



46th World Conference

International Council for Traditional Music
Lisbon . Portugal

21 to 27 July 2022

Book of Abstracts



 universidade de aveiro
theoria poiesis praxis



FCT Fundação para a Ciência e a Tecnologia

NXVA UNIVERSIDADE NOVA DE LISBOA





Title

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

Editors

Kati Szego (Memorial University of Newfoundland, Canada)

Susana Sardo (Universidade de Aveiro, Portugal)

Assistant Editors

Andrew Kalyowa Kagumba, Nalini Elvino de Sousa and Carlos Yoder

Design

Ana Luz

Programme Committee

Susana Sardo (Co-Chair, Portugal)

Kati Szego (Co-Chair, Canada)

José S. Buenconsejo (Philippines)

Catherine Grant (Australia)

Kirsty Gillespie (Australia)

Susana Moreno Fernandez (Spain)

José Alberto Salgado (Brazil)

Urmimala Sarkar Munsu (India)

Margaret Sarkissian (USA)

Nicholas Ssempijja (Uganda)

Velika Stojkova Serafimovska (North Macedonia)

João Soeiro de Carvalho (ex-officio, Portugal)

Lee Tong Soon (ex-officio, Singapore/USA)

Publisher

UA Editora – Universidade de Aveiro

1st Edition - July 2022

ISBN

978-972-789-782-7

DOI

<https://doi.org/10.48528/rr3x-dv56>



Conference Themes

1 Engaging Global Health and Climate Crises through Music and Dance

Expressive culture often reflects and shapes public sentiment toward societal problems; it can also open up non-violent, relational, humane pathways to achieving their solutions. This theme invites critical reflection on topics related to the intersection of sound/music and movement/dance with ecological and health concerns broadly defined. These concerns include relationships between cultural and environmental sustainability, between cultural and biological diversity, and between each of these with human and planetary health.

Contributions to this theme might explore music and dance in relation to: the COVID-19 pandemic; activist approaches to climate emergency; built and natural environments; and other-than-human life forms. How can an understanding of the role of expressive culture in complex systems contribute to global health or environmental policy? What practical benefits can sounding and moving offer in the face of widespread disease or ecosystemic peril? What are the environmental and health costs/benefits of our research practices—for us, for the people we work with, and for the planet?

2 Dance, Music, and Human Rights: Coexistence and Inequalities in the Contemporary World

Violations of human rights often manifest in the control or suppression of artistic activity, including music and dance; assertions of human rights, on the other hand, often take the form of artistic expression. Taking as its centre-point the fundamental human right to express one's culture, this topic invites papers on the intersection of human rights with dance and music across ethnicities, religions, sexualities, and other forms of human identification. It invites research on the histories, philosophies, and politics of migration, citizenship, and post/colonialism. It also invites research on stigmatization based on geography, economic and health status, age, and gender.

Contributions to this theme might offer dance- and music- based strategies that effect change where human rights are violated, including war zones and situations where artistic freedom is restricted. We encourage scholarly and intimate voices, as well as theoretical papers discussing tools for understanding music and dance as processes/products through which to promote ideals of freedom, justice, peace, and human dignity.

3 Approaches to Archival Practices

For ethnomusicologists and ethnochoreologists, archival work is not as much a decision about using resources as it is a condition of our research: in the act of collecting, selecting, incorporating, and classifying repertoires, we build our own archives. Hence, the archive is no longer simply a place to store physical objects, but a process which defines a vast field of knowledge creation and mediation.

This theme invites papers on critical approaches to archival practices. In the age of digital humanities and open science, what is the place of institutional archives, of community or family archiving? In the domains of music and dance, what constitutes “data”? Who has the right to produce archives? What are the limits of authorship, privacy, and ownership in the context of open data policies? Contributions to this theme might also explore: archives as embodied individual and social memory; institutional ideologies and epistemologies; processes of assemblage; and methods for developing collaborative sound/music and dance/movement archives. Transdisciplinary approaches are very welcome.

4 Connected Communities: Ocean Trajectories and Land Routes

Music and dance are not only eminently portable forms of knowledge, but also permanently etched into the bodies and memories of their carriers. They are thus crucial to understanding communities connected through migratory, diasporic, colonial, post-colonial, and even touristic routes. Recent developments in oceanic studies focus on seas as sites for knowledge construction and, thus, as spaces for transdisciplinary inquiry. In addition to viewing oceans as places of passage/separation between continents, we can explore them as creative spaces that foreground processes of coexistence and alliance, conflict and conciliation. Are there differences between land and sea routes in building music and dance knowledge between communities? What challenges do music and dance scholars face today when oceans are again places of death, despair, political dispute, and an appeal for the right to life?

