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 **Book of Abstracts**

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Meyers, Megan  
(Independent Researcher)

**Jihadists to Rappers:  
Exploring Rap in  
Mozambique as an  
Alternate Means of Creative  
Communication**

[session VIA02]

Due to its location on the Indian Ocean, Mozambique has participated in the global marketplace for centuries – from Muslim traders to Portuguese sailors. However, since 2012, northern Mozambique has been the scene of ongoing Al-Shabaab style violence. Frustrated by a lack of jobs, marginalized and uneducated youth with surprising links to national and international networks are at the core of the attacks. Hip hop’s emergence in Africa is tied to specific cultural, social, and political realities on the ground. Simultaneously exposed to and excluded from global wealth, African youth are minimized by the surrounding authoritarian society. Stuck in between childhood and adulthood, the prevailing state for youth in sub-Saharan Africa is “waithood.” It’s a recipe for frustration for the youth cohort of Africa, and the very dynamic that has instigated recent violence in Mozambique. Within a double constraint of youth identity and fatalistic agency, how do disenfranchised youth express themselves in Mozambique? How are these expressions similar or different from traditional modes? How does rap allow Mozambican youth to both break loose from cultural constraints and to belong to a broader global community in a post-colonial, post-national world? In the globalized cosmopolitan reality of today, rap is of particular significance for applied ethnomusicology because, “hip hop sensibilities justify youth in taking a place on the public stage and speaking as legitimate national subjects and transnational consumers.” This paper will argue that rap enables agency and promotes positive social change, giving youth firm ground to stand on together while the sands of political upheaval and job insecurity shift around them. Hip hop practices and performances demonstrate alternative means of flourishing on the fringes.

Miguel, Ana Flávia  
(University of Aveiro, INET-md)

**PANEL ABSTRACT**  
**Progressive Ethnomusicology  
and the Limits of the  
Institutions: A Perspective from  
Europe**

[session VB02]

Since the turn of the millennium, the questioning of disciplinary fields has been at the heart of the social sciences, arts and humanities (SSAH). Terms like interdisciplinary, transdisciplinary, cross-disciplinary, border thinking, transcendental thinking, disciplinary transgression are increasingly frequent in our discourses and share a strong profile of doing/ thinking “together” rather than “alone”. In fact, practice-led research is an important measure through which different disciplines are responding to this challenge. Ethnomusicology, a minority discipline in the context of SSAH, and since its inception dedicated to fundamental research, has gradually become an important interlocutor in the disciplinary debate, and, crucially, a pioneer in encouraging healthy disobedience toward the canon. Some important changes generated mainly in the Global South (Brazil, Australia, South Africa) – have made an existing reality more visible: the fact that there is no single way of doing ethnomusicology. Instead, we have many ethnomusicologies and different ethnomusicological praxes. Some are now leading what we might call a “praxis turn”, toward a more socially committed ethnomusicology, a decolonial ethnomusicology or an ethnomusicology for equity. The perspectives of the Global North and the Global South are radically changing in what we might call progressive ethnomusicology. The European University Association’s recent declaration, entitled “Universities without Walls: A Vision for 2030”, is an important sign, paving the way for new challenges and, above all, offering a unique opportunity for ethnomusicology to position itself as a progressive discipline. This panel intends to share experiences of using shared research practices in ethnomusicology and musical performance in Portugal. It includes academics and non-academic researchers who have worked/ thought together, producing co-useful and transmodal knowledge, supported by European institutions. Our aim is to share experiences and, above all, discuss how European institutions are prepared – or not – for a new ethnomusicological praxis where knowledge and research practices should not have walls.

Miguel, Ana Flávia  
(University of Aveiro, INET-md)  
& Vitor Marques (University  
of Aveiro, INET-md)

**Ways of Doing  
Ethnomusicology:  
Challenges and Limits**  
[session VB02]

My research journey is defined by a progressive adoption of dialogic, collaborative and participatory research practices in collaboration with the people of the fieldwork universe. In 2022, the Skopeofonia team will celebrate ten years of the creation of the project, the first clearly and intentionally applied project in ethnomusicology in Portugal. After Skopeofonia, the team developed Project SOMA (2018-2022). Both projects have some common characteristics: the integration of non-academic researchers into the team, the use of shared research practices and a strong collaboration with non-academic institutions. In previous publications, I analyzed the limits of ethnography in participatory projects. At the root of problem was the fact that I had a double role in the project: a PhD candidate who could not submit a collective thesis and a researcher that was trying to establish different ways of doing research in ethnomusicology in Portugal. The tenth anniversary of Skopeofonia and the conclusion of the SOMA Project in July 2022 constitute a perfect and necessary moment to reflect on ways of doing ethnomusicology. In this paper, I and non-academic researchers of the team will discuss the challenges and limits of research practices in participatory projects. The discussion will be presented through an individual and collective perspective.

Mijit, Mukaddas  
(Free University Brussels  
Department of East Asian  
Studies)

**Using Dance and Music  
Production to Tackle the  
Uyghur Human Rights Crisis**  
[session VD11]

Since 2017, for Uyghurs of the diaspora, cultural markers linking us to our homeland have started to fade away due to the Chinese government's repressive policies. The familiar has become strange, and the accessible has become rare. Our favourite music, songs, dance, and related TV shows have stopped coming out of the region. Although we fear the loss of our cultural heritage, the collective trauma experienced by Uyghurs in this period has installed in us a form of self-censorship. For many, dancing and singing outside the homeland seems inappropriate in a period of collective mourning. In this context, how can dance and music actively respond to the human rights crisis we face? Since 2018, several artistic initiatives have tried to reshape the functions of Uyghur artistic expression, including dance, songs and poetry, bringing them into a more experimental field, aiming to use artistic expression to protest Chinese brutality. In this paper, I will share observations and personal experiences of the creative process involved in these experimental interventions, and present some of the outcomes of using dance, music, and poetic production as a part of active resistance, drawing on examples of transnational performances and installations including "Six Meters of Etles: Brooklyn Bridge", "I Can't Sleep", "No Road Back Home" and "Everybody's Gone".