing the traditional repertoire so that the performance would then become a part of their female or feminist expression as well, wherein it then becomes possible to display a different understanding of body? By discussing the content, theme and structure of the new choreographies that had happened in Nangiarkoothu, this paper problematizes to what extent such altered understanding of bodies is possible within the format of a traditional performance form like Nangiarkoothu. By focusing on the changes brought in by the postcolonial movements such as Feminism, Marxism, Subaltern /Dalit /Dravidian/ Identity politics and discourses, the paper also contextualises the idea of “woman” in Nangiarkoothu.

Mary Akyaamah Amoateng and Grace Takyi Donkor. Women and Music Education in Ghana: Perspectives from the Department of Music, University of Ghana

In Ghana, societal perception of music concerning women has always been a contention, especially within the popular performance space. Such perceptions negatively influenced interest in pursuing music as a career or in school, even though the teaching and learning of music have been open to both genders in Ghana's education sector. At the tertiary level, women shied away from music courses due to the perception of it being a male-related area, especially within academia. However, over the last decade, there has been a significant increase at the tertiary level, especially within the Department of Music of the University of Ghana of women pursuing music. Against this background, this paper analyses the factors that may have influenced women's interests in pursuing music education as students. It further explores the factors influencing their decisions to continue as academics within the department. The paper argues that the changing dynamics of Ghana's sociocultural environment contribute to the increase in women pursuing music as a course and a career path in academia. The study will employ the ethnographic method of data collection through interviews of sampled women from the various levels of studies at the department of music.

Marko Kölbl. Queering Ethnomusicological Refugee Studies

Ethnomusicological research on music and dance in asylum-related settings has gained significant momentum during the last decade. Especially in Europe, the crisis of the European border regime in 2015, often framed as “refugee crisis,” incited growing interest in the musics of newly forming diasporic groups. These studies frequently focus on music and dance in relation to racist media narratives, restrictive asylum policies and everyday discrimination of refugees – often, gender and sexuality do not constitute central categories of analysis. Simultaneously, in most European countries, debates on forced migration heavily rely on gendered and sexualized understandings of “the refugee.” Tropes of culturally inscribed gender inequality and sexual backwardness of predominantly young, male, Muslim refugees are central markers of their racialization in media

and political discourse. This paper takes a queer perspective on music, dance, and forced migration, focusing on the Afghan community in Vienna, Austria. It is based on long-time fieldwork that started in 2016 and analyses musical and dance expressions in relation to conceptualizations of gender and sexuality, both within the community and attributed from outside. I therefore present examples from community events, like concerts and wedding parties and discuss how logics of gendered musical activities, notions of sexual morals, and conventions of gender segregation are being redefined in diasporic Afghan musical practice. How do young refugees cope with the gendered and sexualized stereotypes they are confronted with and how do these stereotypes relate to music and dance practices? Alike, I consider non-heteronormative standpoints within the Viennese Afghan diaspora, focusing on the needs of queer refugees in relation to musical identities. The presentation is based on collaborative fieldwork and is located in the intersection of ethnomusicological minority research and queer theory.

VIIA01

Eric Wittersheim and Monika Stern. Music collectives and the spirit of independence in the Republic of Vanuatu

This presentation questions one of the common narratives associated with the political history of Vanuatu and other “Black” islands States of Melanesia, like Papua New Guinea: the assumption that the politicization of the population is largely incomplete and limited to a small urban elite. It proposes to do so by revisiting the political history of Vanuatu from below, by looking at the songs, the bands, the festivals, the styles and the audience that have surrounded key periods or political events. Forty years after the independence of Vanuatu (1980), how do “engaged” musics and musicians lastingly influence the political scene and the shared moral values of a small independent State of the South Pacific, in the long run?

After the immediate post-independence period, the development of specific, “pacific-style” reggae sound and repertoire may have introduced the possibility of social critic in a country where the joint moral values of kastom and Christianity are still highly respected .

While connected to, and influenced by the most global styles among contemporary Black musics, ni-Vanuatu musicians reformulate and “localize” them, preventing social control or pressure, and inventing softer, more discreet[SM1] forms of social critic or politicization.[SM2] Can we identify other forms of politicization, among musicians[SM3] , than the classic activist party-based and Western-based engagement, as well as resistance can be expressed without any frontal opposition (Scott 1990)?

The cases documented here come from the association of two long-term ethnographies conducted largely among the same group of people and during the same period, one by an ethnomusicologist, the other by a political anthropologist. We suggest that “engaged” music collectives and musicians play a key role in the shaping and the dissemination of what we call “the spirit of independence”, well beyond the influence of the political sphere, in Vanuatu.

Jessica Kai-sze Fung. Localism and Nationalism: The Politics of Cantonese Music in Hong Kong

When scrolling through the online interactions of several Cantonese music videos, Cantonese music is considered both local and national by the netizens. In Hong Kong, localism and nationalism are on the opposite ends of a widening spectrum, especially in the post-2019 period. Localism has been reinforced by the contrasting values between Hong Kong and China. Nationalism, meanwhile, is the idea of incorporating Hong Kong into one Chinese nation. In this paper, I explore the history, practices and audience of individuals and groups involved in Cantonese music in Hong Kong to understand why and how the music is both local and national. In Hong Kong, there are mainly two approaches to Cantonese music. The first approach, emphasizing the expressiveness and accuracy on stage performance, is national. Musicians are required to be compatible in sight-reading staff and cipher notation because they usually perform arrangements of Cantonese music repertoires. This approach can be traced back to the Cultural Revolution, when traditional music was banned, and pieces had to be rearranged and renamed before they could be played. The second approach, to play in an improvised way, is more local. Members in the ensemble follow a music leader who usually plays the fiddle, perform the same melody, and embellish it with ornaments idiomatic to their instruments, occasionally using gongche notation. This approach has been adopted in the local Cantonese music community since the early 20th century. Whereas in mainland China, it has been gradually diminishing since 1949, and it is currently seen only to a limited extent. In this paper, I discuss how individuals and groups represent Cantonese music through different approaches and what dynamics are at stake. I argue that the notion of Cantonese music being both local and national, is a sonic counterpart to the existing political tension in Hong Kong.

Aggrey Nganyi Wetaba. “KHABUSIE” - LET IT DAWN; POLITICAL READING OF A PRAYERFUL SONG-DANCE IN WESTERN DURING KENYA’S 2022 ELECTIONS

Music has been and is still used in political contexts. During campaigns, music is used to reach out to the audience in very special ways. Artists are often hired by politicians to compose music that promote relevant and convenient political messages, propaganda and manifestos. The purpose of employing music in such ways is to help win favour and votes for given political candidates. During the just concluded electioneering period in Kenya (August 2022), a song – Khabusie – composed by Opetwa wa Musungu, was heavily employed in campaigns by many politicians across the political divide. Unlike other cases before, Opetwa wa Musungu was not officially hired to create the music. Nevertheless, the prayerful song-dance music was strangely given political reading. Its final relevance as a tool for political campaigns is a theme for this paper. Was this a case of deliberate misinterpretation of the song for convenience? This paper seeks to analyse how the music became a relevant tool for political campaigns and used by politicians from different parties. Through interviews and group discussions with the artist, members of the audience and select politicians, issues of appeal, relevance and efficacy will be explained. The paper seeks to explain, from the artist’s point of view, his motivation and his target audience for the music. Was the artist compensated for use of the song? In conclusion, the paper argues that interpretation of music is not necessarily based on the message and harmonic/musical content contained in a given song. Rather that message and beauty rests with the audience themselves. In addition, prevailing circumstances can also refashion the way the audience perceive and appreciate given music. Peer pressure from among members of the audience can also influence one into common interpretation of a given piece of music.

VIIA02 APPROACHES TO DANCE RESEARCH: PRACTICE, FILMMAKING, AND PRINTING (CHAIR: BEATRIZ HERRERA CORADO)

Kofi Anthonio. Embodied Devices: Exploring Rhetoric within selected Indigenous Dance Forms as socially affective

Music and dance have been recently approached as a significant repositories of indigenous knowledge and performance-communicative sensitivities (Amegago 2011, Kuwor 2018, Geurts 2005, Avorgbedor 2013) as opposed to past reductionist positions of dance as means of entertainment. There is still a limited understanding and the exploration of the rhetorical structure of dance as is evidenced through the communicative devices of the body, context, and musical instruments. This paper, seeks to explore the importance of culturally informed rhetorical devices that constitute the core of dance as a significant part of African embodied traditions but with focus on their immediate expressive-persuasive powers and their long term implications for enriching and decolonising African dance pedagogies and general intellectual tradition of dance ethnography/anthropology. The paper draws on examples from the dance genres of the Anlo-Ewe people of Ghana.

Sumedha Bhattacharyya. Space as material : exploring materials in Dance filmmaking

This paper intends to describe and analyse the representation and presentation of materiality in space by the dance and the dancer through the mediums of dance films. The focus of this paper is to conceptualise the space as a material, which is also at the centre of understanding dance in film. Space connects to the visible aspects of dance (movement, choreography, costumes, site) but also certain invisible aspects unfolding during the dance filmmaking process like the movement direction prompts, site sounds, power hierarchies between each roles, ownership.

Using dance films *Touch the Sound* (2019) and *Biroho* (2022) made by the author, the paper offers a new perspective of an interconnected aspect of the space in dance and film medium. What are the materials for dance for inter-artistic dancers engaging with film as a medium? How can film exhibit materiality of an Indian classical dance in a space away from the proscenium? A focus on space as material can change, challenge, and contest the idea of narrative in a dance film through the invisible and visible moments, images, ideas, and movements made during the filmmaking process.

How does space enable us to see the invisible elements like : scale, sounds, densities, textures, and temperatures brought in front of the lens and against the body? Space as material, can trigger new choreography which can remain only in the particular world of dance film.

Ana Maria de Sousa Leitao. Generative Dance: the practice of a relational ontology for the construction of the "We"

The concept of generative art is associated with artistic practice in which the artistic result comes from the artist's use of a set of rules that constitute a system (Galanter, 2003). Generative dance firms itself in a composition by organizational principles (Leste, 2014) and a logic of "unitas multiptex"(Morin, 2005). Choreography, in generative dance, is associated with the artistic practice of non "high-tech" Generative Art, for which the artistic result comes from the use of a rhizome (system) of relationships between performers. In generative dance, the performers build:

a common space-time, achieve group cohesion (Kodama, 2017), and co-create a permanently evolving joint dance. They co-create by activating the states of the body: suspension, attention, and impulsion (Parra, 2020); by adjusting their actions and movements; and by accessing a process of intersubjectivity. The choreographer, compositionally, tries to find a synergetic and structural balance for choreographies, which emerge as a collective, independent decision process. The choreographer becomes a catalyst for a choreography that emerges from the multiple intra-performer interrelationships: encourages the research of movements that generate emergent collective behaviors; provides a score of simple rules of interaction to overcome the tendency of repetition and recognized movement; and acts as a System Creator. Generative dance, proposes a relational ontology and "listening to the senses", which induces the performer to: self-organize as body; self-organize with the other; composing the "We"; and feel Togetherness - physiological sensation of being a unity with the other (Tseng et al., 2021). This study case, explores the generative dance practice (relational ontology) and the subjective experience of sharing space-time and feeling of Togetherness.

This study is part of the doctoral research in dance at the Faculdade de Motricidade Humana, Universidade de Lisboa, funded by the FCT - Fundação para a Ciência e Tecnologia.

VIIA04 STYLE, AFFECT, AND GROOVE: PERFORMANCE PRACTICE AND ANALYSIS OF DANCE AND MUSIC (CHAIR: SILVIA CITRO)

LOKO Omolara Olasunbo. Stylistic features and performance practice of Agidugbo music among the Ogu people of Badagry

agos is known for the performance of varieties of musical genres such as Highlife, Juju, Afrobeat, Waka, Sakara, Apala, Fuji, Hip Hop and Agidigbo, to mention a few. Agidigbo music is highly rooted in the cultural heritage of Lagosians on the Island, the music is an indigenous social musical genre that is commonly used for entertainment. This study examines the stylistic features and performance practice of Agidigbo music among the Ogu people of Badagry in Lagos State. Data would be collected through personal interview with selected key informants, observation, library search and the use of internet. The study also identifies the context of performance and the organizational structure of the ensemble. In addition, it would highlight the impacts of the Agidigbo music in the growth and development of Badagry.

Ana Pais. Rhythms of affect in ritual practices of Candomblé (Salvador da Bahia)

This paper seeks to uncover the interweaving movements and rhythms between the material and the immaterial, past and present as well as mind, body and body in Candomblé practices through the lens of the immersive affective atmospheres that emerge from ritual performance. The research will be undertaken in the realm of the interdisciplinary practice-led project At the Edge, which promotes the exchange of practices between performing arts researchers and artists in Salvador da Bahia (UFBA/CET-University of Lisbon). This project is aimed at exploring modes of experience and knowledge at the edge of matter of energy, that is, in the intricate realm of latency and manifestation. By researching practices that create and perform fleeting worlds with a concrete felt dimensionality and bodily engagement, the project asks the following questions: What are the forces at play between our material and immaterial bodies? How does performance imagine, create and produce affective atmospheres that shape our mind and behavior? This paper will present the outcomes of workshops and discussions of this research carried

out during my stay in Salvador da Bahia (2022/23), considering particularly the sound and bodily rhythms of the religious rituals of Candomblé (specifically at Casa de Lemba) as spiritual practices of connection between worlds. Initiated in these practices in 2016, I will be speaking from a place of participant observer through the lens of performance and affect theories.

Juan Sebastian Rojas. How groove, collective singing, and dance unite. A performance analysis of Colombian "bullenrap" music

More than just a musical style, bullenrap is a complex concept that involves music practice, but also the understanding of local culture in ways that allow for resilience and creativity, researching, collecting, and experimenting with local cultural materials in a community deeply affected by the Colombian armed conflict. In this paper, I conduct a formal analysis of the expressive practices of a collectivity of rural Afro-Colombian musicians, who have recently created the bullenrap music style, including inquiries into the specific musical techniques utilized—such as the choice of instruments, grooves, altitude range, timbre, voicing, hocket, freestyling, and others—which are mostly borrowed from traditional Afro-Colombian bullerengue music and hip-hop, among other styles. In this regard, salient traits of bullenrap's aesthetics are: 1) collective singing, framed literally by members as a voicing and empowerment tool; 2) the use performed-acoustic or recorded-electronic grooves to sustain the singing; and 3) expression through diverse codes of body movement, sometimes closer to local and traditional dance styles, but others also influenced by urban Caribbean styles, such as champeta or reggaeton. I also seek to critically examine the numerous delivery and staging techniques utilized by this collectivity at their performances in a diversity of contexts, including local street performances, local parades, concerts at regional venues, workshops, national venues (festivals, TV, etc.). With this inquiry, my aim is to correlate the findings of their use of diverse musical techniques with their performance and delivery techniques, as well as with specific instances in the timeline of this collectivity's local work, this way aiming at identifying expressive characteristics that may prove useful when theorizing (and program planning) in relation to the contributions of music, the arts, and expressive practices for communal rehabilitation.

Godson Atsu Sokpor. Multi-modality of music for dance: interrogating prescriptive, descriptive and directive dimensions of performance cultures with

Music touches on the multi-modality senses of the human anatomy, either conscious or unconscious, and a vital aspect of traditional Ghanaian in particular, and African in general, dance performance. Every Ghanaian/African traditional dance is controlled by the prescriptive, descriptive, and directive characteristics of the musical rhythms of the dance form. This study seeks to interrogate the consciousness or unconsciousness of these multi-modalities of the Fumɛfumɛ and Gome dance performances among the Ga-Dangmes of the Greater Accra Region. The paper through an ethnographic qualitative approach will interrogate the multi-modalities of how music affects traditional Ghanaian dances. The discussion will employ hermeneutics to underpin the understanding of the application of music for dance during the performance of these traditional dances. The study argues that the application of music for dance is not unidirectional but multidirectional, hence the need to interrogate the concept of prescriptive, descriptive, and directive in the multi-modality consciousness. Finally, the study intends to unravel the multi-modalities of music and dance through the performance of traditional Ghanaian dances.

VIIA05 EXPLORING SOUND IN SOCIETY (CHAIR: SAMUEL HORLOR)

Shzr Ee Tan. Acoustic regimes of labour and leisure: transient worker sonic life in Southeast Asia

This paper investigates the sonic staking and regimenting of public, private and liminal spaces claimed by low-wage migrant workers in precarious labour. It focuses on unequal sonic and labour flows around the multicultural city-state of Singapore, where a Chinese-majority population draws heavily upon the resources of a primarily Muslim and lower-income region, particularly in domestic work and construction. This stark inequality has been exposed and exacerbated through the recent COVID pandemic, which has seen 'gold-standard' health-management protocols set up by the government upturned in a sudden and unexpected resurgence of infections among transient worker populations. At the heart COVID's second wave is the invisibilised and overlooked status of transient workers, whose (lack of) welfare - impacting overnight on the lives of all Singaporeans - has become a tipping point in a national-turned-global crisis and issue of public debate. Here, sounded worlds - particularly in electronic and virtual stakings of space, agency and identity amid harsh quarantined environments of packed hostels and employer-shared housing - have become ever more important recourses for migrants in safeguarding their voices, privacy and agency. I consider phenomena from earphone havens to social media singalongs to lockdown concerts and the acoustic disciplining of environments via language exclusion and sonic surveillance (eg maintenance of 'housework sounds' across the home). Drawing on notions of sonic materialities, with an ocular-strategised approach to multisensorial ethnography that challenges the dominance of visually-determined narratives (Bull & Back 2003), I look at the sonic regimenting of migrant communities through language control in homes, workplaces and public spaces, as well as affective soundscapes in places of sanctuary (mosques, churches, NGOs). I also consider musical imaginaries of worker-life on social media. I question debates on migration, cultural cleavage, civil society activism, technology and integration, and take an intersectional approach to analysing competing arcs of race, gender, religion, class, mobility and broader regional politics.

