

### **3rd Symposium of the ICTM Study Group on African Musics**

#### **Abstract Program**

In order to facilitate the understanding of each other's speeches, it would be advisable for those who are going to speak in Portuguese or French to produce their power point in English, English being the official language of the ICTM.

Also, if the participants who will speak in English could take the time to translate their interventions into French and/or Portuguese (use deepL translation, it is a fantastic and free tool) it would be really pleasant for everyone and would favour the exchanges.

Thank you very much for your understanding.

#### **Program Committee:**

Sylvie Le Bomin (Chair)

Marie Agatha Ozah

Susanne Fűrmiss

Ana Flavia Miguel

Elina Seye

Eduardo Lichuge

Brett Pyper

#### **Organising Committee**

Sylvie Le Bomin

Susanne Fűrmiss

Taoues Lahrem

Link for all the symposium sessions :

<https://cnrs.zoom.us/j/93748353229?pwd=bjdNNFFpM0pJYWZKYkFXd3dvUIZlZz09>

ID de réunion : 937 4835 3229

Code secret : DEb1e2

**Monday, June 13th :**

**12h GMT : Symposium opening**

**Session 1 : Inventories, descriptions, uses and cross-cultural studies on traditional musical instruments; Chair : TBA**

12h30 GMT : Marílio Wane, *Xigubu: a construção da nação e a dimensão social da dança no sul de Moçambique*

O *xigubu* é uma prática expressiva frequentemente enquadrada no conjunto das chamadas “danças guerreiras” características da zona Sul de Moçambique, praticadas pelos diversos povos da região. Como tem sido afirmado, as danças e outras expressões culturais correlacionadas possuem um papel importante no processo de socialização dos indivíduos, estando presentes em momentos decisivos da vida dos grupos humanos, na formação do carácter e na social, tais como os ritos de iniciação, de puberdade, as cerimónias fúnebres, de casamento, o culto aos antepassados, etc. Esta comunicação debruça-se, especificamente, sobre o *xinvuvu* ou *ngulula*, um instrumento musical integrante do conjunto musical típico da performance do *xigubu* que, entretanto, os praticantes deste modo expressivo consideram estar em risco de desaparecimento. Trata-se de um membranófono de fricção, de registo grave, e que encontra-se apenas em alguns dos grupos mais proeminentes da Província de Maputo, e eventualmente, em outras áreas da zona sul do país. Para além das descrições das suas características, bem como das indagações a respeito do seu suposto desaparecimento, interessa reflectir acerca de outros aspectos associados à sua confecção e execução, nomeadamente, aspectos de carácter ritual, tal como apontam dados preliminares. Dada a notória relevância do *xigubu* no universo das políticas culturais moçambicanas – desde a sua inclusão no folclore nacional à actual proposta oficial de candidatura a “património da Humanidade” pela Unesco – o presente trabalho pretende lançar luz os processos e transformações sócio-culturais que levaram à configuração actual da sua prática.

13h GMT : Guillermo de Llera Blanes, *The MidiMbira: working towards the construction of a hyper-instrument with Mbira makers in the City of Maputo.*

Little research has been dedicated to the study of bridging playabilities between traditional musical instruments and digital controllers. It is my belief that further inquiry into the so-called dichotomies between traditional and modern; past (passed and passé) and present; acoustic and digital, arise from misconstrued understanding of the commonalities between these apparent polar opposites. My motivation to address this issue was the desire to create bridges between these musical dialects by performing participatory action research and developing prototypes of traditional instruments that had a digital output as well as an acoustic one. My

conviction revolved around the notion that the influence of traditional musics and musical instruments in modern genres is limited by several factors, among which we can name the difference in physical design and playabilities, and the separate domains in which both operate (acoustic vs digital). This presentation will address my work with urban Mbira makers - with which I am currently involved in manufacturing a Mbira developing it into a hybrid acoustic-digital instrument. The invention of this hyper-instrument aims to explore the inherent playability of a traditional musical instrument in the digital domain, namely as a digital controller which can interact with audio, video and light control software, or control virtually any MIDI enabled device. It is my intent to present the instrument in practice, with hands-on examples of the creative potentialities that lie within this new instrument.