Contributors to this theme are encouraged to address historical and contemporary processes of interaction and interlocution through music and dance between communities connected by land and sea. Epistemological and methodological approaches are particularly welcome in grounding study cases.

5 Music and Dance Cosmopolitanisms

Cosmopolitanism advances the idea of a common engagement among all human beings. Ethnomusicologists and ethno-choreologists can take advantage of globalization's heterodox opportunities to improve the conditions of conversability, to benefit from diversity and from its resultant cross-fertilizations. For a long time, the constructs of nationalism and the nation were upheld by approaches to music and dance research; we must now critically assess the impact of exploring boundaries between nations/territories/cultures in academic discourse. From the early twentieth century, music industries designed strategies for acknowledging and creating otherness in national and geographic terms—that is, until the emergence of World Music and Dance. Recent digital media have further blurred the characterization of musical and dance systems based on bounded cultures.

Contributors to this theme are invited to address the relevance of boundaries in the narratives of ethnomusicology and ethnochoreology—their conceptual importance, their methodological role, and their impact on knowledge production. They are also invited to explore the ways that cosmopolitanist approaches can enlighten the ethnography of dance- and music-making.

6 Music and Dance Industries

Music, including music related to dance, is one of the most prolific cultural industries worldwide. Yet traditional music and dance industries have rather low profiles in ethnomusicological and ethnochoreological studies. Traditional music and dance are often conceptualized outside of or in opposition to industrial concepts such as supply and demand, goods and services, economic development, the division of labour, mass production; additionally, industrial models may be seen as threats to the sustainability of music and dance cultures.

Contributors to this theme are invited to address: current and historical processes of producing and distributing traditional music and/or dance styles; genres and traditions that fall under the aegis of the recording industry and its related publishing and media sectors; the organization of performance settings; professional associations and unions. What are the structural and performative features of recorded music and dance, their contexts of production, and consumption patterns? How do musicians and dancers manage competing industrial and non-industrial pressures on their work? How do artists position themselves in local and national markets, especially in transitional societies? How do music and dance industries reflect and/or create (new) social and political realities?

Agawu, Kofi (Princeton University)

Disciplinary Identities: A Dialogue between the International Musicological Society and the International Council for Traditional Music

[for plenary abstract, see International Musicological Society and International Council for Traditional Music]

Aguía, Nicolas
(University of Pittsburgh,
Kenneth Dietrich School of Arts
and Sciences, Department of
Music)

PANEL ABSTRACT

**“Mestizaje from Below”:
Rethinking Cultural Resistance
through Literature, Music and
Dance in Colombia**

[session VA07]

Colombia is characterized by diverse cultural and racial topologies that contradict the notion of a homogenized nation. According to anthropologist Peter Wade (2010), of the Colombian territory is comprised of various cultural geographies that showcase a myriad of ethnic and racial crossovers that cannot be subsumed by the concept of mestizaje. The hegemonic way mestizaje has been reinscribed historically as a process of acculturation that seeks to model the population according to a Eurocentric perspective. The authors, intellectuals, and artists addressed in this panel session have responded to the dominant narrative of mestizaje through non-ethnocentric approaches to reflect on cultural hybridity. In this way, they have constructed cultural counter-discourses and performance practices aiming to combat historical racism and the homogenizing effect created by the idea of national identity. Marcelo Cabarcas analyzes the ways that black literary traditions problematize the Eurocentric construction of the national literary canon by incorporating metaphors coming from dance, music, and Afro-Colombian popular culture. Eliana Diaz examines the evolution of bullerengue, a traditional black music genre, contrasting it with the appropriation of cumbia as a mestizo, nationally encompassing genre, erasing the traces of its African roots to place it in the market of “tropical music”. Nicolas Aguía presents the work of Delia and Manuel Zapata Olivella with their theatre troupe formed during the 1970s. The intervention of public spaces by staging performances that included dance, music, and vernacular oral expressions challenged the “strategies of invisibility” that pushed aside black and Indigenous cultural expression in order to construct the nation. These presentations open up the question of analyzing the problem of cultural miscegenation as a process of “mestizaje from below” (Wade 2010).