Juracy do Amor Cardoso Filho. Music (in) visible: Excluded people and sonorities

This work is an offshoot of the doctoral research entitled Music (in) visible: Excluded people and sonorities, a musical ethnography, that analyses the role of music in the lives of people in processes of exclusion and social vulnerability in Salvador, Bahia, Brazil. The theoretical foundation integrates contributions from Social Sciences, Anthropology, Music and Ethnomusicology and dialogues with decolonial and Latin American feminist studies. I intend to present how musical practices have become essential activities for homeless population in the city of Salvador, and how making music could act as a tool to increase attention and concentration on collective work, on the well-being of people, in their self-esteem and leisure, as well as facilitating the resolution of social conflicts. Musical practices promoted changes in behavior, broadened sensitivities, allowed new knowledge, provided social criticism and shared ideas and different perspectives. In this process, it was important to understand how each person, based on their uniqueness, exercises their sensitivity in the resolution of social conflicts linked to the processes of musical creation. The reduced amount of consistent bibliographic references on the subject of music and homeless people is one of the motivations for this research, as well as the understanding of the

importance of this type of study for society and the academic community. Deepening knowledge about emerging social practices is one of the functions of contemporary research in Ethnomusicology. Thus, musical practices within urban contexts of social exclusion can be understood as vehicles of social transformation and as a form of (self) knowledge with a rich potential for promoting significant changes in people's lives, that is, musical practices are an instrumentalization tool for life, for the harm reduction in drug use, for the reduction of conflicts in urban spaces and for the social inclusion of homeless people.

Oyinlola Esther OLADIPO. SOUNDING OLUMO ROCK AND VALLEY IN ABEOKUTA, NIGERIA

In times past, rocks and valleys were known for their useful benefits of serving as refuge and hide outs for people living in areas that were affected by various warfare, such as the world war, tribal warfare and ethnic conflicts. Amongst many rocks and valleys that there are, this paper focuses on examining Olumo rock and valley, its functions, its peculiarities, its environmental issues, and its musical representation. Olumo Rock as it is popularly known is an ancient rock that is situated in Abeokuta, a Southwestern part of Nigeria, Africa. A good number of music artists such as Ebenezer Obey, Uncle Toye Ajagun, etc have composed songs in relation to Olumo rock and these songs play major roles in exposing us to, and giving us deep insight on how Olumo rock came to be, how it served as a refuge during the tribal warfare in the 19th century and how it developed to becoming a tourist center. Also, different genres of music ranging from Juju, Apala, hip hop, etc have been used to compose songs in relation to Olumo rock. These songs make older generations feel nostalgic of their early days while it keeps the younger generations informed. It's needful to say that these songs have played important roles in keeping and upholding the cultural heritage and background of that vicinity. I employ ethnographic method which include interview of singers and fans, and I analyze the songs texts and music. Using ecomusicology theory, I argue that music has the capacity to chronicle environmental issues of rocks and valleys and advocate for its sustainability. Key words: Ecomusicology, rocks and hills, tourist center, cultural heritage and background.

VIIA06 QUESTIONING TRADITIONS: HERITAGE, VARIATIONS, AND PRACTICE (CHAIR: ANDREW SNYDER)

Vida Onoh. Music as Cultural Sustenance and Practices Among the Mbebe People of Nigeria

The Mbebe speaking community, is part of the Obubra people found in Northern Cross River State of Southern Nigeria. They are one of the minority ethnic groups in Nigeria whose musical practices have not been given much attention. Although African music scholars are constantly making unflinching and vigorous effort to document musical practices of various languages, there are still many ethnic minority groups that are yet to benefit from their wealth of knowledge. This research is an attempt to explore and document some of the musical practices of the Obubra people such as the Mbolo and Ophiong dances. The study examines how music influences and promotes peace building in the community thus cultural sustainability. The contexts in which these dances were being displayed was basically for entertainment during festivals, including New Yam festivals, Christmas etc and for welcoming dignitaries into the community. Dancers from one village move to other communities for performance and vice versa establishing peace

and unity among different communities. Data for this study was derived through in-depth focused interviews with culturally knowledgeable people within the community, observation and analyses of some traditional musical practices of the Mbebe speaking community and encourage creative ways of performing the varied music for sustainability, particularly among the Mbebe Youths. The study will serve as a blue print for the study of the musical practices of other minority groups of the area.

Inoue, Sayuri. What are the Norms? The Range of Variations in the Performance of Myanmar Classical Songs

This paper clarifies what is normative through analyzing the range of variations in Myanmar classical song performance, primarily focusing on harp playing. Myanmar classical songs are conveyed by oral transmission and are based on memorization. However, variations occur in the actual performance. These songs consist of *akwek*, the smallest unit of the instrumental part, and *alaik*, the melody; often several songs share both of these elements. Any variations occur mainly in the *akwek*. As one learns several songs, one learns multiple variations of the same *akwek*, and naturally becomes able to play *akwek* variations for the same *alaik*. Conversely, it is more difficult always to play the same *akwek* precisely. This can be called improvisation in Myanmar classical songs. What, then, are the norms in Myanmar classical songs? Even though the performance of Myanmar classical songs is not fixed, it is still within the range of *akwek* variations. What limits variations is the combination and timing of sounds based on the scale structure. Furthermore, the lyrics, and the *alaik* of the song are the most pivotal. The purpose of instrumentation is to embellish the singer's performance, sometimes modestly and other times with flair. The *akwek* can be simple or complex based on the lyrics and *alaik* of the song. Putting more notes into the same timing of an *akwek* to demonstrate the advanced technique of the instrumentalist does not necessarily make the song better. This paper discusses the norms of Myanmar classical songs by analyzing the range of variations in them and examining what is transmitted in the tradition.

Rebeka Kunej and Siri Mæland. Spaces for traditional dancing in Europe. Examples from North and South-East.

This paper is a dialogue between two ethnochoreologist's views about dancing traditions performed in social settings/places, safeguarding dance as ICH and sustainability. It will explore how their lived embodied research, dancing traditions and places intertwine and differ. It is well known that traditional dancing is closely linked to social practices and festive occasions. But how and in what ways are these practices passed on today and made valuable and sustainable in contemporary life? We will discuss how dances known as traditional "happens at a specific time and in a specific space, and it belongs to a spatiotemporal continuum" (Bakka and Karoblis, 2021: 19), where changes in space can either ensure sustainability or threaten the continuity of the practise. We would like to draw attention to the changes in space that safeguard the tradition of dance with ethnographic examples from two European countries. Our dialogue will circle around places for dancing such as different kinds of community houses, theaters, sacred spaces, out- and indoor-dancing floors.

UN document's states that "transmitted from generation to generation, ICH, or living heritage is a source of community-based resilience, which can be a driver of sustainable development in

many different ways (...). Transmission could be defined “as a dialogical and constructive engagement between people, and between people, things, and environment” (Marchand, 2010: Siv). Even if there are material constraints that allow the performance of the intangible (dance), the spaces are physical and concrete. Their modification allows the dance tradition to be safeguarded and to remain in tune with the traditions and innovations tradition-bearers bring to their way of life. It is precisely these changes in physical circumstances that allow dance cultural heritage to survive in an intangible form.

Daniel Tércio. Dancing with the national flag

In this paper I intend to make an analysis of the relationship between the national flag and dance, taking the Brazilian social and artistic choreographies as examples. In Brazil, as in probably every nation in the world, the relationship between the national flag and the anthem takes place on a symbolic and emotional level, combining sound with visual towards the stabilization of feelings of identity and citizenship. This relationship contributes to the legitimacy of the political system. Considering the Brazilian situation and the importance that the national flag has had in the political situation of recent years, namely in the confrontation between the extreme-right of bolsonarism and the center-left of Lula da Silva, I intend to address how the movements of citizens' are operating in a zone of tension between the universal and constitutional inviolability of that relationship, the appropriation by one of the factions, and the radical subversion of the symbols of power. In this analysis I will take into consideration that "from the colonial period onward, participatory ways of moving the body in relation to musical sound have often been experienced as confrontational, subversive, immoral, or even revolutionary" (Christopher Smith: 1). In this sense, special attention will be given to the way choreographer Luís Abreu created the work *Samba do Crioulo Doido* (2013). This expression means confusion and displacement of the event into a zone of disorganization. The piece rescues the indexes in an original semantic sense to multiply, divide, clone, and dress the national flag as an object of sexual desire and ambiguity.

At the opposite of Abreu's creation process, I will argue that, among Bolsonaro's supporters, one may recognize patterns of physicality in which the flag functions as armor and weapon, such as the gesture of the hand shaping a gun.

VIIA07 POLITICAL HISTORIES OF GLOBAL MUSIC: PROHIBITION, ACTIVISM, AND DEMOCRATIZATION (CHAIR: ANA FLÁVIA MIGUEL)

Oldřich Poděbradský. From Sunny Grave to Odyssey: the prohibition of the creative process in socialist Czechoslovakia

During the second half of the 1960s, Czechoslovakia underwent major changes in the cultural field. These also included so-called “beat music” (the term “rock” or “rock’n’roll” music was banned because of the Anglo-American connotations). During the “Prague spring” movement, the restrictions towards beat music –mostly that with English lyrics – were lifted and the genre attracted more audience as well as more musicians. Between 1966 and 1968, beat music was on its peak, with songs in English officially released and the genre even being supported by the socialist state. Change occurred after the occupation by Soviet forces in 1968. Beat music as a genre was

still played on the radio and at public venues, but with the new political culture came new oppressions. This time the problem was not only the language but also the lyrical themes of the newly created songs. Even though the oppression of musicians in socialist Czechoslovakia have already been very well described (Bolton 2012; Hagen 2019; ...), I will focus on two very concrete and lesser known cases – the song “Sunny Grave” by Blue Effect and the album *Odyssea* by Atlantis. Sunny Grave could not be released with its original English lyrics in 1969 and, because of the change of political culture, it was not even possible to release it on the band’s first album with new Czech lyrics. In the case of *Odyssea*, the regime ordered that the whole batch of the released records be destroyed because of inkompliant themes and lyrics. My goal in this paper is to show how much the perception of music and lyrics changed because of the state’s repressive apparatus and how the artists negotiated with the regime under the circumstances of the given period.

Monika E. Schoop. Contesting Historical Revisionism: Popular Music, Memory Activism and the Marcos Dictatorship

This paper addresses popular music as a means of memory activism, challenging current attempts to rewrite the history of the Philippine dictatorship. The rule of the late dictator Ferdinand Marcos (1965-1986) was marked by severe human rights violations. According to Amnesty International, over 3,200 alleged political opponents were killed, over 35,000 tortured, and over 70,000 imprisoned. In recent years, however, the Philippines has seen an increasing promotion of public amnesia concerning the Marcos dictatorship. Today, portrayals of the period as the “golden age” of Philippine history and an era of economic prosperity are widely embraced, cutting across social classes and political constituencies. Historical revisionism goes hand in hand with the de facto return of the Marcoses to national politics, most notably Ferdinand “Bongbong” Marcos Jr.’s election for president in 2022. Popular music is one of the arenas in which historical revisionist narratives and the return of the Marcoses are most vigorously opposed, in new compositions of artists like BLKD, Calix, and Plagpul, as well as in the revival of historical protest songs from the Martial Law era. Drawing on ethnographic fieldwork online and offline and interviews with activist musicians, the paper inquires into popular music’s role in providing counter-narratives to historical revisionism, and in opposing the return of the Marcoses. It does so by focusing on two key events: first, the re-burial of the late dictator Ferdinand Marcos at the Libingan ng mga bayani (heroes’ cemetery) in 2016, and second, the 2022 elections. Setting itself in dialogue with popular music studies, memory studies, and political sciences, the paper highlights music’s role in negotiating contested memories of violent pasts and demonstrates how these are employed to fight continuing threats of a new dictatorship.

KettyJackline W. Maina. “Tujiangalie”: Transforming Society through Musical Self-inquiry

In contemporary Africa, political commentary by musicians, like Zimbabwe’s Thomas Mapfumo and Nigeria’s Fela Kuti, either supports or disparages political authority. Since Kenya gained independence in 1963, musicians like Joseph Kamaru, Eric Wainaina and Juliani have criticized the Kenyan government by highlighting extrajudicial killings, corruption and poverty. On the other hand, popular artistes such as King Kaka, Sauti sol and Nyashinski use their platforms to confront citizens for accommodating inept political governance. By holding all Kenyans accountable, the artists emphasize individual responsibility in upholding these systems. Thus, they seek to create awareness and initiate socio-political change. Works highlighting such aspects include

Tujiangalie ("let's scrutinize ourselves"), released in 2018 by Sauti sol in collaboration with Nyashinski. The song prompts its audience to be attentive to social, political and cultural histories in order to learn from prior achievements and avoid past mistakes. Partiality, corruption and hypocrisy, which are foregrounded in the song, call for political vigilance and self-assessment in order to propel change in contemporary Kenya. Using a historical approach, I will explore how Tujiangalie advocates for change by addressing post-colonial issues in order to effect institutional reform. I will also analyze lyrical and audio elements to interrogate how different audiences, including leaders and ordinary citizens, are addressed to discuss how awareness and self-evaluation transform society. Consequently, using quantitative data derived from conducting online surveys and distributing virtual questionnaires through different social media platforms and websites, I will inquire into Tujiangalie's influence on the general public by examining societal transformations in response to the song.

Dr. Emmanuel Siaw, Kwaku Sarfo and Papa Kow Agyefi. Music and democratization: An evaluation of the contribution of popular music in deepening multi-party democracy in Ghana.

In Africa, music is considered an integral part of communal life and permeates all aspects of society. Music has been associated with traditional political institutions since antiquity and played a critical role during the nationalists struggle for independence. Music has historically been an expressive tool of communication. During the decades of military rule and political instability, music in Ghana was subjected to censorship thereby undermining its usage and prevalence particularly, in political discourse. Though acrimonious at the beginning, the return to multi-party democracy in Ghana in 1992 has ushered in a new dispensation of freedom of speech and a drive towards mass participation of the citizens in the political processes that have rekindled the role of music in politics. Over the past three decades, the prevalence of music in the Ghanaian political context has grown as there are songs commissioned by political parties for political reasons, songs adopted by political parties although they were not politically motivated, songs promoting national unity and those critical of political leaders. However, the role of music in deepening democracy and the perception of Ghanaians towards the usage of music in politics has not been systematically studied, leaving it theoretically and empirically not well-grounded. This paper seeks to evaluate the deployment of popular music in the Ghanaian political space and the perception of the citizens to provide better insight into how music promotes freedom of speech and political participation thereby deepening democracy. Using a mixed method approach involving survey, in-depth interview and textual analysis of selected popular music, the paper argues that, as an object of political participation, music becomes a two-way communication between political parties and citizens. Its prevalence demonstrates the vital value of freedom of speech to democratic governance – a value that needs to be upheld to secure democratic consolidation.

VIIA08 CONSTRUCTING NEW THEORETICAL FRAMEWORKS FOR DANCE AND MUSIC (CHAIR: LESLIE GAY)

Spiros Th. Delegos. Decolonising Rebetiko: Employing Heterotopia as an Analytical and Interpretive Device

Rebetiko is commonly regarded as a historical urban popular musical genre of mixed origin around and mostly during the interwar period, conceptualised in relation to the Greek ethnic

group within the Ottoman Empire, the contemporary Greek state, and the USA as a place of the Greek diaspora, essentially demonstrating a more translocal character. For the majority of rebetiko-related studies, the 'East-West' perspective has been, explicitly or implicitly, introduced as an analytical tool, pervading their vocabulary/terminology and the whole thinking, to a greater or lesser extent. This viewpoint, essentially lacking a clear musicological content as charged with ideological-cultural connotations, has become one of the main hegemonic ideological-cultural narratives drastically impacting on the interpretation of several rebetiko phenomena. The French thinker Michel Foucault with his revolutionary concept of heterotopia (1986) introduced the 'other' in the notion of space, offering new perspectives on a multitude of disciplines in humanities and social sciences. Heterotopia as an expression of an innovative philosophical concept provides a unique platform for understanding complex cultural phenomena beyond any bipolar and conventional consideration. In the light of this angle, I apply the concept of heterotopia within the musico-cultural field as a critical and de-ideologised device to analyse and interpret anew syncretic musical expressions and practices in rebetiko, thus deconstructing the related hegemonic narratives of the 'East-West' dipole. Drawing upon the theoretical background of historical ethnomusicology—including musical analysis—and in a more interdisciplinary and philosophical view, I attempt to decolonise rebetiko by perceiving it as a musico-cultural heterotopia. Exemplifying rebetiko-related syncretic musico-cultural phenomena, such as the blending of makam modality and chordal harmony, and the tune of *Minore manes* as one of the seeds of rebetiko development, I focus on the importance of the concept of heterotopia as an innovative, de-ideologised tool to deconstruct the relevant hegemonic narratives.

Matthew A. Williams. Toward a Semiotic Theory for Gospel Music

The field of semiotics has been critical for interrogating music's meanings in ethnomusicology. Gospel music contains unique stylistic elements that involve connotations and denotations of the transcendent. The work of some gospel scholars (Braxton Shelley, Alisha Lola Jones, and Mellonee Burnim etc.) give indications of the semiotic workings of gospel music. My paper builds on their work by positing that Peircean semiotic theory has utility in unpacking the meaning-making process in gospel (and gospel-pop crossovers). Thomas Turino has written substantially on the utilisation of Peircean concepts in music. He states, 'I have become convinced that its potential is nothing short of revolutionary for understanding the social effects of music, art, expressive culture, and people's myriad ways of experiencing the world.' He tries to show the workings and potentials of different sign types in human life. Building on Peirce's theory, this paper demonstrates the working of gospel signs in sacred and secular music. Instead of completing an exposition of Peirce's entire concept of semiotics, I will explain the key concepts from his theory that are most applicable to my thesis. In doing this, I intend to construct a theoretical framework for communication and musical meaning in gospel stylisation. I intend to demonstrate the utility of this approach by offering a close reading of a gospel musical text. I will also give short examples of the possible way some signs function (for instance, *melisma* and the presence of the black gospel choir). Finally, the close reading suggests that this theoretical framework could be utilised in practical pedagogical scenarios to honour the spiritual aspects of gospel performance.