13h30 GMT : coffee break

14h GMT : Linda Cimardi, *Klaus Wachsmann and the Instruments from Western Uganda. Relevance, Invisibility, and Transformations of Musical Practices*

The most extensive work on Ugandan organology are the pages dedicated to sound instruments by Klaus Wachsmann in *Tribal Crafts of Uganda* (1953). His research included both field recordings and the collection of instruments for the Uganda Museum in Kampala.

In my paper, I will focus on Wachsmann's contribution on instruments from western Uganda, specifically from Bunyoro and Tooro. A comparison between the instruments from this region as described by Wachsmann (1953) and both his recordings and the present practice reveals some inconsistencies. This is not only due to the disappearance of some repertoires in the last decades, but also to Wachsmann's focus, in his publication, on the music performed at the royal courts. Indeed, several instruments that he described, like single skinned drums, the "Uganda drum" and side-blown gourd trumpets, are also found (with different names and associated to different repertoires) outside the royal context, but were not described by the German ethnomusicologist. On the other hand, some Nyoro instruments, like xylophones or trough zithers, appear overrepresented in Wachsmann's description in comparison to their real diffusion in the region, as shown by his own recordings and my fieldwork.

My analysis considers these discrepancies and investigates their motivations, as well as the impact that they have on the knowledge about Nyoro and Tooro traditional music, on the differentiation between royal and "village" music and on the understanding of musical instruments' distribution. I will finally reflect on the most recent developments in the construction and use of some of these instruments.

14h30 GMT : Susanne Frniss, *Diachronic research on the Ngombi harp in South Cameroon*

15h GMT : Sylvie le Bomin, *What musical instruments tell us about the people who play them.*

Instruments are omnipresent in the musical practice of the people of Gabon. The vast majority of tunes related to ceremonial contexts are vocal-instrumental. Some, with particular functions are only vocal such as praises, prayers or invocations. For tunes associated with daily life, they are mainly vocal, using various sound objects as accompanying instruments, the ball and the crushing board in the case of the Fang mveng, the mortar and pestle, the striking of water, the impact of the machete on a tree trunk during felling, etc. The majority of the tunes associated with ceremonial contexts are vocal-instrumental.

The census of musical instruments identified 61 organologically different instruments according to the classification system established by Hornbostel and Sachs (1914) and developed by Genevive Dournon (Dournon and Arom 1981).

Within this group, some instruments are specific to certain populations or ritual practices, while others are widespread in the vast majority of Gabon's approximately 50 populations. Based on inventories carried out on the presence of musical instruments in about thirty populations, the repertoires in which they are used and their more or less important distribution in the territory, this paper proposes to show 1. The existing correlations between the identity strategies of the populations and their instrumentarium. 2. The clues that the sharing of certain instruments can give on the musical and ritual history of the populations of Gabon.

**Tuesday, June 14th :**

**Session 2A : Influence of traditional musics in modern genres; Chair TBA**

11h GMT : Kisito Essele Essele and Byron Dueck, *Tonal and melodic contour across contemporary Cameroonian idioms*

Composers of Catholic liturgical music in central Cameroon employ indigenous languages, make use of instruments that elaborate older native models, and draw on older traditional styles. Following a precept that seems to have been established at the Great Seminary of Otele in the 1950s, they deliberately seek to respect patterns of tonal accentuation in their Bantu-language liturgical texts when composing melodies (Mba 1981: 154–55). In the wake of Agawu's 1988 critique, this area of contemporary compositional vitality merits attention as a space in which African musicians, rather than European analysts, seek out correspondences between tone and tune.

Instruments and idioms like those used in liturgical music are employed in several other contexts—traditional song, mortuary ritual, village celebration, nightclub performance, and mass-mediated popular music—and music and musicians move between these spaces of performance. The musical connections provide opportunities to reflect on how tone and tune operate across distinct, yet linked, musical contexts. In this paper, we compare examples from liturgical music, lullaby, traditional mortuary song, and contemporary popular music to see whether similar approaches to the tonal contour of the words are evident. Of special interest are the degree to which these melodies appear determined by the text, and whether liturgical music is stricter than, or relatively similar to, other contemporary musical practices in this regard.