Aguía, Nicolas
(University of Pittsburgh,
Kenneth Dietrich School of Arts
and Sciences, Department
of Music)

**Delia and Manuel Zapata
Olivella's Rumbao Tour:
Reframing and Intervening
the Nation**

[session VA07]

Delia and Manuel Zapata Olivella were brother and sister, as well as fellow researchers of Colombian cultural traditions. Their ethnographic and artistic work reframed the understanding of mestizaje by coining the term “tri-ethnicity” to think about the racial politics that shaped the idea of national identity (Delia Zapata 1967). The concept of tri-ethnicity reflected the tension between the Spanish, Indigenous, and African components that molded Colombian cultural expressions, without falling into the homogenizing ideals of mestizaje (Valderrama Rentería 2013). This paper will focus on the Teatro Anónimo Identificador, a theatre company that Manuel Zapata Olivella put together in the mid-1970s and showcased Afro-Colombian, Indigenous, and mestizo rural cultural expressions, often in open-air performance spaces. Delia Zapata was in charge of the music and the dance choreographies. In particular, I examine the 1975 Rumbao Tour, in which they presented a play about black rural life (“campesino”) inspired by ethnographic work done in the Atlantic and Pacific regions of Colombia. The theatre company performed the play across the nation, including the Plaza de Bolívar, Bogotá's grand central square. In this paper, I argue that the public interventions staged by the Olivella's reveal an embodied political expression that challenges the “structures of alterity” (Wade 2010) of national cultural hegemony.

Ahmedaja, Ardian
(University of Music and
Performing Arts Vienna,
Department of Folk Music
Research and Ethnomusicology)

ROUNDTABLE ABSTRACT

**Local Music and Dance
in Public Spaces**

[session IIA03]

Features of local music and dance practices reflect the attitudes and values shared by their makers. Performances of local music and dance in public spaces (e.g., concerts, festivals, multimedia) are thus important representational tools. Their efficiency depends on how they help the performers to unfold the music with which they identify themselves, namely, as an interactive process of multisensory exchange of symbols with the audience for coordinating and shaping meaningful experiences. When decision-makers regard performers as simply executors of their ideas rather than equal partners, the trend towards standardisation in performances, which runs against the cultural diversity of everyday life, is particularly evident. Therefore, ethical issues arising between performers and decision-makers, including issues of gender construction, stratification and equality in everything from the processes of performativity to the composition of the stakeholders, become crucial also for questions of efficient entrepreneurship. In this context, music and dance makers, researchers, and staff members of cultural centres in Austria, Latvia, Sardinia (Italy) and Scotland (UK) intend to conduct a pilot project to elaborate practice models of different backgrounds of performances of local music and dance in public spaces. As part of the project, they will establish two networks. The network between local musicians and dancers will aim to support cooperation for the dissemination of the practices they are embedded in, the presentation manners they are familiar with, and the implementation of their interests towards the management of public performances and the music and dance industry. The network between institutions that deal with the organisation and management of public-space performances of local music will focus on issues of individual and local needs to promote creativity and artistic versatility. In this roundtable, we intend to present and discuss with the audience methodological and practical approaches involved in this undertaking.

Ahmedaja, Ardian
(University of Music and
Performing Arts Vienna,
Department of Folk Music
Research and Ethnomusicology)

**Researching Presentations
of Local Music and Dance in
Public Spaces: Methodological
Approaches**
[session IIA03]

The methodology in this pilot project will be based on two main courses of action: fieldwork and dialogic interaction between researchers, music makers and management staff. Both courses of action have strong support in the philosophical tradition of phenomenological hermeneutics, which is considered, from an ethnomusicological perspective, to possess the potential for “productive mediation between experimental, objectivist strategies of observation and experiential, subjective knowledge of the force of meanings and intentions” (Rice 2008). The interaction between all involved actors – performers, competent listeners, scholars, cultural mediators, organisers, music producers – will serve to also elaborate ethical approaches that respect the specificities of the traditions in question and strengthen local communities in their attempts to deal with impacts from external operators, including scholars. The involvement of the music and dance makers as equal partners in the project supports, firstly, the bottom-up perspective, and secondly, particular views on gender issues both in the processes of music and dance making and the manner of their presentation and representation. Another important issue in this project from the viewpoint of methodology will be processes of archiving and documentation of records from musical and dance practices according to FAIR data principles (i.e., findable, accessible, interoperable and reusable). This addresses the use of records in research and publications (part of presentation and representation practices) as well as in music-and-dance-making processes. Epistemological approaches are beneficial in this project to disclose contextual knowledge and to elucidate possibilities for the presentation of local music and dance in public spaces. These public spaces provide the ontological context for different realities that are continuously shaped anew.