Ilario Meandri. Semantic interoperability and ontological representation for ethnomusicological digital archives

There are currently several catalographic databases in the world dedicated to multimedia resources of ethnomusicological interest, each of which is implemented by different catalographic technologies and standards. The historical reasons for this diversity are many and are due on the one hand to the heterogeneity of catalogued content and the presence of digital ecosystems and/or national and regional infrastructures that follow different standards. But is there a way to organize this large and chaotic source of ethnomusicological data online? This paper presents the results of an interdisciplinary Italian national research project (involving digital humanities and ethnomusicology), developed by the universities of Cagliari, Florence, Rome and Turin, and which has created the first national semantic infrastructure and OWL ontology dedicated to ethnomusicological digital resources.

The open source infrastructure –which will be made available in other languages in the future– allow for cataloguing and storing of published and unpublished resources, oral sources, field research documents in any media and of any type. The aim of the project is not to produce one of the many closed systems, destined to early ageing once public funding is no longer available, but rather a semantic infrastructure allowing for convergence into a unified semantic repository used by various research centres (digital archives of non-profit foundations, public and private entities). The paper will present the strategies and methodologies adopted to:

- a) The realization of semantic descriptors for ethnomusicological repertoires (according to the perspective of the open-world assumption) in a knowledge graph that allows supporting complexity (contradiction, synonymy, uses of the same lemma to define different phenomena);
- b) The implementation of descriptors for ethno-organology, including the digital representation of multiple versions of the Hornbostel-Sachs-classification;
- c) An OWL ontology representing the complex domain of ethnomusicology;
- d) the creation of the National Linked-Open-Data triplestore, aligned with the overmentioned OWL ontology.

TEOH Yang Ming. A Reverse Path to the Study of Asian Music and the Challenge of Analytical Approaches

This paper explores the encounter between Western ethnomusicology and Asian studies involving researchers and readers which include anthropologists, musicologists, and cultural studies theorists. I compare Asian researchers who are initially musicians familiar with our own music practices, who then go to the West for theoretical training, to our Western counterparts, who are based in the West and from the very beginning Western educated, and who conduct fieldworks in Asia (also see, for example, Witzleben 1997). While Western researchers on Asian music have come from researching works, subjects and objects of the Others, the Asian is a journey of finding the appropriate interpretation by using approaches of one's own, sitting somewhere between the musicology-oriented (Clayton 2007) which tend to analyse and describe, and the anthropology which heavily engage with thematic discourses (Baily 2011). I argue that Asian researchers' paths to the study of Asian music of our 'home', rather than 'field', usually go in a reverse direction to what Western researchers usually go through. I support this argument with my case study on a 'historically informed' (adapting Howard 2014) Taiwanese indigenous Bunun piece,

the contemporary 'Ana Tupa Tu', and the ancestral practice of the people, exploring how musicological analysis can work in tandem with diachronic anthropological approaches. Music of Taiwanese indigenous people, often expanding from homeland experience, can also be a useful resource for musicians looking for details to develop their musical knowledge and technical skills. Although analysis of technical aspects can be pesky, we should be reminded by 'music and sounds should occupy the central position in our investigations of musical products' (Seeger 1992). In conclusion, the study of ethnomusicology needs to find a broader audience, not only among fellow ethnomusicologists, but by catering to the needs and understanding of a wider group of Western and Asian musicians.

VIIA09 * AFRICAN ORGANOLOGICAL MATERIALITY AND INSTRUMENTALITY COMPETITIVENESS IN GLOBAL MUSIC INDUSTRY: A CASE OF ZIMBABWE CREATIVE CULT (CHAIR: PERMINUS MATIURE)

Organology is a branch of the discipline of musicology that has always dealt with the music material culture. The notion of the musical instrument, as an object with sonic and musical possibilities and limitations and with its history of development, shapes our understanding of the taxonomy and genres of music (Alperson, 2008). Given that the prevailing industrial revolution (Industry 4.0 or 4IR) ushers in a growing reliance on digital and online media as sources for the creation and consumption of music and by so doing changes the way we experience music by increasingly divorcing it from tangible matter; on the contrary, this era develops virtual reality worlds allowing us to bend the laws of physics. Since culture, is increasingly embedded in the economic lives of individual capitalist countries, material culture can no longer be exclusively regarded as an intellectual and symbolic phenomenon, but it can also be harnessed to negotiate current needs and social practices as a competitive advantage for wealth creation. Typically, UNESCO's recent proclamation of mbira as Zimbabwe's masterpiece confirms the transgressive postcolonial awareness of the significance of materiality and instrumentality in the socio-economic development of Zimbabwe. In this discussion, the panelists will unpack some organological and material topics on indigenous instruments and costumes of Zimbabwe, which are Ngoma Materiality and Instrumentality by Rutsate, The material provision for the revival of musical instruments construction and circulation among the Zezuru people of Zimbabwe, A philosophical account for the organological scope of hosho/hoso and magagada instruments by Magwati and Innovative measures for circumventing the scarcity of materials for making isitshikitsha dance costumes and percussive gumboot by Kayumba. The discussions emanate from the empirical data collected through an ethnographic field study in Masvingo, Gweru, and Bulawayo. Issues of circulation and technological entanglement concerning instrumentality and materiality will be covered.

Jerry Rutsate. Ngoma Materiality and Instrumentality

The bi-perceptual philosophy of the universe, which is held by the Sub-Saharan Africans, pervades the organizational principles of African drumming. This view is defined by Kubik (1999) from a musical perspective as the simultaneous use of contrasting rhythmic patterns played within the same scheme underpinning the African rhythmic tradition. Greenwood (2009) provides an extended interpretation of African dualism portrayed in drumming as the cross-beats that can symbolize challenging moments and that the idea of playing them while fully grounded in the main beats would prepare one for maintaining life-purpose and at the same time dealing

with life's stresses. Thus, Nzewi (2007) observes that the historic cosmological thought of sub-Saharan Africans is aptly enacted in their musical arts. This reality not only affirms that drums (ngoma in Shona, Zimbabwe) are an intrinsic part of African life, but also underscores the unique and profound meaning associated with the African drum as the heartbeat of community. Through oral culture, the intergenerational memory has weighed heavily on the preservation and promotion of the sub-Saharan African musical lore and this reflects on the potential value that such an inheritance has in shaping the future of its exponents (Rutsate, 2019). Ngoma, as both instrument and music, symbolizes voice (iznwi, plural manzwi). Among Zimbabwean indigenes, there are two or more ngoma that are played in any given performance practice. The multiplicity of ngoma also manifests itself in interwoven vocal lines for song. It is the complexity of the sub-Saharan African drumming in general and Zimbabwean drumming in particular that may have contributed to its non-incorporation in the digital music industry, which position demands the re-imagination of analog recording of cultural music.

Phineas Magwati. A philosophical account for the organological scope of hosho/hoso and magagada instruments

The focus of this paper is on material and instrumental significance of hosho/hoso (hand-shakers) and magagada (leg rattles) which has continued to escape the attention of scholars in organological exploration. Despite the frequent use of hosho and magagada in varied Zimbabwean music and dance performance practices, little as regards to choice of material like magavhu (calabash) and significance of the instruments have been disclosed and shared. The absence of useful literature pertaining hosho and magagada continue to give an impression of inferior roles of these instruments. The choice of magavhu/ mateteni (calabash) as suitable material has not been disclosed in organological discourses. While magavhu (calabash) is the most delicate, but also highly preferred material in Zimbabwean traditional music and dance practices, organological studies have never gone beyond to explore why such tendency. In Zimbabwe music and dance making practices, there are other genres, situations and scenarios like jukwa, mhande in which magagada instruments are always present, but this has not been investigated or explained. Surprisingly the consistent role of hosho in mbira ritual performances, as well as traditional music and dance like amabhiza, Kalanga, has not been academically queried. Such inconsistency in explaining material suitability, sound quality and significance role of hosho and magagada in contemporary Zimbabwe constitute part of unstable understanding of change and continuity. While there is need to embrace useful technological advancement both in use and materiality, initial and founding knowledge about hosho and magagada is very critical to ensure and stimulate a cultural and creative economy. This article therefore aspires to critically exposes and discloses significance of magavhu (calabash) as material for hosho and magagada in Zimbabwean traditional practices. The study also intends to situate hosho and magagada in contemporary Zimbabwe creative economy.

Mercy Kayumba. Innovative measures for circumventing the scarcity of materials for making isitshikitsha dance costumes and percussive gumboot

Originating from South Africa, gumboot dance has secured space in Zimbabwe, especially among the Ndebele communities whose origins can be traced back to the Zulus of South Africa. The

dance is characterised by choreographed body movements usually in a matching style done on a fixed position. The dance is performed by a group of dancers arranged in lines like police on parade. The main motifs of the dance are chanting, and the rhythms produced by slapping what we commonly know as wellington boots commonly worn by mine workers. The use of the boots in dance and the chanting and salutations clearly show that this dance originated from miners. So, the boots are attached instruments, as the sound they produce adds value to the music. As part of materiality and instrumentality, the author, a trainer of this dance at IYASA in Bulawayo Zimbabwe came up with an innovation that improved the quality of sound produced when dancers slap the boots and stomp their feet. The first part of this paper will provide a discussion concerning this innovation. The second part will focus on how the presenter came up with an alternative material for making dance costumes for yet another Ndebele dance called isitshikitsha dance. The two innovations are meant not only to add value to the quality of the dances in question but also to contribute to Zimbabwe's attempt to boost its creative cultural economy as the presenter has engaged the Ndebele community in a community project meant to provide skills of making the costumes and percussive gumboots which they can sell to earn a living.

Perminus Matiure. Material provision for the revival of musical instruments construction and circulation among the Zezuru people of Zimbabwe

The dichotomy that the mbira, an indigenous instrument commonly associated with the Zezuru people of Zimbabwe has significantly gained popularity abroad, but seriously suffered a reduction locally, as clearly demonstrated by S Matiure's 2008 study is just but a reality. The imbalance is attributed to the high charges of mbira caused by the scarcity of materials used to make it. The same is true for the other indigenous musical instruments belonging to the Zezuru like ngoma and marimba. After realizing the reduction of trees and other plants that provide materials for making traditional instruments, and also the decline of ceremonies in which these instruments have always been efficacious and also basing on S Matiure's findings, the presenter decided to initiate a community project whose aim is to grow trees used to make musical instruments. In this paper, the presenter will give a brief discussion on the history of materials used to make traditional instruments like mbira and how the lack of materials has resulted in the high cost of these instruments. The cosmological synergy of humanity, spirituality and instrumentality enshrined in three trees, mubvamaropa, mutiti, and muhacha will also be unpacked. The second part will be an update on an ongoing applied community project on the propagation and preservation of trees that are almost facing extinction. The project is being conducted in Chikomba District of Zimbabwe to mitigate the problem of the decline of the population of mubvamaropa, mutiti, and muhacha caused by climatic changes and human activities. The project aims to provide cheap materials for making musical instruments thereby making them affordable for many. When the trees finally mature, the community will benefit by selling the timber to other instrument makers locally and internationally, thus contributing to Zimbabwe creative cultural economy.

VIIB01 * TRANSFORMATION OF ANATOLIAN MUSIC: MUSIC AND COLLECTIVE MEMORY OF THE ALEVIS, ARMENIANS, ZAZA'S AND AŞIKS (CHAIR: HANDE SAĞLAM)

Both individual and collective memory are basic conditions for the existence of recognizable history and at the same time cultural identity. J. Assmann defines the concept of collective identity

as follows: “By a collective or we-identity we mean the image that a group builds of itself and with which its members identify” (Assmann 1992). This “we” consciousness of social and cultural formations is fed to a significant extent by collective memory. Collective memory is an umbrella term for all psychological, communicative and social processes that are important in the mutual influence of the past, present and future in cultural contexts (Erll 2017).

This panel will examine the musical changes in four different Anatolian communities that have lived side by side for centuries. The changes observed especially since the last half of the 20th century will be analyzed and discussed from different perspectives and theoretical approaches in order to open up a wide range of viewpoints and debates.

Martin Greve will examine the changes in the music in larger Dersim (eastern Anatolia) due to urbanization, migration, and medialization, leading to a revival movement in the 1990s. Ulaş Özdemir will discuss the relationship between the revival of Alevi music, which has been observed since the 1980s, and sound recordings. Burcu Yıldız will talk about digital recollections of Armenian folk songs from an open digital archive project, the Houshamadyan, discussing how these songs function on diasporic and transcultural memory. Hande Sağlam will point out the disappearance of the master-apprentice relationship in the Âşık tradition and its socio-cultural consequences.

Martin Greve. Music in "Greater Dersim": Loss, Nostalgia, and Reconstruction

Since the mid-twentieth century, the numerous musical traditions in the rural east Anatolian area between Sivas-Koçgiri, Dersim (Tunceli), Bingöl, and Muş-Varto have gone through substantial changes. Although only limited sources inform us about musical styles before the 1970s, we can observe a deep change in performance practice. In the past, music was mainly performed during informal gatherings in the villages, for which no formal education nor regular performance set-up existed. In a region with a mixed ethnic and religious population, several languages were regularly used, including Zaza, Kurmanji, Turkish, and in the past also Armenian. No clear borders separated musical genres: In Alevi-dominated villages, almost all songs included religious content. In addition, historical recordings of epic songs and laments show numerous stylistic transitions between aşık and dengbêj traditions. Urbanization, migration to Turkish and European cities, and medialization led to a professionalization of musicians and new forms of presentation on smaller or larger stages. Professionally produced studio recordings are distributed for private perception. Within urban contexts, social identity discourses changed, became politicized, and professionalized by associations, activists, journals, and festivals. Most identity discourses also used music for the construction of identities. Even the collective trauma caused by the massacres in Dersim in 1937/38 influenced social identity discourses and musical life. Since the 1990s, urban and diasporic revival movements led to reconstructions of meanwhile lost music forms, though in modern and urban contexts and in most cases with profoundly changed musical means.

Ulaş Özdemir. Alevi Cassette Culture and Memory: The Continuous Rediscovery of Historical Audio Recordings in Alevi Music Performance

In music studies on Alevism, the visibility of Alevi musicians in the music market since the 1980s, with their Alevi identity, has generally been defined as the Alevi Music Revival. The most important pillar of the revival discourse has been the discussions and claims of authenticity by

Alevi musicians about Alevi music since this period. From this period onwards, Alevi musicians who tried to find authentic and historical Alevi music began to search for old audio tapes of older Alevi musicians in different geographies in Anatolia, using unscientific methods, even though they claimed to be doing field research. As a matter of fact, these audio recordings, which have been collected and created a large archive, have been the main source that has brought many Alevi musicians and Alevi songs to the popular music arena since those days. Today, these old sound recordings have become a new source circulated by those interested in historical Alevi music performance. Therefore, Alevi music performance has actually been in a constant revival. In this respect, the cassette culture created by the sound recordings of Alevi musicians from the old generations plays a very important role in the renewal and shaping of the Alevi collective memory. In this presentation, the place of music in Alevi collective memory and the importance of sound recordings will be discussed. In addition, the relationship of these sound recordings with textual sources and the place of texts in the context of music in the Alevi collective memory will also be evaluated.

Burcu YILDIZ. Digital Recollections of Armenian Folk Songs: Reflections of Diasporic Memory with the Houshamadyan Project

The Houshamadyan is an open digital archive project that aims to revive the cultural life of Ottoman Armenians by collecting and documenting historical materials and memory items preserved by Armenian families all around the world. Sound recordings and transcriptions of the folk songs are some of the unique items shedding light on both the musics of Ottoman Armenians and the Anatolian musical heritage. Those digitalized sources are like the remnants of a lost space, de-Armenianized Anatolia. Therefore, the Houshamadyan website presents documentation for reviving the memories of local environments like the villages, cities and provinces in which Armenians lived in the Ottoman Empire and reconstructing the life of the past. The main part of the song archive on the website is created by digitizing the works of the collectors who published song compilations from Armenian immigrants in America and Armenia in the second half of the 20th century. Furthermore, there are collections in which Armenian musicians reinterpret the collected transcriptions or sound recordings. There are also pieces where the sounds in the notes are played on the keyboard to be revived and transmitted to the memories. Multilinguality in the song collections points out the intercommunal and the multidirectional music exchanges of communities in Anatolia. In this paper, I will discuss how digital recollections of folk songs are presented in the website to reconstruct the local spaces and how they function on diasporic and transcultural memory.

Hande Sağlam. The Master-Apprentice Relationship in the Âşık Tradition and Its Role in the Continuity of Collective Memory

The Âşık tradition, whittled down into its present shape through centuries of experience, and characterised by its own particular rules, is performed within the framework of certain rituals and is a tradition which has been transmitted orally from generation to generation by means of folk poetry. The master-apprentice relationship, which is central to the sustainability of the Âşık tradition, plays the role of a bridge between past Âşıks to those living today by transmitting knowledge, customs and experience. In other words, they transmit the collective memory of their communities to the next generation through their poems and music. However, the tradition is

now in danger of dying out due to the rapid decline of the master-apprentice relationship, particularly in the second half of the 20th century.

This paper will present the outcomes of a research project (funded by the European Commission Horizon 2020 Marie Skłodowska-Curie Actions program) called “Transmission of Knowledges: The Master-Apprentice Relationship in the Âşık Tradition” and analyses the relationship between master and apprentice in the Âşık tradition in Sivas. The main goal of this project is to develop alternative methods for transmitting this tradition to future generations, using age-old local and traditional customary master-apprentice methods as well as coming up with new techniques to fit in with the university environment, with the active participation of Master Âşiks. Based on the results of the project, this presentation will examine the consequences of the dying out of this tradition, and aims to analyse the current situation in the city of Sivas. Assmann’s concepts of “individual” and “collective” memory (1995, 1988 and 2017) and Erlls’ approaches to collective memory (2017) will provide the theoretical framework for this presentation, in which the approaches and suggestions of local Âşiks to this topic will play the key role.