11h30 GMT : Rafael Y Castro, *A partir da diáspora, a inter-relação entre o pensamento polirrítmico africano e os conjuntos percussivos do projeto Guri.*

A partir da influência da diáspora na musicalidade brasileira, percebemos certa relação com alguns conteúdos e metodologia utilizada nas aulas e grupos de percussão do Projeto Guri. Muitos destes elementos, são desenvolvidos nas práticas musicais africanas e ressignificados nos polos de ensino de percussão. No caso deste trabalho, temos como nosso objeto central, a relação deste conhecimento herdado e como ele se apresenta nos mais de 300 polos de ensino do Projeto Guri. Nossa metodologia abrange: a) visitas à aulas e apresentações do Projeto Guri no ano de 2019, c) entrevistas com alunos, educadores e gestores do Projeto, c) análise de conteúdos pedagógicos musicais. Utilizamos como nossos principais referenciais teóricos: Néstor Garcia Canclini, Rolando Fernández e Simha Arom, justamente pelo fato de tratarem da circularidade de padrões rítmicos, amplitude no entendimento do hibridismo cultural, e na complexidade da construção polifônica a partir da polirritmia e melodia de timbres. Definimos alguns aspectos mais claros desta conexão: a) flexibilidade e similaridade do timeline em processos iniciais de aprendizado e construção de todo o arranjo da grade percussiva, b) levadas – células rítmicas executadas em cada instrumento, c) breques – convenções utilizadas nos arranjos, d) oralidade. A musicalidade afro-atlântica brasileira é uma ferramenta de ensino no naípe de percussão do Projeto Guri.

12h GMT : coffee break

12h15 GMT : Glory Nnam, *The Face of Égwú Ógèṅè in Nigerian Contemporary Pop Music: A Study of the Works of Flavour N’abania*

This paper focuses on the influence of *égwú ógèṅè* an Igbo traditional music on the contemporary pop music of Flavour. The paper examine the influence of *égwú ógèṅè* through language use, message, visual projection, sound and instrumentation. The study used music and video analytical procedure with the objective of identifying the various media through

which these contemporary Nigerian pop musician project Igbo cultural identity through the lens of *ógēnè*. Findings from the study reveal that Flavour promotes Igbo cultural identity through the blend of traditional *égwú ógēnè*, highlife and rap (now called Afro hip hop) thereby impacting the lives of the youths as they see their culture in their contemporary pop music. It also expose how this traditional genre influenced the sound, rhythm, harmony, lyrics, soul and tools of the works studied. Flavour strive to maintain Igbo cultural identity despite subscribing to a western originated music style. As a renowned music artistes, he weaves through varied style of *égwú ógēnè* and contemporary pop music to find the best blend of sound and so he creates amazing works and this brings about amalgamated culture as the world itself is turning to a global village.

12h45 GMT : Janne Rantala and Milton Conqui, *My Space Trips from Chimoio': Notes about Space and Temporality in Sampling*

This paper aims to think about sampling, space, and temporality, starting from the metaphor of beat making as a space journey. The notion came up during an interview the authors conducted in Chimoio, a city also known as Vila Perygoza, which is a vibrant city of Hip Hop in central Mozambique's hinterland, less than 100km from the Zimbabwean border and 192km from Beira, another city of Hip Hop. With a nickname that literally means 'a dangerous village', it has a distinct sound in the Mozambican Hip Hop movement. While producers in Chimoio as much as anywhere else are sampling elements from all continents, particularly diasporic expressions of jazz, funk, progressive rock, and soul, some artists have preference in sampling local and regional music, to create fragments of music to use in the process of beat making, thus paying tribute towards the music from the hinterland and lands by the Indian Ocean. The method of research is listening to the local Hip Hop beats and related music, reflecting and drawing from our Hip Hop activities and experiences, particularly Milton Conqui's sampling as well as learning from other local producers; and thus centering artists' point of view aligned to hiphopography. Because listening is a highly personal state of being and acting, essential also in beat making, this paper is as much about Hip Hop's classical quests about 'who I am' and 'where I am' as it is an ambitious academic quest about sampling.