Ajotikar, Rasika
(University of London, SOAS,
Department of Development
Studies)

**Theorising the Tensions
between Music as Labour and
Music as Cultural Activism in
Western India**
[session VD11]

This paper reflects on theoretical issues concerning inequality, the solutions to it, and the ways in which cultural movements have addressed these issues through creative interventions. By drawing on field research with musicians and activists in an anti-caste movement in western India, this paper complicates the understanding around justice, rights, and equality. In particular, it analyses how Dalits (ex-untouchable communities) formulate their struggle against the caste system through musical performance. Given that hereditary musician castes have been historically constituted by Dalits, political movements have questioned the nature of musicianship as an art or service within the broader labour relations embedded in rural and urban socio-economic contexts. Cultural movements have experimented with musical genres and aesthetics to shed the stigma and reclaim their musicianship, while many musicians still depend on it for basic sustenance. With this in mind, the paper discusses three broad questions: What are the limitations and potentials of creative interventions in the struggle against inequality, exploitation, and discrimination? What are the divergent experiences and political claims of hereditary musicians in contemporary Maharashtra and how can they help us think through the broader relationship between caste, labour, and artisanship? Who are the actors representing marginalised communities and how can their social location help us think through activist projects that aim toward social justice and equality?

Akat, Abdullah
(Istanbul University
State Conservatory)

**Ideology and Anthropocene
in Black Sea Popular Music**
[session VIB04]

Although Anthropocene implies the investigation and understanding of sustainability, and the place of human beings in global warming, this concept appeals to ecological thought which is connected to ideology and acoustic ecology. Indeed, music as culture, in many cases, conveys the meaning of emergency for nature and sustainability issues in the Anthropocene. In this paper, I investigate how the meaning of traditional music is transformed to mention the need for global sustainability as related to ideology in the case of eastern Black Sea music of Turkey. To achieve that, I analyzed the song lyrics of the Black Sea popular music which are connected to the traditional songs of the region. Natural objects such as mountains, rivers, highlands are crucial elements of Black Sea traditional music which appear in almost all song lyrics. Thus, traditional Black Sea songs are the sources for Black Sea popular music which began to appear in the 1950s and became well-known at the beginning of 2000s. One of the main figures of this genre is Kazım Koyuncu, who was diagnosed with cancer after the Chernobyl disaster and died in 2005. He was also an activist about protecting nature and later many musicians and rock bands from the Black Sea region followed his thoughts. Hereby, Koyuncu as a social actor transformed the meaning of Black Sea music. While traditional Black Sea songs are mostly about love and sadness in the context of natural objects, Black Sea popular music, in some way, is about the Anthropocene, protecting nature and sustainability with the same songs. Consequently, this phenomenon because of the ideological views which are related to environmentalism such as objecting to hydroelectric and nuclear plants. Moreover, the ecological meaning of eastern Black Sea music is ideologically altered through activist musicians in the Black Sea popular music to protect the nature of the region.

al-Mulaifi, Ghazi Faisal
(New York University Abu
Dhabi, Department of Music)

**Reclaiming Musical Tradition
in Seafaring Kuwait: An
Applied Ethnomusicological
Approach**
[session IIB02]

With influences spanning from Zanzibar to Bombay to Kuwait and the coastal civilizations in between, Kuwaiti pearl diving music exists as a cosmopolitan music born of trade and cultural exchange. As a result of sustained engagements and as a music of the Indian Ocean civilizations trade, it is also extra-Khaleeji and extra-Arabic. It evolved with each pearling and trading season as sailors and divers played music with the locals as they waited for monsoon winds to change direction before sailing home, eager to share the new sounds and instruments upon their return. What happens to this tradition as it is appropriated into the realm of heritage performance as static national capital? How does this music exist today as a dialogic and fluid expression of the pre-national past? As an heir to this musical tradition, I am addressing these questions by taking an applied-ethnomusicological approach that goes beyond the text. As a nod to our seafaring ancestors, my ensemble, Boom. Diwan, comprised of fellow members of Kuwait's oldest musical diwanias takes a critical approach to heritage by placing Kuwaiti pearl diving in its rightful place, as a regional tradition of dialogue that reaches out globally.