VIIB02 PERFORMANCE IN EDUCATIONAL CONTEXTS (CHAIR: BRETT PYPER)

Silvia van Zyl. Accessible Music Education for the Visually Impaired Pianist in South Africa

Accessibility for the visually impaired has constantly been an area of interest (Cheng, 2015; Packer, Vizenor & Miele, 2015) and has lately received renewed attention within the disability discourse (Bocconi, Dini, Ferlino, Martinoli & Ott, 2007; Norgate, 2012; Simões, Silva, Pio, Jazdi, de Lucena, 2019). Innovations pioneering assistive technology such as smart canes and apps with artificial intelligence based assistants have proliferated over the past 20 years (Ravi, Pandey, Ringane & Mahajan, 2017). As musicians however, visually impaired individuals still encounter considerable obstacles with regard to obtaining a sound music education and as performing artist (Baker, 2014). Drawing on two small-scale qualitative case studies, one unpublished and the other forthcoming, utilising an embodied cognition and dynamic systems based theoretical framework the experiences of five visually impaired piano students of varying ages and level of playing as well as two specialist piano teachers were investigated with regard to predominant obstacles to accessible and quality music education for the visually impaired pianist in South Africa. Data collection in both studies was carried out via an extensive literature review, semi-structured interviews and observation sessions of piano lessons at a school for the visually impaired in the Western Cape. Findings indicate a number of problems including an absence of schools and institutions that are adequately geared towards providing skilled and accessible music tuition, sole reliance on complicated teaching devices such as Braille music code and assessment methods principally aimed at sighted music students. Possible solutions that arose included using sensory-substitution-based approaches to learning, analysing and memorising music with considerations of embodied, enactive, extended and embedded cognition leading to a need for re-thinking teaching methodology within an updated and dynamic cognitive-psychological-social framework as well as experimenting with incorporation of assistive technology in the learning process. It is clear however that there is a strong need for further research into the availability of and approaches to music education for the visually impaired music student in South Africa.

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Netéske Horton. Towards Improving Jazz Education in South Africa: The Impact of the National Youth Jazz Festival, in relation to the National Ja

Historically, jazz in South Africa (SA) has been an oral tradition, being passed on via organic, informal means. As several institutional jazz programs have grown since the late 80s, first at a tertiary then secondary level, jazz learning has largely shifted to the formal educational space, where the teaching of local styles of jazz has become somewhat marginalized as a greater emphasis has been placed on American styles of jazz. South African Jazz has a unique 'sound' that has embodied the development of the South African identity and feeling of 'home'. This 'sound' has evolved from the early days of Marabi to the more modern fusions of SA Jazz with other styles, but the passing on of this knowledge has been fairly limited to informal learning spaces and mentoring relationships, whereas young musicians from the middle and upper class who receive formal musical training rarely come into contact with the historic sound of SA Jazz. My research aims to bring the two worlds together through the mechanism of the festival, using the National Youth Jazz Festival as a case study. The festival has been a catalyst for the development of South African Jazz for three decades and holds the key to preserving and passing on the historical traditions, while fueling the next generation of South African music and musicians. The outcome of my research will contribute to decolonizing how and what music is taught in South Africa, and promote the erasure of divisions between people from different cultural, socio-economic and musical backgrounds as the SA Jazz sound becomes what connects them.

Kathy Armstrong. Reimagining the Global Music Ensemble

Recent increases in social and racial unrest, along with the Black Lives Matter movement, have produced an urgency in the already contentious sphere of world music performance. Many post-secondary global music ensembles in North America are founded on professional expertise, teachings of culture bearers, and an ongoing relationship with host communities, yet we have reached a moment of cultural reckoning in which engagement with diverse musics by those outside the specific music-culture must be rethought. Scholarship on decolonizing music programs at all levels of education is burgeoning (Bradley, 2012, Campbell, 2005, Dor, 2014, Gage, 2004, Hess, 2015, Locke, 2004, Woloshyn, 2019). Applying that knowledge and intention to practical courses such as the global music ensembles found in many universities can be challenging due to institutional barriers and the slow rate of curricular change, yet these experiential courses can offer creative and flexible opportunities for advancing goals of equity, diversity and inclusion. “Performance ensembles can encompass a space that puts theory into conversation with practical music-making” (Pearse, 2019). This paper aims to answer the question “What is a responsible model for a global music ensemble in post-secondary music studies now?” Findings will be shared from a two-year research project “Reimagining the Global Music Ensemble”, a multi-faceted initiative which investigates new approaches in leadership, repertoire, collaboration and intercultural transmission of knowledge in post-secondary contexts. Reflections and recommendations from culture bearers, ensemble leaders, students, and community members from across North America were gathered through video interviews, focus groups and online public consultations in 2021-2022. A pilot project was carried out in 2022-2023 with a university-based West African music ensemble, exploring strategies such as collaborative leadership, expanded diasporic repertoire, and increased funding for artistic direction. Outcomes show potential for moving forward in sustainable and equitable ways of engaging with diverse musics in post-secondary institutions.

VIIB03-1 ROUNDTABLE—* DECOLONISING TERMINOLOGY: THE WORLD IN DANCE WORDS: METHODOLOGICAL PERSPECTIVES (CHAIR: EGIL BAKKA)

This is a proposal for the first of two round tables that we hope will follow each other or be integrated into a single session. The reason for constructing it in this way is to have the possibility to juxtapose the knowledge from indigenous speakers of a good number of languages. The round tables will present preliminary results from an ongoing project in which Choreomundus staff and alumni map terminology in different languages for human movement adapted to music. This first round table takes a methodological perspective, where the point of departure is to avoid constraining the selection of words and conceptualisations by departing from the word dance (danse, dans, Tanz, tanec etc) and its many underlying assumptions. A fundamental agenda of decolonisation lies in bringing attention to how practitioners conceptualise and term their practice in their own languages and to why and how such attention is important for stringent research. The project also explores research techniques to map the potentials of linguistic diversity. A first presentation was made at the Choreomundus alumni conference held in August 2022 in France, during which results from fourteen languages were shared, bringing to the fore rich patterns of variation in the situatedness and conceptualisation of the words. The proposed round table will continue this methodology of comparison by systematically asking for short examples from each panellist for different kinds of situatedness for those words referring to movement to music in

their language. The panel's working method is in itself a part of the decolonising project as it tests unconventional dialogue and intervention through group work on an egalitarian basis. At this early stage, the project juxtaposes succinct sentences drawn from different contexts, which reveal patterns of similarity and difference in how words for human movement are conceptualised and situated.

Egil Bakka. The world in dance words - methodological perspectives

The presenter will discuss the content of the roundtable abstract, which, to save the reviewer unnecessary reading will not be repeated here. He will also offer examples from the Norwegian language in the discussions.

Here follow some Norwegian examples:

1. Når den nye sjefen kommer blir det en annen dans

When the new boss arrives, there will be another dance (new rules, new discipline etc)

2. Han slo i bordet så koppene danset He hit the table so that the cups danced. Explanation: An expression of anger

3. Ute av dansen - Out of the dance (having left or being kicked from a job or activity - to have no say anymore)

Ronald Kibirige. Luganda language and metaphors

The presenter will speak about words for human movement to music in Luganda, a major language in Uganda. Luganda has a word for integrated totality of sound, movement and social interaction which constitutes a typical kind of activity filling many functions in social life. The core word is "Kuzina", which is a verb. There is no appropriate word in English to cover that concept, and there is no word in Luganda to cover only the movement aspect of the activity, which in English is glossed as dancing. The presenter will then discuss the metaphorical use of "Kuzina" and how metaphors situate the word and its literal meaning.

Here are some examples of how metaphorical use of a word mirrors attitudes:

1. Okuzina nga enje

To dance like a seed – meaning that he/she dances very well/dances steadily etc.

Enje is a seed of the fruit of a plant we call empafu (I don't know what it is in English). Children tightly place a small piece of grass in its middle hole and press the scroll between the index and thumb fingers for it to rotate very fast and steadily (dancing)

2. Okuzina/Okwezina is a metaphorical term for sexual intercourse (Very rarely used)

3. A night dancer – Is also a metaphorical term for possessed supernatural beings (mainly in folktales but existing and very real in rural communities) that do supernatural acts such as exhuming dead bodies

Due to the interactive work style, much of the content will arise from the juxtaposition and improvised comparison of examples from different languages. The dialogical nature of the panel means that each member will intervene several times briefly, and comments and questions from the floor will be integrated into the process.

Mark Lenini Parselelo. Swahili language and metaphors

Swahili is a Bantu language spoken either as a mother tongue or as a fluent second language on the east coast of Africa. The presenter will speak about words for human movement to music from a Kenyan perspective. Swahili has, as does Luganda, a word for integrated totality of sound, movement and social interaction, which constitutes a typical kind of activity filling many functions in social life. The core word is “Ngoma”. There is no appropriate word in English to cover that concept, and there is no word in Swahili to cover only the movement aspect of the activity, that in English is glossed as dancing. The presenter will then discuss the metaphorical use of “Ngoma” and how metaphors situate the word and its literal meaning.

Due to the interactive work style, much of the content will arise from the juxtaposition and improvised comparison of examples from different languages. The dialogical nature of the panel means that each member will intervene briefly several times, and comments and questions from the floor will be integrated into the process.

Nerda Khara. Urdu words and how they mirror attitudes

Urdu words and how they mirror attitudes. Urdu is an Indo-Aryan language spoken chiefly in South Asia. and is presented here as the national language and lingua franca of Pakistan. The contributor will present Urdu words for human movement to music. A specific question will be how the words are situated in the political and religious discourses and how they function to value or devalue human movement to music.

Here are some examples of words that mirror attitudes:

1. Morni raqs he kerti reh gai or mor ka raaj he chalta raha. Peahen kept dancing while peacock kept ruling the kingdom.
2. Naach k yaar manavan dey. Let me convince my lover by dancing for them.

Due to the interactive work style, much of the content will arise from the juxtaposition and improvised comparison of examples from different languages. The dialogical nature of the panel means that each member will intervene briefly several times, and comments and questions from the floor will be integrated into the process.

Natasha Martin. Greek words and how they mirror attitudes

Greek is an independent branch of the Indo-European family of languages and is at the roots of many European languages. It is also one of the languages with the most comprehensive and ancient discussions of dance and dancing in written form. The contributor will present Greek words for human movement to music. A specific question will be how the words are situated in the political and religious discourses and how they function to value or devalue human movement to music Some examples of how metaphorical use of a word mirrors attitudes:

1. εν χορώ (en khoro) = as in the state of a dance: altogether, as one voice.
2. έξω από το χορό, πολλά τραγούδια ξέρει (ekso apo to khoro, polla tragudia xeri)= s/he knows many songs outside the dance : it's easy to give advice or criticize something when you are not the one acting
3. άμα μπεις στο χορό, θα χορέψεις (ama bis sto khoro, tha khorepsis) = if you enter the dance, you shall dance : when someone begins something, they must finish it/ or something must be concluded once it has begun/ or there is no turning back now.

Due to the interactive work style, much of the content will arise from the juxtaposition and improvised comparison of examples from different languages. The dialogical nature of the panel means that each member will intervene several times briefly, and comments and questions from the floor will be integrated into the process

VIIB03-2 ROUNDTABLE—* DECOLONISING TERMINOLOGY: THE WORLD IN DANCE WORDS: THEORETICAL PERSPECTIVES (CHAIR: GEORGIANA GORE)

This is a proposal for the second of two roundtables that we hope will follow each other or be integrated into a single session. The reason for constructing it in this way is to have the possibility to juxtapose the knowledge from indigenous speakers of a good number of languages. The roundtables will present preliminary results from an ongoing project in which Choreomundus staff and alumni are mapping terminology in different languages for human movement adapted to music. This second roundtable takes a more theoretical perspective and grounds the project in a historical frame. It raises questions about our disciplinary terminology and how this may benefit from linguistic diversity and the situatedness of vernacular expressions. Moreover, it asks how we may develop terminological approaches that may allow for the use of conceptualisations of movement to music from languages other than those dominant in Europe. Observation alone of such diversity raises basic questions about linguistic hegemonies and the practices of categorisation in humanistic disciplines, in this case in ethnochoreology and the anthropology of dance. The aim is to go beyond the recognition of diversity and complexity (see Kaeppler 1985, Gibert 2008, Gore 1994) to its terminological mapping. The round-table will conclude with a discussion of the next stages of the project investigating options for synthesising our findings. The tool of tagging software in order to identify recurrent topics common to a group of languages will be a main issue. Finally, we ask how far the project can go without taking on specialised competence from the field of linguistics, or if a cooperation with linguistics will become a necessity.

Georgiana Gore. Decolonising terminology. The world in dance words: Theoretical perspectives

The abstract for this presentation is that which is provided in the round-table's abstract above with an emphasis on the theoretical underpinnings of the project and with some reference to French terminology when relevant.

Gediminas Karoblis. Lithuanian and words rooted in the senses

Lithuanian is an Eastern Baltic language belonging to the Baltic branch of the Indo-European language family. The presenter will speak about words for human movement to music in Lithuanian the official language of Lithuania. Although in local dialects some other words borrowed from other languages (German or Slavic) are used (such as 'tancius' from Tanz) there is only one word in Lithuanian language which is universally used for all kinds of dances. This word is 'šokis'. It has gradually pushed all other words from public speech and now is applied to practically all forms of dance, including artistic and traditional ones: 'sceninis šokis' (stage dance), 'šiuolaikinis šokis' (contemporary dance), 'liaudies šokis' (folk dance), 'šokiai ant ledo' (dance on ice), 'pramoginis šokis' (ballroom dance), 'pasaulio tautų šokiai' (dances of the people of the world), and so on. It must be mentioned that certain traditional forms of group entertainment may be labelled as 'žaidimai' (games) or 'rateliai' (circles). The term 'žaidimai' (games) is mostly applied to playful movements of a group often, but not always, accompanied by singing, based on imitation and performed in linear, paired and other non-circular patterns. The term 'rateliai' (circles) is applied to playful movements of a group performed mostly in circular patterns. After this overview of these various terms, the presenter will focus on how such words may be more or less rooted in references to the senses such as the visual, the auditory or the body movement. Proverbs and idioms will provide material for such an analysis.

Olabanke Oyinkansola Goriola. Yoruba words and how they mirror attitudes

Yoruba is a language spoken in West Africa, primarily in Southwestern and Central Nigeria. It is spoken by the ethnic Yoruba people, who also live in the adjacent Republic of Benin. The contributor will present Yoruba words for human movement to music. The principle term for such a practice is *ijó*. Unlike in many Nigerian languages, the term is directly translated into the English dance, there being distinct words for song, theatre and play, for example. This presentation will address what the term *ijó* covers, but also will address the specific question of how the words are situated in political and religious discourses and how they function to value or devalue human movement to music.

Maria Kardash. Ukrainian and metaphors

Ukrainian is an East Slavic language of the Indo-European language family. It is the native official state language of Ukraine. It has, as in English, no word for the integrated totality of sound, movement and social interaction as in many African languages such as Luganda, Swahili and Igbo. There is a word closely related to the English "dance" and French "danse" to cover only the movement aspect of the activity. This is the word **Танець** (tanets), close to the Polish (taniec) and to those terms used in other Eastern European languages, including Bulgarian, Czech and Croatian. There is a second word, which covers a different spectrum of movement to music. This is **Танок** (tanok) which has a more specific reference to certain kinds of folk-dancing and play activity accompanied by singing. After an overview of the specificities of these two terms and their derivatives, the presenter will then discuss the metaphorical use of **Танець** (tanets') and **Танок** (tanok), and how metaphors situate the word and its literal meaning. Such metaphoric use is found most explicitly in the numerous Ukrainian proverbs : for example, '**Аби танцювати вміла, а робити лихо навчить**' ('Aby tantsiuvaty vmila, a robyty lykho navchyt') translated as 'One only needs to know how to dance, and hardships will teach to work'; or a further example,

‘Пішов наш старий у танець, як мокрий горобець’ (Pishov nash staryi u tanets', iak mokryi hotobets') translated as ‘Our old man is immersed in dance like a wet sparrow’.

Sebnem SOZER. OZDEMIR. Turkish language and words rooted in senses

Turkish is the national language of Turkey and of Northern Cyprus. The presenter will speak about words for human movement to music in Turkish of which there are three, deriving from significantly different linguistic affiliations. She will address the differences between these focusing on their contexts of enunciation and presenting them in their order of emergence. The pristine, polysemic word “Oyun”, still current today and seemingly originating prior to 1000, is used not only for traditional dancing, but also denotes play, game, theatre performance, the interpretation of an actor in theatre/cinema, contest, sport activity, trick, and even more. This will be contrasted with the Arabic originated word “Raks”, which was first used in the fourteenth century, but is rarely used today except with reference to an old form of urban-originated dance. “Oyun” will also be contrasted to the French originated word “Dans”, first used in the nineteenth century and currently used to refer to Western forms of dancing such as ballet, hip-hop, contemporary dance, waltz, tango, salsa, and so on, as well as in academic discourse to refer to all types of dancing. The presenter will examine further how these terms are used for denoting different dance activities, as well as being metaphors for human behaviour. For example, ‘Büyük annem yeni dansları eski kabakçı Arapların oyunu kadar bile güzel bulmuyor, translated as ‘My grandmother does not think that the new dances (dans) are beautiful enough even as the old dances (oyun) of the kabakçı Arabs’.

VIIB04 * MATERIAL AND CULTURAL LIVES OF INSTRUMENTS IN THE TENSIONS BETWEEN THE PAST AND THE PRESENT, BETWEEN THE SACRED AND THE PROFANE (CHAIR: VALERIYA NEDLINA)

Musical instruments as material objects are connected to their musical tradition – notably under the umbrella of ‘intangible’ cultural heritage – while holding tangible qualities that withstand or relate to changes in their environment. Some retain their shape and mechanics over centuries while undergoing multiple transformations in their symbolic cultural meaning, their role and status in society and musical stylistics. Others are changing under the pressure of time: new technologies, new social challenges, new ideologies. Some even disappear for centuries or stay hidden and nearly forgotten to be uncovered one day and restored for scholarly or artistic needs. Underlying these developments are tensions between the object itself and its perception, as well as the tensions of the material object between the sacred and the profane, or the turn towards a past heritage or future endeavors. Societal change drives these tensions and becomes an agent for both changes in and preservation of instruments as a tangible symbol of music traditions. This panel convenes four scholars based in Japan, Kazakhstan, Turkey, and Switzerland for a broad examination of instruments' material and cultural lives. Starting from the material condition of plucked, bowed and hammered string instruments, we enter dimensions of neo-traditionalism, object-oriented ontology, technique and method of restoration, and the study of rituals. This allows for the role of instruments in transfers between margins and centers of society and their material and symbolic role in religious minorities. The results are intended to contribute to innovative currents in contemporary organology and critically inform revivals of traditional instruments and initiatives for their appreciation in the context of cultural heritage.