13h15 GMT : coffee break

## **Session 2B : Influence of traditional musics in modern genres; Chair TBA**

13h45 GMT : Elina Seye, *Mixing Traditional and Modern in Saba Dance Events*

The traditional *sabar* drumming of the Wolof people has been the point of departure for the development of the unique Senegalese style of pop music, the *mbalax*. With its structures

based on *sabar* dance rhythms, *mbalax* concerts and music videos typically feature dancing that is very similar to *sabar* dancing in more traditional contexts. Instead of exploring the obvious and previously stated connections of *sabar* drumming and dancing to the contemporary *mbalax* style (e.g. Tang 2007: 156–159, Seye 2016), I will in my paper turn to the opposite theme: how does popular culture and other contemporary phenomena become visible in traditional settings of *sabar* drumming and dancing, the most representative situation being the social dance event? It is actually quite common to see people adopt movement sequences from a popular *mbalax* video clip for their individual dance solos at *sabar* dance events, and the musicians may similarly adapt rhythmic sequences from recent pop hits to their repertory. Also other kinds of references to popular culture in both dance and music are sometimes included. I will analyze the influence of “modern” pop styles on the *sabar* tradition with examples from my fieldwork materials, recorded and filmed mainly in Dakar, Senegal, from 2003 onwards.

14h15 GMT : Ijeoma I. Forchu, ‘Rooty Space Trips from Chimoio’: Notes about Space and Temporality in Hip Hop Sampling

Nigerian/Igbo popular music, is replete with negative portrayal of women perpetrated by both female and male musicians. This paper revisits the indigenous creative philosophy that informs the theory and practice of Igbo music. It aims to decipher how much this philosophy influences representation of women in the contemporary music performed by Igbo women. Employing descriptive and analytical research methods, it engages samples of songs by two prominent Igbo female hip hop musicians in Eastern Nigeria, Genevieve Ogbuwu (Splash), and Yvonne Ogbuogu, (StormRex). It critically examines the musical structures, lyrics, costume, dance, dramatic movements and musical instruments, in order to understand how the musicians use them to create meaning and give expression to their human experiences, and especially how they exploit them in depicting women, in the contemporary and globalizing environment. This study is hinged on two feminist theories: the muted group theory which affirms that the asymmetrical gender relations in social interaction imposes on women, men’s system of communication; and the African motherism feminist theory, which highlights the maternal task of nurturing the society, in order to attain optimal maintenance and balance. This paper argues that depiction of women by female musicians is animated by capitalist and individualist tendencies occasioned by globalization. This article provides a uniquely Igbo-oriented data on how contemporary popular music-making relates to the nurturing principles of the concept and practice of indigenous music.

14h45 GMT : coffee break

15h GMT : Marie Agatha Ozah, *Perspectives on African Women's Music-Making in the Niger Delta of Nigeria*

African women's music making often embody a compendium of African traditions. Through music, dance and theatre, which are intrinsically interlaced, they demonstrate their various ideas and their indispensable place within their society. How do African women view African life? How does African musical arts foster and serve as an avenue for transmitting women's views to and within the community where they belong? Drawing on data from my research on women, ritual, dance and music from the Niger Delta area (Delta State, Cross River State, Akwa Ibom State and Rivers State) of southern Nigeria, I illustrate how, through rituals and the musical arts, African women provide space for gender negotiations and assert their position in the society as custodians of traditions and transmitters of culture. Although most of these traditions are still living cultures, urbanization and modernism has exerted its influence on these rituals and musical traditions. This paper, also deliberate on some of these changes and how they gradually impact on the culture.

15h30 GMT : Joseph Kunnuji, *Expressions of modernist reformism in Avale: Re-contextualisation of Traditional Badagry Ogu music*

Badagry Ogu musical practices, though domiciled in Nigeria, are nested in a trans-state regional cultural formation involving the gbe ethnolinguistic groups in West Africa. Hence, Badagry Ogu performers continue to take musical cues from other gbe musicians in the Republic of Benin, Togo and Ghana. This paper examines the reinvention and reinterpretation of traditional Ogu music in various contemporary contexts in Badagry Lagos, Nigeria. Partly because of the marginal positionality of Badagry Ogu people, their musical genres are lesser-known, and thus less viable than Yoruba traditional genres, for instance, in Lagos. Drawing on the data from an ethnographic study of Ogu musical bands in Badagry; and observations throughout the process of recording *Avale* (a collaborative album involving Badagry Ogu musicians and jazz musicians in Cape Town and Johannesburg, South Africa), this paper engages and expands Turino's (2000) modernist reformism and Emielu's (2018) progressive traditionalism; while demonstrating the importance of deliberate syncretism in perpetuating traditional practices in African cosmopolitan sites. The paper argues that despite their contemporary uses, Ogu genres remain exotic art forms and are marginal in Lagos State. This fact propelled the suggestion of musical re-contextualisation (through collaborative studio recording and digital distribution of traditional musics) to further integrate the performers of Ogu music in Badagry with the mainstream entertainment world in Nigeria and the broader translocal modernist-capitalist system. The outcome of the study includes the creation of musical synthesis through the adaptation of technology and popular music preferences in reinventing traditional Ogu music.