Albuquerque, Maria João
(NOVA FSCH)

**The Portuguese Musical
Historical Heritage: A
Methodological Approach
for Its Knowledge**
[session VID04]

Portuguese musical historical heritage held in libraries and archives is a cultural asset; in other words, it is a material witness of the musical creation and practices of our history. Its knowledge is imperative for the construction of our national cultural identity. Any musicologist, historian, or interpreter, interested in the study, contextualisation, and valorisation, of past repertoires, needs good access to musical sources. Unfortunately, in Portugal, the vast majority of this heritage is unknown, even to specialists such as interpreters and musicologists. João Pedro Alvarenga refers to the false idea among musicologists that “the surviving Portuguese musical historical heritage is scarce”, which in no way corresponds to reality. He points out three reasons for this myth: 1) most depository institutions do not value their own sources; 2) the initial training of musicologists disregards the analysis of sources; and 3) the lack of knowledge of archivists and librarians to handle this type of material. Locating and describing this historical musical heritage is an essential step for the knowledge of surviving musical sources. To map the funds and music collections held by archives and libraries, it is fundamental to create a national database, supported by Geographic Information Systems (GIS) software, that would allow for its complete understanding and access. This paper intends to propose a methodology for the survey of archival funds and music collections in Portuguese libraries and archives, to update the RISM-C data, with a view to future integration in the Study Group on Access to Music Archives (AMA-WG) of the International Association of Music Libraries, Archives and Documentation Centers (IAML).

Alexander, Kathryn
(University of Arizona)

**Working the West: LGBTQ
Country Western Dance
Imaginaries**
[session VIA10]

During the period of Euro-American expansion into western North America in the latter 19th century, social dance spaces were significant sites for the construction and contestation of gendered, sexualized, and racialized identities. Through the 20th century, the frontier dance hall moved into the space of memory, largely replaced by imagined, reified representations in westerns and by country western dance bars which evoke nostalgic encounters with the “Wild West.” However, the utility of such spaces – whether physical and representative – to aid in the building of identity in community with others remains. For dancers in the LGBTQ+ country western dance community, LGBTQ+ country western dance events provide venues, movement practices, and social frameworks to access and embody non-normative frameworks of expressing queer identities. This paper explores how LGBTQ+ dancers value and transform received dance heritage from country western and queer dance worlds to create new social and political realities that trouble dichotomies between queer and straight, present, and past, urban and rural in the United States. Highlighting confluences, contradictions, and conflicts between queer and country western dancing expands understandings of how gender, sexuality, and race intersect to give new legibility to the diverse spaces of LGBTQ presence, identity, and vitality.

Alisch, Stefanie
(Humboldt University Berlin,
Musicology and Media Studies
Department)

PANEL ABSTRACT

Sound System Cultures of the Black Atlantic: Knowledge through Practice [session III09]

This panel presents new research on sound system culture and communities. Papers include contributions on dub and freetekno systems on the European mainland, a historical examination of the 1989 Notting Hill Carnival that juxtaposes the experience of Carnival with that of acid house in the UK, and finally kuduro producers in Lisbon who build on and expand on Angolan kuduro practices in close diasporic intimacy. Sound system practices were fundamental in sparking and developing Jamaican genres like reggae, dub, and dancehall (Barrow and Dalton 1997). That sound system culture travelled from the Caribbean to the UK and formed the basis of jungle, dubstep, UK garage, broken beat or grime is very evident (Monrose 2021; Palmer 2021; James 2020; Muggs 2020). However, hip hop in the US and other forms of electronic dance music in the UK (Alisch 2009) were also inspired by sound systems. Sound system cultures of the Black Atlantic (Alisch 2017) encompass the genres mentioned, as well as house, kuduro, kwaito, picó, coupé decalé or reggaeton, and can be extended to cultures such as freetekno or breakcore. Practitioners and researchers agree that sound system goes beyond the “giant community record player”, the assembly of audio equipment that amplifies recorded music for a community of listeners (Back 1988; Stolzoff 2000; Alisch 2009; Henriques 2011). Sound system performances require knowledge about technology, acoustics, musical, verbal, and kinetic repertoire as well as knowing about the knowledges of other crew and audience members. Practitioners often transfer knowledge via mimetic processes, through myth and implication, but also through oral history, reasoning, media and formal education. To honour the specificity of these knowledges, an epistemology of sound systems investigates the “ecology of knowledges” (Santos 2014) created through sound system practices. This approach allows us to interconnect our research without claiming that these cultures are alike.