Yannick Wey. Tracing the peculiar career of the hammered dulcimer in the Alpine region through its craftings and materials

The makers of hammered dulcimers in the Appenzell (Switzerland) and Salzburg (Austria) regions are considered artisans of their very specialized craft, and in 2023, dulcimer music is on track to be listed intangible cultural heritage in Switzerland. A Trapezoidal wooden case with a bridge, the instrument is beautified with ornaments and symbols of religious and popular belief. Its sound is produced by a process mediated through several materials: the player uses small hammers struck by hand on several strings, the vibration of which is transmitted to a resonating body.

In contrast, historically, the hammered dulcimer had a strikingly negative allure: It was ‘devalued to a dance instrument’; ‘disgusting because of the great noise of sounds’; it ‘should be nailed to the houses of ill repute’ and ‘[he] who [...] is in the habit of playing on the dulcimer, may be a regular thief and robber’. Such rebukes – some of which notably addressed directly to the object, not to the players – contrast with contemporary perception and raise questions about relationships between the material object, its properties, and their relationship to perception.

Through the detailed inspection of historical and contemporary specimens and their stories, we trace the transformation from the once shunned object to the artisanal masterpiece and carrier of cultural heritage. Dulcimers as ‘sensual objects’ (Harman 2018) that transformed themselves and together with their associates: players, makers, and the sound environment: ensembles, listeners, and echos. We trace the different allusions around the hammered dulcimer as objects to the crafting material, the stories from makers, and the artistic and symbolic emanation of the ornamentation. This further demands a critical reflection on the status of the craft and the material object that exist to this day without digital technologies and in non-digital spaces.

Valeriya Nedlina. Neo-traditionalism and innovations in Kazakh instruments and music-making

Kazakhs had musical instruments of all four primary classification groups from the Hornbostel-Sachs system. But not all of them were in equal use throughout the centuries. By the 20th century, living traditions were preserved only for the dombyra (plucked lute), kobyz (bowed lute) and sybyzgy (open flute). The last two were fading due to the lack of heirs and external influence.

After the beginning of the institutionalization of Kazakh instrumental traditions in the 1930s, at least three waves of reconstruction took place. First, traditional musicians led by musicologist, composer, and conductor Akhmet Zhubanov gathered to organize the Orchestra of Folk Instruments (now Kurmangazy Orchestra). For the orchestra’s needs, the archaic kobyz was reconstructed into a completely different prima kobyz, and the dombyra’s form and size were standardized.

Second, ethnoorganologist Bolat Sarybaev searched for rare and forgotten Kazakh instruments and sound tools in expeditions, oral, written and iconographic sources. He started with restoring archaic instruments and then continued with reconstruction and adaptation to the orchestral needs. Thus, Otyrar Sazy Orchestra and Sazgen Sazy Ensemble appeared.

The third wave is associated with the famous Kazakhstani performer Edil Husainov and younger musicians of Turan and Hassak ethno-folk groups. Being multi-instrumentalists, they implemented Tuvan throat singing, the ancient manner of sybyzgy performance, archaic and renovated kinds of Kazakh instruments, the puppet theatre *orteke*, among others. All of them widely use electronic means and innovative techniques as well.

If the first two waves were turned to the future, claiming archaic traditions as something to be renewed, the last is turned to the past, showing great interest in the archaics. This interest leads to a new understanding of common Turkic roots, ancient worldview and ethnic sound ideals. Thus, the most innovative performances contribute to the new image of the Kazakh nation through neo-traditionalism in music.

Manami Suzuki. Telli Kur'an : Saz as A Sacred Instrument in Alevi

Saz (or *bağlama*) is a long-necked lute and representative folk instrument in Turkey. This instrument is commonly performed as an accompaniment to *türkü* (folk song) including *oyun havası* (dance song), as well as a solo instrument, and known as the instrument used by *aşık* (or *ozan*, minstrel). Nowadays, as the *elektro saz* shows, it is widely popular not only in folk music but also in Turkish pop music.

Alevi, a religious minority group in Turkey, gives special importance to the saz as a sacred instrument. Their religious practice has characteristics that combine Islam, Sufism and Shamanism and has incorporated music and dance (-like movement, *semah*) for sharing religious philosophy and knowledge. In *cem*, a religious ritual of Alevi, *zakir* (musician of *cem*) sings *deyiş* (hymns) with accompaniment on saz. Not only is saz used in the ritual, but the instrument itself symbolizes the body of Muhammad and Ali. The respect for saz is expressed by kissing the instrument or placing it on a high place, never on the ground. Saz is 'icon' of Alevi identity [Erol 2009] and often referred to as *Telli Kur'an* (stringed Koran) in Alevi tradition. How has saz, a common folk instrument, been given the sanctity in Alevi faith, and what is its practical role in the ritual?

In this presentation I will examine the sanctity of the saz as a sound object in *cem* based on an analysis of the structure, materials, sound, performance methods and physical movements of performer and listener. I have studied Alevi music as an expression of their social milieu as minority and the unique religious thought, mainly in terms of lyrics, melodies and performing place. This paper is an attempt to explore saz in terms of organology, but also to examine the religious and social structure of Alevi through the instrument.

M. Emin Soydaş. Filling the Gaps: Current Plucked Lutes as a Source for the Reconstructed *Kopuz*

The *ozan kopuzu*, or simply *kopuz*, was a significant plucked lute that was associated with the ancient Oghuz Turks and it later gave way to the Ottoman *kopuz*, which became extinct in the eighteenth century. I have worked on a research project concerning this instrument, which also involved a reconstruction. In an attempt to reconstruct a musical instrument without any surviving specimen, all the required information relating to the design and construction phases is expected to depend essentially on the written and visual historical documents. On the other hand, it is likely that there will be aspects on which no sufficient data is found in those sources. There-

fore, relevant or similar instruments that are still used, or preserved in collections might constitute another type of source to be consulted. There are very few primary documents that give detailed information on the kopuz, and it is not possible to learn all the structural features precisely from them. In the course of the project, which aimed a historically informed reconstruction of the kopuz, existing similar plucked lutes from several regions of Central Asia, Middle East and North Africa functioned as supplementary sources in order to find reasonable solutions to the problems related to a number of significant aspects such as form, size, material and technique. These plucked lutes are either descendants of the kopuz that have survived outside the Turkic world, or instruments that have particular features bearing direct similarities to those of the kopuz, or some others that have been used in Turkish music. This paper will describe the deficiencies in the primary sources and discuss how available secondary data gathered from other lutes is used in the reconstruction process of the kopuz.

VIIB05 CONFLICT AND PEACE-MAKING: CULTURAL DIALOGUES IN MUSIC AND DANCE (CHAIR: LINDA CIMARDI)

Sérgio Bordalo e Sá. Dealing with differences: dance and conflict in cinema

In the history of cinema, dance has been present almost since its beginning. As soon as 1916, Ruth St. Denis performs in D.W. Griffith's 'Intolerance', in the 40s, Maya Deren revolutionizes the way dance is filmed, with an innovative and experimental touch, and in recent years, people like Pina Bausch and the DV8 company created choreographies in the stage that later on went also to the big screen. On the other hand, in a narrative point of view, dance has played an important role in Hollywood's classical cinema, having been differently presented not only in content, but also in formal aspect.

This paper will deal with several examples of films in which dance plays an important role. However, instead of being too general, we will focus specifically in cases where dance is seen through a conflict point of view. Either in a musical from Hollywood's golden age ('42nd Street', 1933), in which within a dance sequence there is smuggling, an attempt of rape and a murder(!), in another Hollywood musical but from the 80s ('Dirty Dancing', 1987), where social strata is overcome through dance, in a comedy ('Intouchables', 2011), in which dance constitutes a disruption in the status quo, or in a drama ('Scent of a Woman', 1992), where through dance the characters get over physical and psychological differences, among other examples, we will see how dance deals with distinct types of conflict in cinema.

Hee Sook LEE-NIINIOJA. Deeply Rooted Arirang Melodies and Texts in Uniting Koreans and Diasporas: A Synchronous Commonality and Hybridity of Nostalgic T

Arirang (UNESCO ICH List inscription of 2012) is a Korean folk song with the refrain Arirang, Arirang, Arariyo and two lines and is distinctive from its local counterparts. To deal with hybrid yet common themes, Arirang's musical and literary composition allows improvisation and imitation. It is estimated at 3,600 variations belonging to 60 versions.

As a result of its popularity and transmission throughout every aspect of life, the song has been enjoyed by the nation, local communities, groups, and individuals. Its value is respect for human creativity, freedom of expression, and empathy. The evocative, powerful hymn strengthens dialogues and unites Korean emotions due to its universal sentiment.

Arirang in pre-modern times conveyed the joys and sorrows of commoners in traditional society. In the colonial period, it expressed personal and national pains, sparking a desire for independence. These hopes and aspirations ensured the transmission of Arirang to generations as a living cultural legacy. Today, it serves to unite the Korean people: the unified team of both Koreas sang Arirang at the opening ceremony of the 2000 Sydney Olympics. Korean Diasporas affirm their national identity in singing, even hearing Arirang.

What triggers this synchronous phenomenon? Koreans 'deeply rooted collective memory and nostalgic emotions are the first answer.

As I discuss these facts as a cultural identity, I also highlight intangible diplomacy between Koreans and diasporas beyond time and space. Semiotic interpretations of Arirang's melodies and texts could present the song as a means of reflecting Korean culture, softening tensions, and facilitating dialogues.

Balakrishnan Raghavan. Faiz through a Feminist lens: "Hum Dekhenge" in protest, translation, and performance.

In 1986, Iqbal Bano, an acclaimed female Pakistani singer, sang leftist poet and revolutionary Faiz Ahmad Faiz's 1979 Urdu poem "Hum Dekhenge," ("We will see") to rousing crowds in Lahore, Pakistan. Bano wore a saree and sang Faiz's poems, both of which were banned in Pakistan during General Zia-ul-Haq's tyrannical rule. Though Faiz wrote it, she was instrumental in popularizing it. From a smuggled recording of that performance, one hears the audience raucously shouting, "Inquilab Zindabad" (long live revolution), cheering for the lines "Every crown will be flung, Each throne brought down." Ironically these lines were removed from the popular online Coke Studio rendition of the song in 2018. In Hum Dekhenge, Faiz uses theological phrases and inscribes them into seemingly secular contexts, a "progressive appropriation of scriptural metaphors." Faiz draws from the rich Urdu poetic topos, inverts them, and makes them relevant to contemporary protest. His poems, though popular, continue to be censored in South Asia, where protest poetry and song are central to understanding popular sentiment and resentment. In recent decades, Hum Dekhenge in Urdu and in translation became a rallying cry for protests against oppressive governments in Pakistan, India, Sri Lanka, and across the world. Women have played a major role in its dissemination, performance, and translation. Hum Dekhenge's translations into south-Indian languages were all by women poets: Tamil(Ponni and Mangai), Telugu(Madhoo), Malayalam(Shameena Begum), and Kannada(Mamata Sagar/Maitreyi Karnoor), and these were predominantly performed by women; The interpreters make literary, political, and musical choices for/against - retaining Arabic references, Bano's original tune and translating theological words. These subversive feminist interventions force us to re-think the meaning of what scholar Aamir Mufti calls Faiz's lyric history in the sub-continent. This presentation explores the politics of performance, poetic/musical translations, and the modalities of censorship across geographies through a feminist lens.

Sheilla (Aishetu) Nelson. When Women Refuse Water In Honey's Stead: Dialogic Gender Representations in Selected Ga Proverbs and Traditional Songs

It is well established in relevant scholarship that in many Ghanaian cultures, gender representations in proverbs and folkloric songs are largely unequal and negative against females. In specific relation to the Ga people, there is relatively not much research on this subject. And even for this

amount of research, the treatment of gender in these (Ga) songs and proverbs – and other elements of (Ga) oral and lived traditions – is usually more cursory and or incidental, rather than intentional. In addition, a lot of said scholarship is often in subject areas that do not make for a focused, thorough and nuanced study on the subject. And often when research is directly and entirely centered on the subject, the theoretical framework and or dialectical underpinnings of the study, and consequently its direction and outcome(s), are not exactly consistent with the epistemological contexts and cultural realities of the ethnic groups to which the proverbs and song are indigenous.

Using an adaptation of Bakhtin's imagination of Dialogue, together with the *kasantswi* (indirection) principle and the proverb-name of a Ga sama (symbol), this study suggests four patterns of gender construction in Ga socio-philosophical culture as is evident in Ga proverbs and folkloric songs, the kind that Ga music troupe *Wulɔmɛi* popularize(d). Each of the four patterns has a corresponding implication, an outcome. Per the study's Dialogic imagination, and more importantly, per the dominant trend of gender representation in the selected Ga proverbs and traditional songs, all four outcomes are generally biased against the female gender. The four Dialogic Modes, together with their corresponding outcomes, are as follows: Undoing, Double Standard; Unraveling, Irony; Undeifying, Tokenism; and Unmasking, Contradiction.

VIIB06 CROSSINGS AND BORDERS: UNDERSTANDING THE MOVEMENT OF MUSIC THROUGH HYBRIDITY, DECOLONIZATION, AND RE-CONTEXTUALIZATION (CHAIR: PEI-LING HUANG)

Rui Guerra Augusto Laranjeira. Unce: A Mozambican music of Arabian influence

Unce: A Mozambican Music of Arab influence is a research project about Mozambican urban music. It means enjoyment in Swahili and it is an urban music from Arab influence which is practiced in the southern region of Mozambique, namely Maputo. The genre was introduced in Mozambique by Muslim people of diverse origins even far as the Arabic peninsula. It is a musical genre that has not yet been studied in Mozambique, so it is important to carry out a study on the genre. The identification of its main musicians, the lyrical content of the songs and their history are part of our objectives since our research essentially aims to document, preserve and disseminate the Unce. Furthermore, it is intended to record a CD and publish a book as a way of honoring the main musicians. The musical genre was not widely publicized during the colonial period due to the fact that it was not of western and Catholic origin. For, the Portuguese colonial state only promoted cultural practices that had this origin. And as a result, Unce was discriminated and it never had the same promotion as *marrabenta*, a very popular musical genre in Mozambique, which was part of the assimilationist and alienating Portuguese policy. Moreover, I intend to initiate a discussion about the Asian presence in Mozambique and their contribution on the creation of Mozambican cultural identity. The study is an important contribution to the history and cultural history of the country. Methodologically it will consist of historical methods based on documentary and bibliographic research and ethnomusicological techniques.

Keywords: Unce, urban music, urban culture, Arabian music

Chia-Wei Yang. Hybridity, Performance, and Indigenous Modernity: A Case Study on Taiwanese Indigenous Music-Dance Performance

In this paper, I examine a Taiwanese indigenous performance which fuses Austronesian native traditions and modern Western elements. The performance by the Formosa Indigenous Song and Dance Troupe tells the story of the Cikasuan people, an Amis aboriginal group in eastern Taiwan, who were forcibly relocated by two successive colonial governments. To highlight the harnessing of the tribe's agency during the process of relocation and to address notions of modernity, the performance not only features traditional Amis songs and circle dance forms, it also incorporates Western and modern elements, including modern dance forms, contemporary dramaturgical elements, and an electronic music soundtrack produced by a live DJ.

How can a performance that incorporates so many Western and modern elements represent the local community's identity? Drawing on analytical methods of performance studies and choreomusicology, I explore how these indigenous performers express indigenous identity by means of Western art forms and technology. Based on the program notes, an analysis of the music-dance articulation in the performance, and an interview with the choreographer, I argue that even though this is a hybrid narrative, this performance highlights the agency of indigenous performers. By fusing indigenous and Western elements (Chen 2020), and moving between tradition and modernity, I suggest that this stage performance identifies a modern form of indigeneity that can simultaneously pass on traditional culture, while also participating fully in contemporary society. Through my analysis of this contemporary indigenous music performance I hope to gain a deeper understanding of how indigenous people perform indigeneity and modernity in a hybrid art form.

Liz Przybylski. Music Crossing Borders: Decolonization through Refusal

Even while people continue to be stopped at border checkpoints through regularized enforcement practices, musical ideas exceed borders every day. Using musical close readings and insights from artist interviews, this presentation examines what we hear when we listen to contemporary hip hop that unapologetically flows across the US/Canada border. Through analyses of Mohawk rap, the presentation traces how the music refuses the legitimacy of the nation-state border and instead insists upon its situatedness in Indigenous territory that predates the countries' contemporary boundaries. Indebted to a contrarian punk legacy of 'no future,' present-day musical expressions move past the musical nihilism of the 1970s into a forward-looking refusal. Hip hop's potential for subversive action makes it a particularly apt medium through which songs and musical interludes kindle ideas designed to stop a flawed system from functioning. The presentation proposes answers to the question: what becomes possible at these moments of rupture? Located at a fraught political boundary, the music under discussion is neither fully rooted in cynicism nor naïvely positive. Instead, these examples of Indigenous popular music question the legitimacy of settler colonial structures in their composition while freely flowing across colonial borders in practice. Building on theorization by Audra Simpson (Mohawk) of generative refusal, this presentation traces efforts toward decolonial action through musical performance. Both the theoretical framing and musical examples are rooted in Mohawk practices; the presentation engages with contemporary scholarship in wider decolonial praxis, inviting listeners to apply questions of what decolonization means on-the-ground to their own contexts and musical settings.