**Wednesday, June 15<sup>th</sup> :**

**Session 3 : Music from the Swahili world: at the crossroads of Arab and subsaharian musics.**

**Chair : TBA**

12h GMT : Marie-Christine Parent, *Creolizing contradance in the Seychelles and Mascareignes*

In the nineteenth century, when Paris shines as the cultural capital of the world, festive dance music – quadrille and contredance – invade the European countryside (Guilcher 2003:12), but also the different colonies of America and the South-East Indian Ocean. A set of contradance and quadrille variants flourished in the Caribbean and soon became a “common cultural medium through which melodies, rhythms, dance figures, and performers all circulated, both between islands and between social groups within a given island” (Manuel 2009: 1). If these musics and dances from the Caribbean area have been the object of some research (Cyrille 1996, Daniel 2011, Guilbault, 1999, Khatile 2006, Manuel 2009, etc.), very little has been written about quadrille and contradance in the Mascarenes (Desrosiers 2006 and Samson 2006 are exceptions). In the Seychelles, the study of *kanmtole*, as these musics and dances are known, have been neglected or confined to an “European heritage”. However, these music and dance are now practiced in majority by Afro-descendants and should be considered under the theoretical framework of creolization (Baron & Cara 2011, Desroches 2006, Kabir 2020, etc.).

This communication aims to present a new research project that will fill these scientific gaps. Through history of population and displacements in the Mascarenes and Seychelles, and a preliminary study of quadrille and contradance as performance in these islands, we will also see how relevant it is to consider the politics of quadrille and contredance performance in the nineteenth and twentieth-century Indian Ocean islands. This project will also eventually contribute to explore further the concept of transoceanic creolization through cultural production across the Atlantic and Indian Ocean worlds.

12h30 GMT : José Alberto Daniel Chemane, *The creative processes in ngalanga and identity construction by Mozambican immigrants in Durban township of Clermont, South Africa*

Early ethnomusicological studies conducted on Southern Mozambique’s musical traditions have gravitated towards the Chopi timbila music. This style’s complexity in both composition and performance conventions has enhanced its significance and worldwide recognition. In-depth studies on other Chopi styles such as *ngalanga* also central among the Chopi and which have influenced contemporary genres, are little. Located within dance-drumming traditions and framed within specific conceptual conventions, *ngalanga*’s matrix has provided context for multicultural artists to recontextualize it within modern styles in Mozambique. 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 the fusion of indigenous styles with modern ones. Framed as a qualitative study and underpinned by the socio-musical practice theory by Christopher A. Waterman (1993), this paper will discuss how the Chopi *ngalanga* matrix has been a key factor in the conceptualization and practice of 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 significant medium of cultural dialogue between both local and transnational artists brought together through the spirit of a collaborative music-making endeavor. Data will draw from bibliographic and audiovisual sources.

13h GMT : coffee break

13h20 GMT : Claudia J.v. Rensburg, *Music, Custom, and Law: Considering the Politics of Traditional Music Ownership in South Africa*

In the numerous discussions surrounding inequality in South Africa, it is possible the word 'land' that enters these debates most readily. The word 'land' evokes strong reactions from South Africans – of trauma, racialized dispossession, anger, of protection, or of 'home'. Indeed, a pressing question facing authorities in South Africa some twenty-five years after the abolishment of apartheid, is how the process of land redistribution should take place, and issues such as farming, agriculture, and the ownership of territory continue to be rampantly debated in parliament and the public sphere.

Whilst these debates are centred on the physical (re)distribution of land, this paper holds that the carving out of South African territory under colonial rule and apartheid, extends far beyond physical territory and involves an interlocking of historical and geographical space, that would have a significant impact on the ways cultural production is understood as property. The effects of colonialism and apartheid on the discipline of music (specifically genres of indigenous music), its study and archive, are keenly felt by both music practitioners and researchers – a point that has been demonstrated in recent disputes on the ownership of traditional music.

The proposed paper seeks to discuss the disjuncture in understandings of ownership that exists in customary conceptualisations of property rights and South African law (notably current intellectual property law and customary law). It considers theoretical and legal issues that recent disputes over musical ownership have encountered and refers to interviews conducted with a number of South African musicians.