Alisch, Stefanie
Humboldt University Berlin,
Musicology and Media Studies
Department)

“O Maior Megamix de Sempre”: Kuduro Sounds across Continents and Generations [session IIIA09]

Kuduro is electronic dance music from Angola that emerged in the mid-1990s (Alisch 2017). Practitioners of kuduro (“kuduristas”) in the Angolan capital of Luanda have always acted in a dynamic cultural relationship with the city of Lisbon to record, master, or manufacture CDs, and to shoot videos or play their music live. For decades, Angola-born star DJ Carlos Pedro disseminated kuduro by playing in Lisbon discotheques and through radio shows on RDP Africa. People tune in to his shows in all of lusophone Africa, except Angola. Lisbon-based Angolan DJ Amorim documented his practice during the early years of kuduro through “Megamix” CDs and later on YouTube. These mixes, in turn, inspired kuduro producer-DJs like Marfox, Firmeza, Maboku. This new generation of kuduro producer-DJs is based in the periphery of the former colonial metropolis. From here they transmit their own take on kuduro and its close cousin, afrohouse, through the internet and through DJ sets in hipster clubs worldwide; they also distribute kuduro hyper-locally, in their neighbourhoods, while simultaneously following kuduro on Angolan media outlets. Based on field research in Lisbon and Luanda between 2011 and 2013, alongside ongoing interviews and interactions with kuduristas, this paper investigates how knowledge is transmitted between Luanda and Lisbon through media and personal interactions. This contribution focusses on the role of the Angolan diaspora in Lisbon during the early years of kuduro and investigates how mediations through radio, DJ mixes, CDs, TV and the internet influenced and connected communities of listeners and practitioners in Portugal and the African continent.

Allen, Matthew
(Wheaton College,
Massachusetts)

**Creativity, Commerce, Context:
A Comparative Study of Coke
Studio (Pakistan) and Coke
Studio @ MTV (India)**
[session IID11]

“Coke Studio has created a unique platform for Pakistani music, by calling out to Pakistanis and giving many foreigners their first exposure to Pakistani culture” (Sadaf Zarrar, Director, Global Creative Strategy, the Coca-Cola Company). “There are all these contradictions playing out with Coca Cola’s sponsorship. I found that Coca Cola had the value of inclusiveness and sharing. They believe they’re selling happiness, not a sugary drink. And their attitude is changing. So there is a contradiction but there’s value” (Rohail Hyatt, founder/ producer, Coke Studio Pakistan). The Coca Cola corporation is in its second decade of helping finance a series dedicated to presenting music from all regions of Pakistan, for local and global consumption, and is avidly watched in hundreds of countries. The paper compares the development of the franchise in Pakistan (2008-present) with India (2011-2015), produced in drastically different contexts – India with its huge music business contrasting to Pakistan, with hardly any music business to speak of. They create different environments for appreciating music. Coke Music Pakistan is cast in an intimate setting – the studio not much bigger than living room size, walls painted warm colors and Persian rugs cover the floor. The videos in the Indian context are filmed in what looks like an airplane hangar. Musicians appear widely separated from each other, and the design of the walls evokes a “techno” atmosphere. The comparison between the personnel involved is also striking – the house band at Coke Studio Pakistan has had a steady cast of performers for almost its whole period of existence. I haven’t found the situation similar in India. One juxtaposition to be worked through regarding corporate sponsorship is that Coke Studio Pakistan has the trust of its many fans and is seen as truly authentic and presented with respect, at the very moment it is being bankrolled by a major multinational. With this paper I hope to suggest how musicians can be well supported in the business environment today.