VIIB07 TRANSMISSION AND LEARNING IN GLOBAL CONTEXTS (CHAIR: DAMASCUS KAFUMBE)

Huber, Gertrud Maria. Practice of folk music in higher education: Student well-being at the Göttweig Monastery during the COVID-19 pandemic

The University of Music and Performing Arts Vienna (mdw) provides a special teaching format for folk music and traditional music classes. Instead of a weekly course, classes are given off campus in a monastery in the wine region of Lower Austria for a long weekend. Involvement is usually linked to a social event in which music is used contextually and functionally, for example "Musikanten-Stammtisch". This unusual instructional format has been introduced from two viewpoints: On the one hand, playing music, dancing and singing in smaller and larger groups and projects in a blocked environment have a great positive effect on community building and communication, as well as on student well-being, satisfaction and health. On the other hand, folk music is characterized by making music, practicing and learning in a social context. The living and environmental space becomes the classroom. In oral introduction, music sheets and scores play a different role. Here definite rules of making music allow a new freedom in performance practice. That informal learning within the context of life and the folk music tradition is not institutionalized and differs significantly from the parameters of formal weekly lessons in today's academic music world. During the COVID-19 pandemic, student well-being was affected by pandemic-related restrictions and course format changes. Alternative and adapted course formats often met only necessary but insufficient conditions. At the same time, new moments of learning have emerged that link music with the community. In this paper, I would like to talk about our various solutions for holding practical classes with folk music and traditional music at mdw during the COVID-19 pandemic and how appropriate our teaching formats affect the student's group atmosphere and well-being. I want to discuss the temporary advantages and disadvantages and what immediate changes and trends in practice of folk music in higher music education will continue after COVID-19.

Felicia O. Ezeugwu. INDIGENOUS MUSIC AND YOUTHS 'TRANSFORMATION: OGENE MUSIC PERFORMANCE ENSEMBLE OF AMODU AWKUNANAW COMMUNITY IN SOUTH EASTERN NIG

This study investigates the transformative power inherent in indigenous music, focusing on Ogene music performance ensemble of Amodu Awkunanaw, a community in Igbo society, south eastern Nigeria. Culture, Music and Environment are important elements in shaping people's identity and giving meaning to their lives. Indigenous performance art is one of the effective tools for training in Igbo society. This training has been interrupted by youths moving to major cities in the country. However, recent developments in Nigeria, including unemployment, are forcing the youths to 'think home' and embrace various aspects of arts, particularly the performance arts, thus, bringing Ogene music to the limelight. Relying on positive youth development theory and theory of transformation, the study provides a comprehensive description of the Ogene ensemble's activities in the last decade and a detailed analysis of their music. The paper further interrogates the use of ensemble as transformative mechanism for youths in the present day Nigeria. Additionally, it argues for a relational indigenous perspective that brings together ideas about youths' involvement and relationship with other people in the society and how their activi-

ties impact on their lives. The study, therefore, proposes a framework for analyzing further projects or tools that help youths in the discovery and harnessing of talents which will engage them in activities and direct their innate potentials meaningfully. The approach to the study is primarily ethnographic, employing participant observation, in-depth interviews, and focus group discussions, to elicit necessary information from the youths, especially members of ogene ensemble, and other selected members of the community.

Keywords: Indigenous Music Performance, Youths 'Transformation, Ogene Music.

Wong Siao Ern & Chan Cheong Jan. "No Right or Wrong, But there Actually Is": Experiences of Navigating Intersection of Discourses in Learning Jazz Improvisation

This paper seeks to understand non-culture bearers' experiences of navigating jazz improvisation learning. Specifically, we are interested in understanding phenomenological experiences of learners when they learn a new musical culture, or aesthetic system that they did not grow up with. Participants, who majored in jazz in Malaysia, came from a background where jazz is not part of the current popular music landscape. Participants were interviewed, and the text interpreted and analysed in accordance with Smith, Flowers & Larkin's, (2009) Interpretative Phenomenological Analysis (IPA) method. Participants' accounts reveal a process of struggle in navigating intersections of discourses when learning jazz improvisation. The said discourses here refers to instructional language given by instructors during coaching, tacit rules underlying jazz doing, different versions of ideals in jazz playing and conventions of jazz playing among the local jazz community. In time, participants came to form a series of ideals on soloing, and formulate personal strategies in negotiating through and finding balance within these ideals. They worked their way through inconsistencies between sayings within the community about freedom in improvisation, and their discovery of tacit rules in jazz playing. These tacit rules have been thought of as "harmonic and rhythmic constraints on improvisations" (Johnson-Laird, 2002). These struggles were most apparent during "moments of evaluations" (Prouty, 2004) which took place during performance assessments and competitions. Here, perceptions of instructional language came into conflict with various sayings picked up along the process of learning. Understanding inner learning experiences of non-cultural bearers are pertinent in advocating for learners' needs in an increasingly globalized and connected world.

Giulia Ferdeghini. Melody and performance of Beyta Dimdim, a Kurdish oral epic as to be found in Bahdinan (Iraq).

Among Kurdish Studies on oral art, little attention has so far been paid to the sound and musical performative aspects of long sung epics. This genre, called beyt in Bashur (namely central Kurdistan), bears an ambiguous nature. In fact, it is a mixed form of sung poetry alternated with speech prose without any instrumental accompaniment, and it is not considered music nor pure poetry by the indigenous. Beyts are repositories of local traditional narratives, therefore, the greater attention of the scholar studies has been focused on the analysis of the contexts, text content and texture, in particular of its formulaic nature. It is therefore new to present the musical analysis of one of the most famous oral epics, Beyta Dimdim, widespread throughout Kurdistan. The work of musical analysis has been carried out on the basis of the versions collected during field research in Bahdinan, a Kurmanji-speaking region of Iraqi Kurdistan. Dimdim is a narrative with a highly evocative content for the Kurdish cultural and identity self-definition, also because

it is assumed from a historical episode that took place at the beginning of the seventeenth century and it conveys emblematic values such as resistance, bravery in battle and self-determination.

The features that offer particular interest in the analysis of this epic under the technical-musical and performative point of view, and that will be discussed here, are the relationship between prosody guided by formulaic verse construction, and the syllabic rhythm controlled by melodic schemes; the personal style of the singers, who compose while performing (or remember by heart) variants of the same oicotype of the epic, however adopting different textual and melodic solutions; the topicality of the context and the traditional occasions for performing this kind of repertoire; finally, the minimality of the performative action, which at the same time stands solemnly.

VIIB08 * ROUNDTABLE AND JOURNAL ISSUE LAUNCH: RESEARCH-MENTORING-PUBLISHING AS A CYCLICAL PROCESS: SOME PERSPECTIVES AND EXPERIENCES FROM THE AFRICAN CONTEXT(S) (CHAIR: ANRI HERBST)

People form part of multiple intra-, inter- and cross-correlating ecosystems. As researchers we move in various sociocultural academic spheres, oscillating between modes of data collection and theoretical approaches, between self and other mentoring processes, until we reach *that* crucial moment of bringing all threads together to produce a finely woven document that should have all the beauty and craftsmanship of a masterly stitched garment. The novice researcher, often unaware of the skilful elegance required in this final written act, at times announces rather nonchalantly ‘All my research is done, I just need to write it up’, reflecting a long-awaited relief that the end is in sight. Seasoned scholars, however, know that this ‘final’ stage does not simply entail ‘writing up’, but that successfully putting multidimensional thoughts into words on a paper in a linear fashion inherently calls for continuous back-and-forth, a cyclical process between research, argumentation and writing that emulates a delicate dance. To publish a scholarly article or book is daunting, but not an undertaking to be entirely wary of. Many of the pitfalls and challenges in the publication process can be avoided by understanding and mastering subject-appropriate skillsets. In this roundtable discussion, a senior team of editors and publishers will share their insider knowledge on various aspects of polished scholarly writing, editing and publication. The goal of this discussion – in support of the ICTM’s emphasis on mentoring – is to guide emerging (and even seasoned) scholars on their path to publication. True to the spirit of musical arts performance practices, the discourse will also be informed by audience participation of young and established researchers, creating fertile ground for joint growth.

Wilhelm Delpert. Rushing into rejection: Peer reviewers’ reasons for rejecting manuscripts submitted to the Journal of the Musical Arts in Africa

Amid the juggling of teaching, administrative and research responsibilities, the publication of peer-reviewed articles in accredited journals remains a cornerstone of academic life. The ‘publish or perish’ amorphism has become synonymous with the pressures put on scholars to publish manuscripts for the establishment, advancement or mere retainment of their academic careers. As an editor confronted with this challenge on a regular basis, addressing the issue of paper rejection remains an ongoing concern. Most papers submitted to *JMAA* are rejected for publication, even though many of them show potential for making novel contributions. This presentation will highlight the primary reasons for reviewers rejecting manuscripts submitted to *JMAA*. The detailed consolidated reports of reviewers’ recommendations sent to authors form a crucial

cogwheel in mentorship processes, providing a guide to scholars in their quest to ‘publish and prosper’. A closer look at reasons for peer reviewers’ recommendations for articles to be rejected for publication necessitated a content analysis of the last 100 reviewer reports in which such an outcome was suggested. The analysis followed a QUAN-QUAL methodology, using a Likert scale alongside the identification and classification of common themes in the reviewers’ commentary. At first glance, the discussion of the findings could be seen as approaching mentoring from a critical perspective, through a negative lens, but the discussion ultimately provides a platform for scholars to investigate avenues for improving their research. Something that became increasingly apparent from reviewers’ reports was a call for authors to ‘go back’ to their data. Not to cease or to start over, but to reconsider, reposition and rewrite – evidence of the cyclical process of research, argumentation and publication highlighted in this roundtable discussion.

Anri Herbst. Exploring artistic performance-based research

Researchers investigating various aspects of music and dance are privileged to deal with sonic artforms that take place within the parameters of time and space. While performers and composers know the importance of giving life to these sonic artforms, some researchers, publishers and policy makers need to take note of the value embedded in each composition and performance. In 2006, *JMAA* acknowledged sonic artforms as a different but equally valuable research outcome by publishing the recording of a written composition on an appended CD as equivalent to a written article, also following a double-blind peer review process. Since then, the inclusion of peer-reviewed compositions has become a crucial feature of *JMAA*. Technological advances enable journals and other kinds of publication to include research outcomes beyond the boundaries of the written word, ranging from music and dance compositions to performances, choreography and multimedia events. During this discussion, which draws on the novelty embedded in compositions, performances and other installations as different kinds of research outcome, analogies will be drawn to ancient myths with special reference to the Sybil of Cumae. Sybil not only inspired Svea Josephy’s artistic photo that was published on the back cover of the 2007 issue of *JMAA*, but also provided a metaphor for research outside the boundaries of the written word as fleshed out in the editorial of the same issue. Now in 2023, Sybil still urges us to continue the discourse and explore further avenues as will be highlighted during this session.

Mike Schramm. Bringing important work by early career researchers into the published literature – practical mentoring approaches

A great deal of important new research is undertaken on the African continent by researchers embarking on doctorate and post-doctorate studies. However, this work is poorly represented in the mainstream literature. There are many reasons for this, but such early career researchers are often inadequately served by supervisors or institutions who should guide them as they navigate the challenging scholarly publishing terrain. This presentation will look at some of the mentoring programmes that have had real impact in the lives of young academics and helped to move research, hitherto hidden within the covers of doctoral theses, to citable published articles in widely circulated journals or monographs. We will identify approaches that help to make mentoring of early career researchers a success, and that will result in their new ideas getting deserved exposure in the literature.

Emaeyak Sylvanus. Between the devotional and scientific approaches to musical arts and culture: Notes for potential contributors to academic journals

Data available to the editorial board of *JMAA* has shown that a significant number of articles submitted for peer review report work carried out on Nigerian musical arts and culture. While

the volume of submissions is impressive, peer reviewers have often rejected such articles, mainly due to issues of scholarly approach, argumentation and theoretical underpinning. Musical arts and culture can arguably be approached in two broad ways: (1) a devotional approach in which case the proprietary artefacts of sounds and texts yield *immediate* meaning to practitioners and consumers; and (2) a scientific approach that supports a *mediate* response from practitioners and consumers following well-critiqued principles, frameworks, approaches and argumentation. Editorial boards are only able to admit articles that sufficiently unbundle theoretical frameworks on and around musical compositions, performances, performance techniques and other extra-musical idiosyncrasies. This presentation will offer useful suggestions in relation to the specific interests and desired kinds of inquiries and knowledge gaps for authors who wish to submit work done on the musical arts.

Lee Watkins. Taking the basics for granted: Accessibility and the challenges of publishing in academic English

Having decided on an academic career at a later stage in my life, ‘academic English’ proved a major challenge for a ‘mature’ student. My lack of an empathy for languages in general was complicated by my resistance to the intricacies and logic of writing and reading in academic English. However, resources such as up-to-date publications in the library at the University of KwaZulu-Natal in the mid-1990s, a lecturer such as Carol Muller, whose mantra of ‘look at the style and look at the argument’ still informs my writing and teaching, in addition to my growing passion for Ethnomusicology, which emphasises rigorous and diverse writing abilities, persuaded my development in academic English. Unlike many of my peers in other parts of South Africa and the rest of the continent, I had access to resources which could aid in my development. These resources motivated me to the point where I achieved relative competence to allow me the opportunities for publication and to write theses of high quality. I iterate, that having had access enabled me to reach the position I currently hold, as Editor of *African Music*, the oldest music journal on the continent. In my role as Editor of *African Music* since 2017, I had been made aware that access to resources which those of us in privileged parts of the continent take for granted, ongoing and sufficient training of myself and authors, and, mentorship, are in short supply in most of Southern Africa. To have their research published, young potential authors, who may speak up to any number of mother tongue languages, now have to navigate a medium which is widely considered as being the most difficult language in which to write. In this presentation, I provide an assessment of the submissions made to *African Music* and describe the steps undertaken to ensure that young scholars across linguistic boundaries have their research published. I argue that intensifying access to resources such as developmental editing holds the key to developing the music scholarship of the continent.

VIIB09 EXPLORATIONS OF HISTORICAL MUSIC PRACTICES: PERFORMANCE GROUPS, SOCIETIES, AND COMPANIES (CHAIR: RAQUEL JIMÉNEZ PASALODOS)

Paul Nicholas Roth. Cultivating Decoloniality in the Organic Music Society

Between 1970 and 1978, Black American musician Don Cherry and white Swedish artist Moki Karlsson Cherry facilitated their Organic Music Society, a socio-artistic gathering that brought traditional folk instruments and ideas from North and West Africa, the Caribbean, India, Indonesia, and elsewhere into spectacular dialogue with avant-garde jazz sensibilities and multi-disciplinary visual art. Central to the Cherry’s interculturality was the notion that jazz could function “as glue”: a sticky aggregate with generative potential for navigating difference. While the

society's coordinates worked through radical approaches to collectivity that blurred notions of public/private, surrealist communions with nature, creative partnerships with children, and an intentional collapse of distinction between art and everyday life, their jazz-as-glue dialogue with non-Western cultures took shape through notions of Blackness and, together, cultivated productive tension with Western onto/epistemic closure. This study considers such tensions in the society's creative output through a lens of decoloniality. I center an eponymous 1973 record, author-initiated ethnography, and archival materials accessed via Cherry collaborators to, on the one hand, frame "jazz as glue" as a refraction of Black aesthetic genealogies: where improvisational necessity, synchronicity, care for alterity, and the "swing" of ontological imbalance enacts a socio-poetics anticipating discourse of contemporary Black Studies scholars Hortense Spillers, Fred Moten, and others. On another hand, this approach challenges contemporary renderings of the Cherrys as apostles of Euro-American transcendental and post-racial "now-ness," claiming instead that the possibility for the Cherry's radical sociality and embedded decoloniality is rooted in thinking with racialized experience. Lastly, I argue for the productive ways decolonial moves such as the globalist Organic Music Society might function from within the West, enriching ethnomusicological discourse critical of West-meets-the-Other, "world music fusions" (Feld 1988, 1995, 2000, Guy 2002, Kheshti 2015, Mientjes 1990, etc.).

Juan Felipe Miranda Medina. A third "grand narrative" in the Afro-Peruvian revival

Afro-Peruvians began a creative struggle in the second half of the 20th century referred to as the "Afro-Peruvian revival" by ethnomusicologist Heidi C. Feldman. From her writings I discuss two "grand narratives" or essential claims that sparked the revival in its beginnings: (1) "the Angolan dance 'lundú' is the root of many dances in the Americas, including the 'zamacueca' which was thought to be European, (2) 'there is an 'ancestral memory' that is specially available to African descendents that allows them to reconnect with rhythm". In addition, I put forward a third grand narrative proposed by master "Lalo" Izquierdo who passed away recently (July 2022): (3) "The rhythms in the cajón or drum box have a meaning, and so do many of the movements used in Afro-Peruvian traditional dances". In this talk I explain how none of these narratives has gone uncontested, yet the three of them have had a practical impact in the development and positioning of Afro-Peruvian music and dance within Peru. An important aspect of the talk is the live demonstration of some of the rhythms in the drum and their purported meanings. Emphasizing on "Africa" as an ideal that inspired a revival and finalizing with some of the current socio-economic struggles that Afro-Peruvians still have to deal with, the talk will hopefully motivate a closer dialogue between African and Afro-Peruvian practitioners and researchers.

Orlando Fernão. The historical Recordings from the Ndau community in the Berlin Phonogramm-Archiv: the beginning of a re-study

The historical Recordings from the Ndau community in the Berlin Phonogramm-Archiv: the beginning of a re-study

Several documents, including those produced by Berliner Phonogramm-Archiv (BFA) itself indicate that this is the world's largest repository of recorded sound records throughout the 20th century (Simon, 2000; Berlin and Simon, 2002; Koch, Wiedmann, Ziegler, 2004; Koch and Ziegler, 2013; 2017, etc.). These records are, in many cases, totally unknown by the descendants of the recorded persons, as well as by the governments of their respective nations.

The records used to arrive at the BFA accompanied by the so-called "Journal" that had general information about them, such as the place of collection, the date, the informants, etc (Koch et. al., 2004: 227). The songs were then transcribed and analysed by the so-called armchair anthropologists, which issued their classifications. Recent studies have questioned this information and classifications, taking into account, mainly, the context, the ideology and the intended purposes at the time the recordings were made (Nannyonga-Tamusuza, 2012; Thran, 2015; Gray, 2019; Iyanaga 2019). One notices a discontinuity between the information produced and stored in Berlin and the knowledge that the natives have about the recorded concepts.