13h50 GMT : Eveline Kabou Bangou Koho, *Le Musée de la Musique Georges OUEDRAOGO de Ouagadougou*

Le Burkina Faso, situé au cœur de l'Afrique occidentale, sur ses 274 000 Km<sup>2</sup> de superficie est pourvu d'une multitude de danses et de musiques traditionnelles à travers ses quarante-cinq (45) provinces et peuplé de vingt millions d'habitants (20 000 000). Toutes associées à un nombre important d'instruments divers, elles sont ou étaient toujours à des fins ou des fonctions précises.

Des grands groupes ethniques comme les Sénoufos, les Bobos, les Lobis, Dagara, à l'ouest, et au sud-ouest, du pays, les Samos et Markas au Nord-Ouest, la famille Gourounsis au Centre-Ouest et au Sud, ou du plateau Moaga s'étendant jusqu'à la lisière du Gulmu à l'Est, et des Bissas à au Centre-Est, ou encore des Peuples Peuls ou Bella du Nord, le Burkina Faso est composé d'une soixantaine d'ethnies.

Situé sur l'avenue d'Oubritenga, en face du Lycée Philippe Zinda KABORE, le musée de la musique Georges OUEDRAOGO de Ouagadougou est unique dans la sous-région africaine. Le bâtiment qui abrite le musée, très original, est un des derniers témoins à Ouagadougou d'une architecture en terre stabilisée associant technique moderne et matériaux traditionnels. Les collections du Musée de la Musique sont composées de membranophones (comme le tambour d'aisselle et les tambours calebasse) de cordophones (comme le Kundé, la Kora) ; des aérophones (comme les flûtes, le cor) et d'idiophones (comme le Balafon, les grattoirs). Le musée organise des expositions permanentes, temporaires et itinérantes, des animations pédagogiques, des ateliers d'animation et de percussion, et des séances de projection vidéo.

**Thursday, June 16th :**

**Session 4 :**

**11h GMT : Panel "East Africa and the Indian Ocean World: Musical Traditions, Migrations and Encounters", Chair: Janie Cole**

Over the last two decades, significant research has focused on the Indian Ocean world linking East Africa, the Arabian Peninsula and the Indian subcontinent to provide new insights into different facets of Indian Ocean cultures in the pre-colonial period. The Indian Ocean was a rich contact zone that is central to our understanding of musical diversity in this vast region and in East Africa, specifically. However, historiographical conventions tend to portray East Africa as technologically backward and isolated from at least 1500 to the 19<sup>th</sup> century. Instead, this panel views East Africa in the context of an Indian Ocean world maritime trade network which was, in effect, the 'first global economy', and explores different aspects of musical traditions, migrations, transcultural encounters and patterns of cross-cultural exchanges between East Africa and the Indian Ocean world, including Arabia, Southern India, South East Asia, and Southern Europe. It provides new insights into the impact of war, slavery, trade

routes, religion, the movement of peoples and cultures, aesthetic constellations around ports, polities and kingdoms, the role of women, and their musical traces in material culture, iconography, instruments, and musical genres and styles in East Africa and the East African diaspora across the pre-colonial Indian Ocean world, in a bid to challenge traditional narratives limited by Eurocentric paradigms and established hierarchies and to re-construct East Africa's development on an indigenous platform and indigenous knowledge systems that speak to Africa's social, political and cultural past that has until now remained largely misrepresented or entirely unexplored.

Janie Cole : *Constructing War, Identity and Religion: Ethiopian Musical Culture and Diasporic Trends in the Early Modern Indian Ocean World*

Drawing on contemporary sources, including the indigenous Ethiopian royal Chronicles, accounts by European explorers and missionaries, the archaeological archive and material culture analysis, this paper focuses on musical culture at the royal court in the Christian kingdom of Ethiopia during the Solomonic period, and explores how the impact of war, trade, slavery, religion and the age of exploration in the Indian Ocean world contributed to transcultural encounters, musical migrations, and Ethiopian diasporic trends in a triangular movement between Ethiopia, Latin Europe and the Indian subcontinent. First, it considers the historical presence of Abyssinians in the Indian Ocean World, especially in India, and speculates on specific locations of musical contacts and flows of material culture. Second, it traces evidence of indigenous music-making and musical culture at the Ethiopian royal court to provide insight into a soundscape of war, nostalgia and displacement that would have migrated on ships across the Indian Ocean to these sites through Ethiopian soldiers, traders and slaves sent to western India, via both forced and free migrations. Lastly, it focuses on musical imports used in constructing religious identity and conversion practices back across the sea from Goa into Ethiopia in the mid 16<sup>th</sup> century by Jesuit missionaries, and probes how repertoires, instruments, and ceremonial practices were transmitted along exploration routes, allowing the Oriental, Old and New Worlds to collide, thus giving broader insights into how music constructed identity, war, nostalgia, religion, and political, social and cultural hierarchies in Ethiopia and the early modern Indian Ocean world.