This proposal aims to re-study the sound records recorded to the Ndaus, analysing the information provided by the collectors, the information produced by the researchers of the time and, together with the natives, try to understand what are, effectively, the sound records recorded in 1931 in Mozambique by Günther Spannaus and Kurt Stülpner. On the other hand, it intends to assess the degree of identification of the current ndaus with these records.

VIIB10 APPROACHES TO MUSIC AND DANCE AS AGENCIES OF WELL-BEING (CHAIR: JOANNA BOAMPONG)

Wei, Xin-Yi. Music Ontology, Knowledge Translation and Synthetic Culture: A Case Study on Taiwanese Indigenous Kavalan Healing Ritual Music a

Traditional music and dance as a mechanism for the identification of Taiwanese indigenous peoples originally was connected to both the people and the land they lived in. When they live in the city as a diaspora, how did traditional music and dance become the core of their “connection” to their original home and an agent to promote the multiple relationships in a dynamic network and, transplanted from its original meaning. The Kavalan people originally lived in northeastern Taiwan. Because of conflicts with the Han people, they migrated further down the east coast of Taiwan and the government later grouped them with the major indigenous group of the area, the Amis. In 2002, in order to obtain a legal independent identity, the Kavalan people converted the two kinds healing rituals, kisaiz and pakeabi, into a new music and dance drama, and obtained legal status under the national identity mechanism. However, during this process, the Kavalan worried the gods who heal disease would be really called down, so they changed the direction they faced and the order of the original songs. Today, the Taoyuan area in the northwest Taiwan is the residence of the largest number of migrant workers in Taiwan, including many Kavalan people. In 2022, the Taoyuan City Government’s Department of Indigenous Affairs hold a series of festivals called “Annual Rituals”. In August, the “urban indigenous” Kavalan ethnic group’s pakelabi was held for the sake of “plague elimination”. During the epidemic period, the diaspora Kavalan took the kisaiz music by the eastern Kavalan as a key basis of their identity as Kavalan. In this article, I discuss the Kavalan people’s new performance of ritual music and dance in which the traditional healing ritual became a new mechanism for establishing their ethnic identity in Taiwan.

Ellen E Hebden. Rejuvenation through Remembering: Sonic care at night clubs for the aging in northern Mozambique.

In northern Mozambique’s coastal provinces, veterano (veteran) night clubs are a pillar of social life for the 50+ demographic, and in particular, the generation of Mozambicans who came of age in the 1960s and 70s and lived through the civil war. On weekends and holidays, elders dance to

popular music from their youth, and host events with other regional clubs where dancers show off their skills during friendly competitions, while also forming and maintaining relationships across time and space. For many participants, listening and dancing to old songs in the club with friends “kills nostalgia” for the past, and in so doing, rejuvenates the body and emotional well-being. In this paper, I draw on ethnographic research in veterano clubs and interviews with DJs and dancers in the coastal district of Pebane to examine how, in night club spaces, music is a “technology of care” (Sykes 2018) that heals and uplifts, and is central to how aging people mediate relationships with others, the self, and those who have passed on. More specifically, I analyze how musical care is enacted within two relationships central to dance-floor activity: first, in the relationship between the DJ and audiences during song selection; and second, as dancers care for their aging bodies by ‘playing’ at being young on the dance floor. By bringing together anthropological theories of care with scholarship on elderly social dance cultures (Skinner 2013; Pype 2016), I argue that in the absence of formal care institutions for the elderly, veterano participants engage in musical care to imagine and prepare for their futures by revisiting their pasts in night club settings.

VIIB11 FILM SCREENING

Celeste Landeros. Earl of Mar's Daughter

“O, Cow-Me-Doo,” a 17-minute animated music video, tells a fanciful story of a pre-colonial battle over a union between a Gaelic noblewoman and a Malian prince. This version of the epic, supernatural Scots ballad, “The Earl of Mars ‘Daughter” (Child ballad 270) about a countess and a prince, who is a turtledove by day and a man by night, was inspired by the turtledove’s annual migration path between the United Kingdom and West Africa. Performed by voice, balafon, and djembe, this version sets the story in the late 14th Century, evoking the historical figures of the Countess Margaret, a rare woman ruler of the fiefdom of Mar in what is now Aberdeenshire, Scotland and Prince Kassi, who was exiled, along with his mother, Queen Kassi, from the royal seat of the Malian Empire, to an island off the coast of present-day Guinea. The animation is inspired by 14th Century Malian sculptures and by the Book of Deer, a medieval illuminated manuscript from Aberdeenshire that contains the oldest known example of written Scottish Gaelic, and mentions the Earl of Mar. “O, Cow-Me-Do” combines traditional Scottish balladry with Guinean griot tradition to speculate on an alternative history where European and African powers met as equals. Following a screening, the filmmaker/vocalist will present in person at the conference to share the history of the ballad, the research into pre-colonial Gaelic and Malian history that inspired the speculative version of the ballad, and the incorporation of the source material into the musical collaboration and animation processes. Ideally, the Guinean musician who collaborated on the project will also participate virtually. The discussion that follows will examine the efficacy of such pre-colonial historical speculation and of collaboration across traditional music practices as decolonizing strategies.

VIID01 ROUNDTABLE—* COLLABORATIVE CREATIVITY AND COMMUNITARIANISM IN THE COSMOPOLITAN COLLECTIVE FOCUSING ON JAZZ AS HERITAGE (CHAIR: KGOMOTSO MOSHUGI)

South Africa’s jazz heritage extends back as long as a whole century. It is a living monument to the longstanding struggles of musicians, audiences, activists, patrons and unsung cultural workers

behind the scenes who worked to establish public cultures beyond the segregationist constraints of colonialism and apartheid. It reveals a remarkable counter-history of collaborative creativity, communitarianism and reciprocity within a broader sociopolitical condition characterised by racialised exploitation and cultural repression. In particular, music called jazz has provided a means of resisting, if not defying, identities imposed by the state and other authorities, especially the 'inflicted' racial identities endured under apartheid. Historians, anthropologists and musicologists have argued that jazz provided South Africans from various backgrounds with a cosmopolitan outlook that served as a rich symbolic resource for refashioning social consciousness under sociopolitical strictures. The cultural impact of jazz in South Africa is also interdisciplinary within the arts. This roundtable draws on insights and experiences of the Cosmopolitan Collective which includes role-players who don't always work closely together, even within the local setting: jazz collectors and appreciators, dancers, musicians, community radio and arts centre practitioners, as well as educators and a heritage research group. This network provides the basis for ongoing collaboration in the form of research and education projects as well as public performances. The project combines historical and contemporary investigation with artistic, practice and action research methodologies, in the public domain. It involves reading/theorising, making/musicking, and organising as complementary modes of conducting research, with an emerging additional focus on pedagogy. Mindful of the risks of discourses of "inclusion" (Ahmed 2012), it takes on the challenge of curating knowledge about this rich, transdisciplinary and interdependent South African jazz culture, deliberately working across the socio-economic and genre-based divides that characterise what commentators have described as the neoliberal, post-apartheid public sphere.

Munyaradzi Chatikobo. "Making" Contexts for Creativity: A Critical Reflection From the Perspective of Cultural Policy and Management

Contexts of making for creative productions in sites of rich but subjugated cultural heritage is characterized by tensions which tend to obscure rich knowledge(s) in and concerning spaces. Using the lenses of formality and informality, this contribution offers a critical reflection of the contexts in which South African jazz is incubated and unfortunately remains invisible to public jazz festivals and the general publics. Often informality is associated with negative attributes such as chaos, illegality, poor quality of products or services, poverty and poor protection of works, a narrative which needs to be changed as argued by Ochai (2021). A narrow view about (in)formality is not helpful as it creates blind spots to either the value of, and the downside of both informality and formality. Formality and informality should be seen as complicity twins which are necessary for inclusive growth of informal economies such as the creative economies in Africa. For the two to complement each other, a delicate balance must be achieved. Canclini (2000, p. 488) asserts that "the transition from informality to illegality is slippery". The Cosmopolitan Collective's residency in the Wits School of Arts in 2022 provided a rare opportunity to take a critical look at how the resourcing, governance, management, programming, and patronage of local cultural and creative economies present missed opportunities for the formal jazz artists and appreciators. Instead of highlighting the (in)formality binary the paper argues for an underrecognized hybrid model of organizing cultural enterprises which ways which can emancipate both marginalized and formal jazz creative practices. It also argues for the significance of cultural and social currencies as underpinning principles of making enabling context for sustainable creative practices.

Chantal Willie-Petersen. Jazz, Women and John Coltrane's Blue Notes - Ascending

The prolific work and innovation of jazz composer and saxophonist John Coltrane remains among the widest heard, studied, and performed globally. In responding to the Anyaa Arts Kollektif's interpretations of Coltrane's legacy on albums like "Accra Trane Station" and "A Love Supreme Tribute," the Cosmology concert at Wits in 2020 offered room to reimagine Coltrane's work. It focused not only on some of South Africa's most prolific jazz musicians such as Winston Mankunku, Kippie Moeketsi, Robbie Jansen and others, but also particularly on the music of women as jazz composers and performers in South Africa. Alice Coltrane, as a jazz pianist and harpist, member of the Coltrane band, and wife to John Coltrane provided a starting point to explore this idea. Similarly, two South African key points of reference were Sathima Benjamin, a world-acclaimed South African jazz vocalist and lyricist, political activist, and wife to South African iconic pianist Abdullah Ibrahim, and legendary South African singer and iconic activist, Miriam Makeba, who merged the early sounds of jazz, traditional and popular music themes in groups such as 'The Skylarks' and 'Manhattan Brothers'. In my contribution to this roundtable, I will focus on how women who have composed, performed and translated musical components remains of great value to contemporary jazz performance and research. I will foreground how Coltrane's music is reimaged and interpreted by differently positioned jazz cosmopolitans, including women. Since the project also featured female diga dancers from Mamelodi, South Africa, in my role as co-musical director of the Cosmology concert, I will also consider how Coltrane's music is uniquely heard in the dance and feet of women who practise diga.

William Lubise. Jazz Appreciation as a Culture of Dress, DJ (ing) and Diga Dance

The culture of jazz appreciation has a long-standing history among generations of its society members, in South Africa. A community of practice that occupies a distinct, under-recognized position in the country's internationally famous jazz culture and known variously as jazz appreciation societies, social clubs or stokvels (mutual aid associations). These collectives based mostly in the townships to which black South Africans were forcibly consigned, played no small part, under the long night of high apartheid, in preserving and incubating the vibrant, cosmopolitan African cultures that were suppressed and dispersed under racial and ethnic segregation policies. As social events, Brett Pyper (2014) captions their essence in the words "You can't listen alone". It articulates the uniqueness of a whole culture and practice of a holistic shared experience. While jazz music is central, dress code is an important part of the culture. Another central feature that has become an attraction in the recent jazz events and scholarly reflections as inspired by the Cosmology project and the subsequent Cosmopolitan Collective, is the improvised dance called Diga. This is in many ways a parallel and whole performance along-side the music. Although it has often/at times been undertaken in the context of playing musical selections from discs by a designated DJ, it has also been witnessed along-side the performance of live bands. My participation in the roundtable represents the voice of appreciators, digas and DJs rooted in this culture and also a collaborator in the broader vision of inter-stakeholder engagement towards growing and advancing the jazz heritage that is based in informal and community settings, easily overlooked by mainstream media and scholarship. Here, I share my tacit knowledge of the culture and practice of jazz appreciation and all its facets that comprise and complete the experience.

Mfanufikile Motau. A Community Engaged Research Project "In Honour of Our Veterans"

As a resident of Mamelodi and a cultural activist, practitioner and author, my interests have entailed working towards the advancement and preservation of culture and heritage in the Mamelodi region. This has led to my involvement with the Mamelodi Arts and Culture Forum which also holds membership in the Cosmopolitan Collective following an expressed interest in collaborations with artists, a range of practitioners in the community and Wits University for research and other forms of direction and assistance. As such, MACFO has proposed a legacy project titled “In Honor of Our Veterans”, aimed at recognizing senior artists in Mamelodi and beyond. First in line, the forum introduced Abbey Cindi, a jazz veteran who co-created the Malombo jazz sound. Together with Dr Philip Tabane, they invented the famous jazz sound in 1963. He went into exile in 1969 and was based in London for two decades, also playing a pivotal role in using his music to fight against the system of apartheid. He was on the forefront in spearheading the cultural boycott against the past South African racist regime, while touring the world and mesmerizing audiences with the melody, and rhythm. The now ongoing oral history project has already yielded useful reflections that have informed a performance-based research exploring the musical repertoire of Cindi and its re-imaginings, presented recently in concertised settings. The aim is to ultimately produce a documentary/film/movie and biography/book about Abbey Cindi. To this end, the forum continues to engage in research that will enrich this process and skills that can be used in future projects. The voice of MACFO in the roundtable is important. It presents the practical side of community engaged research initiatives as platforms for learning and navigating benefits and challenges that come with collaborations, communities and institutions working with culture and its preservation.

VIID02 UNDERSTANDING THE SACRED IN MUSICAL PRACTICE (CHAIR: HEATHER MACLACHLAN)

Li Jiaqi. Mediating God and the Secular World: Women Chanters in Hui Communities in Shandong Province, China

During Friday prayers Shandong Province, a lady known as Shiniang (literally: teacher mother,) female Imam and wife of the Imam known in Chinese as ahong, chants parables from the Qur'an in local dialect known as Wā'iz (speech) inside the mosque to worshippers of both genders. Regarded as "mother" in the Hui communities, Shiniang enjoys high prestige in these enclaves and are respected by both genders. Considered the disparaging social position imposed on women in Islam and the male-dominated social practice of Confucianism, having a woman chanting in public for both genders is highly unusual and a practice not found among Muslims outside China. Why does a Shiniang be given such high social position among Chinese Muslims? Based on field-work in the Shandong Hui community, I explore reasons behind Shiniang's unique social position. I suggest that the emergence of “Shiniang” is a localized form of Islamic Practice much like the formation of Nūsi, mosque for women only in China. Shiniang derived her social prestige not only because her role as the wife of an ahong, but more importantly, she shares the work of an ahong and functions as a bridge of communications between male ahongs (Imam) and commoners. This division of labor indirectly exalted the status of Shiniang and makes this practice a conspicuous feature of Islam in China. Being sincicized into the Chinese society for centuries, the Hui's have incorporated Han cultural practice such as reverence for elderly women. By combining chanting and storytelling, I argue that Wā'iz desexualized the gender role of Shiniang and transformed her

into a dignified, wise, and gracious female elder, a social category that is revered in both Hui Muslim and Han community.

Scott Valois Linford. *Singing for Rain: Music in the Religious Revival of Jola Priestess Aline Sitoé Diatta*

Aline Sitoé Diatta (1920–1944) is well-known in Senegal as a symbol of resistance to French colonial oppression and mythologized as a national martyr. In the southern Casamance region where she lived and worked, she is more pointedly remembered as a priestess in the Jola religion whose new rituals brought rain in a time of drought. She also advocated religious reforms to counter the influence of Christianity, re-center human relationships with the Jola creator Emite, and promote sustenance rice-farming in a period of intensified colonial extraction. She was arrested by the French colonial government and died at an internment camp in 1944. Music was central to Aline Sitoé Diatta's revivalist movement and she composed songs to perform during the new ritual sequence she created, but these were never recorded. For the past three years, I have worked with Jola musician Joël Bassene to create new translations and musical settings for a collection of thirty-five song lyrics attributed to Diatta that were published in 1970. We rehearsed and recorded these new songs with a community chorus in Elubalir (an island village in the Casamance) and returned three times for playback-feedback sessions. In this presentation, I will share perspectives on Diatta's musical life stemming from this collaborative project, including the role of music in: 1) spreading Diatta's philosophy; 2) enacting human-spiritual-natural relationships; 3) creating local agency in global political and climatic concerns; and 4) transmitting a critical discourse on religion, colonial relationships, agriculture, and the environment from a Jola perspective. In addition to these conclusions, this presentation is a case study in collaborative musicking as an experimental methodology to stimulate community-based historical, religious, and environmental reflection.

Julius Loth Sanga. *THE INFLUENCE OF THE MUZIKI WA DANSI ON GOSPEL MUSIC IN TANZANIA*

Muziki wa injili (Gospel Music) and Muziki wa dansi (Dance Music) are among popular musical forms found in Tanzania. Each of these music genres occupies different spheres which are Christianity environment and secular environment. Whereas muziki wa injili occupy a sacred sphere as Christianity tool and is used in various Christian related functions such as church services evangelical meetings, gospel festivals, wedding, and other related functions, on the other hands muziki wa dansi is a secular music genre which is mostly used for entertainment in secular contexts such as night clubs, political rallies and other celebrations. Although these musical genres are designated two separate social spheres, in practice there are many ways in which these musical forms and musicians who perform these musical forms interact each other and also influence each other. The aim of this paper is to discuss various ways in which muziki wa injili is influenced by muziki wa dansi. I discuss the contexts and the nature of the interactions between the two musical forms and musicians who make these musical forms. And I analyse selected songs of muziki wa injili to identify and examine various elements that are a result of the interactions and borrowing from muziki wa dansi in Tanzania. The muziki wa dansi has strong impact on the gospel music, the sound taste of the muziki wa dansi is found now in the Christianity environment in which the music taste is allowed and accepted.