Simon Mwaniki : *Traditional Music Practices of the Swahili Muslim People of Lamu Town*

Recent revisionist studies on the Indian Ocean world have emphasized the importance of major economic and cultural exchanges that date back to seven thousand years. Phillipe Beujard argues that the development of the East African region is heavily affected by the cycles of Eurasian and African world systems in which the Indian Ocean is embedded. It is within this framework that one can understand the rise of the Swahili language and culture,

and how different areas of the world systems played a preeminent role in the East African coast development. My paper focuses on the historical traditional music practices of Swahili Muslim people in Lamu Town. My main focus is *mashairi*, which combines poetry and song in a Swahili setting and is an art form embedded in Swahili culture and dating back to the 14<sup>th</sup> century. These musical expressions have been used as tools of communication, discussing important life events, conflict resolution and educating the members of the community on day-to-day issues. First, I will consider the role of *mashairi* amongst the Swahili Muslim people in Lamu from the 14<sup>th</sup> century, the different forms of these poems and how the texts in these poems are used as lyrics in ceremonial music, i.e. weddings, funerals and special prayers commonly known as *dua*. Second, I will analyse the messages or hidden messages (*Mafumbo*), narratives and themes found in these poems, thus providing new insights into musical expressions of Indian Ocean world encounters in the early modern period.

Bronwen Clacherty : *Women Singing their Past and Present: Songs that Tell "Herstory"*

Official historical narratives of the Indian Ocean have focused on a male seascape with little focus on the role that women played in the 'littoral cosmopolitanisms' (Sheriff 2008:61-63) created through the transport across the sea. Women's stories are not easily seen in the political and historical narratives making it necessary to focus on oral tradition and ritual if we are to reconstruct and discover "herstory", what women's lives were like in the past. This paper explores how songs and stories sung and told in present day Zanzibar can add nuance to what is already known about women's history on the East Coast of Africa. The paper explores the historical record and archeological evidence that allow us to see the traces of women's lives. It will also draw on ethnographic research undertaken in Zanzibar which focuses on songs sung by women today that can be traced back generations. This evidence highlights the fact that the seascape of the Indian Ocean belonged to women too. The research makes a contribution by focusing on the role that music can play in helping us understand a missing aspect of history, broadening our understanding of the role Africa played in the global economy of the time as well as giving this history a gendered perspective.

Cara Stacey : *South Water, Drought and Song in the Kingdom of eSwatini*

This paper explores ideas surrounding water within the musical world of eSwatini in southern Africa. As a country plagued by severe and regular drought and as southern Africa moves permanently into a state of water stress, the research presented aims to understand how indigenous musical forms of expression have portrayed ideas relating to water. In eSwatini, water has been historically intrinsically linked to cattle (thereby to wealth and prosperity), to ecology and rural life and, to domestic, cultural and commercial work, and to spiritualism. Within the rich world of Swazi religious and cultural belief, water is a key signifier of power, communication and change. The supreme god, Mvelinchanti, is closely associated with the

kingdom's animals and land, with the river pools, sea and lightning being symbols of or homes to other notable spiritual and ancestral beings. In order to retain power, the *bemanti* ('people of the water') and *belwandle* ('people of the sea') are involved in water collection rites for the King (Kuper 1944), physically tracing former dominion border lines into southern Mozambique and back. These diverse meanings associated with water can be read in a variety of musical songs and genres. From regimental songs performed at the annual Incwala ceremony to *makhweyane* bow songs about courtship, rain, water, rivers and the sea perform a lyrical and relational function through these musics in this society. This paper investigates the forms these lyrical associations have taken on historically and today as local hydrosapes are drastically altered by environmental and climate flux.

**13h GMT : Closing words of the Symposium. TBA**