VIID03 PERFORMERS AND COMPOSERS: THE IMPACT OF INDIVIDUALS ON MUSICAL TRADITIONS (CHAIR: FELICIA SANDLER)

Anuran Dasgupta. Centering the Margins: Komal Kothari's re-structuring of Rajasthani musical culture and history

Apart from recovering from the socio-economic aftermath of colonialism, post-colonial societies are also faced with the daunting task of undoing the colonial understanding of culture, history and knowledge systems. This paper will focus on the work of one individual, Komal Kothari, who saw the decolonizing possibility within a deep study of traditional music, poetry and balladic narratives of Rajasthan. For this, Kothari set up an institute and an audio-visual archive known as the Rupayan Sansthan in 1956 in a remote village, Borunda in Jodhpur district, Rajasthan. Through his lifelong research, Kothari sought to create a people's history and ethnography of Rajasthan while rejecting the canonical model of Rajasthan's history at the time, which was told through royal lineages and dominant castes. Through a detailed analysis of Kothari's work and his methodology of fieldwork with the marginalized communities in Rajasthan, this paper will thus argue for a decolonizing potential within ethnographic practice for post-colonial societies. How through his unique categorizations of the culture of Rajasthan was Kothari able bring to the centre the peripheral performance traditions and translate them for the post-colonial platform of 'folk traditions'. The paper will thus demonstrate how an archive such as the Rupayan Sansthan can become a source of cultural capital through which marginalized communities can be empowered. In addition, the paper will look at Kothari's ethnographic and historiographical efforts as part of his larger cultural activism wherein his interventions were instrumental in economic and social upliftment of marginalized musician communities such as the Langa and the Manganiar. Finally, the paper will also try to highlight the vast network of ethnomusicologists, theatre artists and musicians with whom he exchanged his ideas on historiography and analysis of Rajasthani music and culture.

Mark Stone. The Music of Bernard Woma: Composition-in-Performance on the Dagara Gyl

Alex Woma, Jerome Balsab, and Mark Stone will present a paper/performance on Bernard Woma's original music for the Dagara gyl. Bernard Woma is the late gyl guba (master Dagara xylophonist) and founder of the Dagara Music Center. As a highly-innovative performer/composer, Bernard created a vibrant new style of original gyl music. It is this neo-traditional music created for the concert hall, yet firmly rooted in Dagara tradition, that is the focus of Alex, Jerome, and Mark's presentation. Alex Woma is Bernard's nephew, protégée, gyl instructor at the Dagara Music Center, and an emerging gyl artist. Jerome Balsab is a highly respected gyl guba, lead gyl performer for Saakumu Dance Troupe, and was one of Bernard's primary collaborators in Ghana for three decades. Mark Stone is an accomplished American gyl artist, full professor at Oakland University, and was one of Bernard's primary collaborators in the U.S. for three decades. Mark is also a Ph.D. candidate at the University of South Africa, where he is pursuing a study of Bernard Woma's performance praxis through a transdisciplinary lens encompassing Embodied Cognition, Indigenous Knowledge Systems, and African Musicology. Together, Alex, Jerome and Mark will explore Bernard Woma's creation and re-creation of original music for the Dagara gyl. They will discuss his compositional process and share performance demonstrations of both its interior and exterior dimensions. Their presentation will centre on Bernard's seminal

composition, Gyl Yeru. This composition both connects to Bernard's larger repertoire and reflects his explorations as a global musician. Gyl Yeru, created originally for solo gyl, expanded to gyl trio, then developed into an orchestral concerto, forms a bridge between the indigenous wisdom of Dagara musical traditions and the contemporary global concert stage. As such, it provides an ideal vehicle for developing an understanding of composition-in-performance within Bernard Woma's praxis.

VIID04 RELATIONSHIPS BETWEEN MUSIC AND LANGUAGE (CHAIR: MYFANY TURPIN)

Divine Kwasi Gbagbo. Musical Plots in Language Spaces: The Case of Ewe Language in West Africa

The close relationship between music and language in African cultures has largely manifested in the way in which musicians consciously deal with tonal and rhythmic variations of language in the musical soundscape. In other contexts, culture-bearers use specific familiar or unfamiliar terms and expressions to depict musical occasions, illustrate performance actions, appraise performances, or discuss musical actions within their geo-cultural and linguistic space. Yet, research and discourse has often leaned towards the importance of language for music. Drawing on recent research on the interweave of musical ideas and expressions within Ewe traditions and systems of thought, the paper seeks to examine how speakers use various figures of speech in the Ewe language that reference the three major musical activities and practices, namely, singing, drumming, and dancing. Particularly, some Ewe proverbs, metaphors, and idioms point to the presence of musical innuendos in the linguistic space by alluding to specific scenarios of musical performance, musical roles, instruments, and songs. Analyzing examples from the perspective of sociolinguistics, cultural studies, and philosophy, the paper argues that the reciprocity of music and language is not only confined to tone and rhythm within the language or musical space, but musical ideas also feature as patterns of expression within the framework of speech. Thus, the figures of speech on music serve as special metalanguage for the Ewe people to communicate cultural values and experiences and affirm the vital role of music in conceptualization of language. Ultimately this paper aims to contribute to the discourse on music in language.

Yuto Ozaki. Similarities and differences in a global sample of song and speech recordings

What is song? How does it differ from other types of vocal communication such as speech? Language and music are both found universally across cultures, yet in highly diverse forms and we still lack empirical data to answer the question: what similarities and differences between music and language are shared cross-culturally? Some studies have identified differences between speech and song in specific languages, such as song being slower and higher-pitched. However, a lack of annotated cross-cultural recordings of matched speaking and singing has hampered attempts to establish cross-cultural relationships between speech and song. Our study overcomes this issue by performing comparative analyses for song and speech with the following unique dataset addressing the diversity of the forms of musical acoustic signals and linguistic acoustic signals. In order to cover the range of such expression forms, four types of recordings will be collected, namely singing, the recitation of the sung lyrics, the spoken description of the sung song, and the instrumental version of the sung melody. Our recordings will be unique for consisting of matched materials and a diverse set of languages (40+ language varieties from 20+ different language families).

Our pilot analysis of key features of rhythm, pitch, and timbre picked up from the literature of song-speech comparison studies and design features of music using data from five languages (Japanese, English, Yoruba, Marathi, and Farsi), we formulated novel hypotheses of potential cross-cultural similarities and differences between song and speech. By July 2023 we will have completed collecting and analyzing matched singing and speaking from 40+ language varieties to be able to report on whether our predictions are confirmed.

Yuto Ozaki, Patrick Savage [+ >50 non-presenting coauthors; to be added when needed for the abstract booklet]

Imani Sanga. Musical Figures of Decolonization in Shafi's Swahili Novels *Vuta N'kuvute* and *Kasri ya Mwinyi Fuad*

The two novels by a Zanzibari author Adam Shafi, *Vuta N'kuvute* (Tag of War) and *Kasri ya Mwinyi Fuad* (Fuad's Palace) narrate and represent the anti-colonial struggles and 1964 Zanzibari revolution in interesting way. The two novels use music figures such as songs, dances, and drumming to shape the narratives as well as the characters, their socio relations, plot, and the general point of view of the two novels concerning the anti-colonial struggles and the Zanzibar revolution. The aim of this paper is to examine the various ways in which these novels use musical figures to represent the anti-colonial struggles and the revolution. The paper argues the two novels use musical figures as "hidden transcripts" that are shared by freedom fighters and revolutionists to communicate and undertake various revolutionary acts without being suspected by colonial authorities. The novels also use musical figures as means through which the various racial groups and people's social classes are identified and related to one another. Thus, a critique of racial or class segregation in these novels is represented through character's engagement with musical figures from a different racial or class assemblage than one's own.

VIID05 NEGOTIATING THE SACRED IN MUSIC AND DANCE (CHAIR: TINGTING TANG)

MU Qian. Louder dhikr: Mediation and transmission of Uyghur Sufi sounds

Sufi Muslims among the Uyghur people of Xinjiang in northwestern China have preserved their traditional religious practices, although they often face crackdowns from the government and attacks from non-Sufi Uyghurs. The sounded practices of Uyghur Sufis, including dhikr, hikmät, and mäshrâp, have primarily been transmitted orally. However, these practices have also been documented over the years, via media sources such as cassettes, VCDs/DVDs, and video and audio files shared through the Internet. Although the overall number of such sources is limited, they constitute a collection that has certainly played a role in the transmission of the Uyghur Sufi sound culture and are important sources for research on this topic. In this article, I will discuss the mediation and transmission of Sufi sounds through cassettes, VCDs/DVDs, online videos, and mobile phones, and how these multimedia platforms have had an impact on the meanings of the content. Like elsewhere, media in Xinjiang are not only a means to convey messages, but can also shape messages to some degree. Compared to the examples of India (Manuel 1993), Egypt (Hirschkind 2006), and Mali (Schulz 2003), a popular mass media disseminating religious information has yet to develop among Uyghur Sufis. Instead, their practices have been documented and transmitted in ways that are more marginal than the "micro-media" of cassettes in North India that Manuel describes, as media are more strictly monitored in China. Still, the

more decentralized structure of various new media forms leaves space for Uyghur Sufis, who have been denied an outlet in state-controlled media, to preserve and promote their religious practices through new means.

Shuo Yang. A Performance Platform without Religious Sound: The Heritagization of the Guerx Sal Lad Festival of the Bai in Southwest China

The Guerx Sal Lad festival (raosanling) is one of the largest and most important religious festivals of the Bai people in the Dali Bai Autonomous Prefecture, Yunnan, southwest China. This annual three-day festival encompasses village deity pilgrimage, fertility rituals, temple fairs, and merrymaking. In 2006, the Guerx Sal Lad was listed as one of 518 items of the “First List of National Intangible Cultural Heritage (ICH)”. In this paper, I examine the complex and dialogic interrelationship between different levels of actors in the government-led and locally implemented project of safeguarding the Guerx Sal Lad as an ICH item. I attempt to answer the following questions: At what levels does the ICH project practice and influence? Are transmission measures advocated by the ICH project effectively accepted and taken by rural communities? By looking at the practices of rural practitioners and public performances of representative transmitters organized by local ICH protection centers during the festival, I argue that, while leaving space for religious practices to continue by themselves through the legitimization of religious components as folklore culture, music and sound become an enabling and generative force in the heritagization and transmission of the Guerx Sal Lad, which has resulted in a new life of the festival as a performance platform that motivates people’s participation and marks their ethnic pride in an alternative way. I also demonstrate that, even though the state government has established a thorough system to regulate and supervise ICH transmission, the actions and stances of different levels of government agents and officials are flexible and varied rather than monolithic.

VIID06 * CROSS, EXCEED, PROLIFERATE, AND BLUR: NEGOTIATING WESTERN AND WEST AFRICAN MUSIC ONTOLOGIES (CHAIR: MICHAEL BIRENBAUM QUINTERO)

This panel inquires into the ways in which specific, seemingly commonsensical musical concepts are understood in West African practice and in Western musical ideologies (such as the academic musicologies). Inquiring into the nature of apparently concrete and self-evident musical phenomena—a Yorùbá lamellophone, a Ghanaian chord progression, Yorùbá proverbs about sound, Nigerian performances of Pentecostal music—we propose that we are studying not only those phenomena themselves but also the multiple, culturally situated frameworks in which they are theorized. These theorizations are ultimately ontological questions: what is sound as opposed to music; music as opposed to speech; a single song, its variants, and a genre; one kind of musical instrument and another; the indigenous and the foreign; the sacred and profane?

We find that these ontological questions are answered differently from distinct Western and West African epistemic and ideological standpoints. These consist not only indigenous West African and imposed Western concepts of music, but also more hybridized frameworks, such as African intellectual engagements with Western musical ideologies (including academic musicology) or Western ethnomusicological fantasies of African cultural purity.

Ultimately, instead of autonomous modes of being for these musical concepts, we propose a kind of multiplicity in which unsettled ontological questions variously cross, exceed, blur, and proliferate across these frameworks. Our case studies offer examples of the methodological and philosophical approaches for music to approach these multiple and unsettled ontological questions in our research — and how West African musicians, intellectuals, and worshippers already negotiate them in their musical practice.

Toyin Samuel Ajose. 'Beyond Sacred Spaces': Gospel music and everyday street culture in Lagos, Nigeria

Streets are significant sites for social, economic, political and religious engagements, and also constitute dynamic spatial formation in various geographical contexts. Public religious activities including evangelism, revivals, crusades and concerts offer valuable modes of understanding everyday street-making in urban settings. Despite the vibrant presence of religious music on the streets, much is yet to be known about the contributions of gospel music to the production of everyday street culture, specifically its soundscape in present-day Nigeria. Based on an ethnography conducted in Lagos–Nigeria's economic capital, and drawing inputs from discourse on urban religiosity, popular music and street culture, I explain ways through which gospel music—a popular art form—shapes and is shaped by everyday street culture. Furthermore, I demonstrate how street language, dress, sound and graffiti are implicated in gospel music performances. Finally, I explain how space–street, agency–musicians, and religion provide multiple layers of meanings in the production and performance of everyday public musicking in postcolonial African cities.

Adébóla Òla. Recentring the Àgídígbo in Speech Surrogacy Discourse

Academic discourse on speech surrogacy in the music of different African cultures has historically emphasized drumming and, as a result, neglected other equally essential mediums of speech surrogacy. In light of this displacement, this paper aims to recentring the àgídígbo in the speech surrogacy discourse within the Yorúbá socio-cultural complex. In examining this topic, this paper investigates the unique articulation and manifestation of speech surrogacy in the àgídígbo vis-à-vis other surrogate instruments such as the dùndún. In addition, I explore the general relationship between lamellophones and their more elaborate counterparts, xylophones (Kubik's 1971, 111), vis-à-vis speech surrogacy using the àgídígbo and an equally capable surrogate instrument, the balafon, as case studies. More specifically, I explore how the àgídígbo manipulates and circumvents the constraints of surrogacy in general, but also how its unique utility as a melo-rhythmic instrument expresses speech surrogacy distinctly from drumming. Equally crucial in examining the àgídígbo and speech surrogacy is the role of melody and its accompanying melodic or melo-rhythmic musical instruments in African music discourse. The rigid dichotomy between melody and rhythm, as promulgated in the authoring of African rhythm by western traditions of ordering knowledge (Agawu 2015), limit and, in some cases, prevent a non-binary holistic understanding of both concepts; a concept embodied by the àgídígbo. Through interviews, archival resources, text and audiovisual, and fieldwork, this paper explores the possible models of rethinking and engaging African music discourse in a postcolonial context.

Nathaniel Braddock. The Rhythm, the Rhythm: Borders of Method and Composition in Ghana's Guitar Tradition

The guitar song “Yaa Amponsah” is thought by many Ghanaian musicians to be the essence of and key to all highlife music. Amponsah, however, occupies two spaces: that of a specific song with folkloric and historical origin stories, and that of a compositional form or “rhythm” from which countless variations have been created, and which continues to evolve in popular and church musics within contemporary practice. Through interviews and the analysis of the original Kumasi Trio performance, of archival recordings, and of its many successive and contemporary performance iterations, this paper explores parallel realizations of Yaa Amponsah. I discuss its genesis in the earliest African guitar practice of palmwine music (Collins 2006); its position at the beginning of modern transportation, recording, and radio broadcast (Denning 2015); its codification of national identity in the midcentury postcolonial republic; its incorporation into both regional and global commercial networks (Braddock 2020, 2021), and its continued modes of transmission and circulation in the 21st century. Yaa Amponsah’s twin existence as song and “rhythm” articulate a tension between a folkloric method and the contemporary imperative of commodification. As with kente cloth, this rhythm finds itself central to the founding of Ghana’s National Folklore Board as the country seeks to copyright and protect its folkloric intellectual property in the age of global media production (Boateng 2011). This paper clarifies definitions of Yaa Amponsah as both a song and a genre wherein certain musical characteristics aren’t always clear but nevertheless specific hallmarks are continually present and recognizable even as it travels in the diaspora.

Michael Birenbaum Quintero. Approaching the Ìṣẹ̀ṣẹ̀ Ear: Ethnomusicology, Sound Studies and Yorùbá Acoustemology

Even today, the ethnomusicological study of traditional musics around the world continues to be structured by the epistemological legacies of the colonial context from which ethnomusicology emerged. Ethnomusicology’s cultural relativist gesture of opening out the category “music” to embrace non-Western sound forms did seek to dignify previously excluded forms of sound organization, but at the expense of flattening the variety of forms of sounded poetics into a category — music — that does not always fit them. The field of sound studies was taken up as a way to move beyond the fixedness of the music concept. But sound studies too emerges from the Western epistemological tradition of Romanticism, in which a particular kind of human subject harkens to the sounds of the natural environment. The question, then, is what kind of sound studies might emerge from a different epistemological context, perhaps that of Yorùbá traditional sound. In this paper I examine the question of sound — a category including but not limited to music — and listening in Yorùbá traditional thought, inquiring into the efficacy of sound, the aesthetic logics by which it is crafted, the cosmology in which it resounds, and the ethical demands sound places on listeners. Relying on the work of Yorùbá intellectuals such as the musician Fẹ́lá Sówándé and the art historian Rowland Abíódún, Yorùbá musical and sound practices, and the corpus of oral literature in genres such as ẹ̀ṣẹ̀-Ifá and òwẹ, I hope to trace the outlines of a decolonized sound studies by imagining a framework that places the traditional Yorùbá notions of sound — an Ìṣẹ̀ṣẹ̀ ear — at its center.

VIID07 FILM SCREENING

Sebanti Chatterjee and Mr. Soumik Mukherjee. Ki Sur Voice

Ki Sur (meaning 'the voice' in the Khasi language) is a film that aims to look at the lives of choristers, and educators from Meghalaya and Mizoram, who are involved in charting out congregational music as well as other varieties of the choral tradition. The Christian lifeworld of the characters informs their interiority and creativity. The vernacular and indigenous impressions of Christianity implore them to ascertain the rooted yet splintered sense of identity alongside the interrelated notions of faith and art. The Welsh Calvinists were the first to bring their mission to Serampore, Khasi, and Lushai hills in the 1840s. Gradually, various denominations firmly entrenched themselves in Meghalaya and Mizoram namely the Presbyterians, Baptists, Catholics, followers of the Church of God, and the Pentecostals. Hymns and choral arrangements are no longer confined to the church premises and are seen as a genre that exists as an extension of the ritual and the performative strand. In the course of our filming, we discovered that there is a muddled spectrum between what comes across as a habituated embodiment on the one hand and formulaic creativity dotted with innovative strokes on the other hand. The pandemic disrupted the everydayness of the ritual. The technological intervention managed to highlight the scriptural engagement with worship while fading out the aid of the congregational and church voices. We continued our quest keeping in mind three central questions- 1) What makes the vocal a social object? 2) How do the voices belt out different stories? 3) How does a choral group animate distinct aspects of an aural scape? This is an ongoing film and has been partially funded by the India Foundation for the Arts, Bangalore.