Alves, Alice
(Federal University
of Rio de Janeiro)

**From Recife, Pernambuco
to Belém do Pará: Paths of
Meeting and Building the Idea
of a Latin Music in Brazil**
[session IIB07]

This paper aims to analyse the creation, perception and consumption of performative musical practices that are generally regarded as Latin, and that were also disseminated in Brazil. My analysis will be based on two case studies carried out in Recife (PE) and Belém (PA). The proposal emerges as one of the paths of my doctoral thesis entitled “‘Ser e Estar na América Latina’ through the Music that is Danced: Flows, Constructions of Cultural and Aesthetic Identities, Actions and Consumptions in the Cuban Night, in Recife and in the Lambateria, in Belém”. Latin music, as it is currently understood in its transnational dimension, is a label that emerged in the 19th century, in the cities of Havana and New York. The reciprocal musical and sociocultural interactions between artists linked to Latin music extended beyond the geographic points where the concept was created and gave rise to a kind of idealization of musical and dancing Latinity that has been used as a guide to project identity (Waxer 1994). Through my research, I came across historical sources and facts that help to remap the transnational phenomenon of Latin music and to include Brazil and the cities of Recife and Belém as important centers of its creation and dissemination.

Alves, Maria João
(ULisboa, Faculty of Human
Kinetics, INET-md) &
Margarida Moura
(ULisboa, Faculty of Human
Kinetics, INET-md)

**Portuguese and World
Traditional Dances: Similarities
and Singularities**
[session VD07]

There are few text documents about traditional dance that refer to theoretical aspects of motor behavior. Content knowledge/terminology of steps, found in traditional dances of different countries/regions of the world, are still poorly studied and perceived as less important than the involvement aspects (performance settings). Based on the principle that the intrinsic complexity of dance comes from the speed, accuracy, and combinations in which fundamental dance steps are arranged, we propose to present different relational models of proximity and singularities of Portuguese traditional dances (vira, malhão, corridinho, and galope) and world traditional dances (waltz, mazurka, schottische, troika, and polka), considering the three levels of dance structure analysis: steps/patterns of movement, figures and spatial formations, and structures of choreographic composition. As main proximity relations, we highlight the dances performed with the pair, in moderate and moderate-fast musical tempo; in binary, quaternary and ternary musical rhythm; performed in circles, rows and square/quadrilles dance formations. Regarding the movement, we find rhythmic-motor similarities between the dance steps: waltz and vira; schottische and malhão; polka and galope com meia volta [half-turn gallop]; and gallop with the galope lateral [lateral gallop]. As main singularities, we refer to the quality of interpretations of similar patterns (local specificities concerning to the region where they dance), the terminological variability, as well as the variations in rhythm, space, and movement that characterize and distinguish the dances by region, by choreographic genre, and by performer.

Amado, Andres R.
(University of Texas Rio Grande
Valley, School of Music)

PANEL ABSTRACT
**Rethinking Cosmopolitan
Practices and Scholarly
Narratives in the Music of
Latin America, Cabo Verde,
and Beyond**
[session IID01]

This panel reflects on how (ethno)musicology's geographic orientation has shaped scholarly discourse on cosmopolitan musical practices in Cabo Verde, Mexico, Guatemala, and the Latin American region. Because researchers historically focused on music as a local, national, or regional practice, they overlooked significant transnational origins, circulations, and significations. Long-term connections of Cabo Verdean music to communities in the African diaspora and beyond have called into question overly localized descriptions in music reference works. Guatemalan marimba players adopted transnational musics throughout the twentieth century but came to symbolize official national culture through governmental interventions in the 1970s, all while competing with cosmopolitan rock music. Mariachi acquired its status as the quintessential musical representation of Mexico when the film industry transformed it according to cosmopolitan European aesthetics during Mexico's cinematic Golden Age (1936-1969). While mariachi music has since continued to engage with diverse regional and transnational musics, mariachi literature barely acknowledges these cosmopolitan developments. Finally, significant historiographic gaps appear even in cases when researchers expand their focus to Latin America as a region. While Latin American musicians had extensive exchanges with both the "First" and "Second" Worlds during the Cold War, researchers have yet to acknowledge the musical flows between Latin America and the Eastern Bloc that recent archival research in Germany now begins to elucidate. Together, these case studies examine the constraints that ethnomusicological narratives and corresponding geographic and musical boundaries can impose. We argue that broad cosmopolitan foci can illuminate musical exchanges, cross-overs, and collaborations in ways that transcend commonplace categorizations of music as traditional, national, regional, and popular, thereby enriching scholarly literature and broadening its theoretical and methodological frameworks. At the same time, we recognize that the term "cosmopolitan" is not universal: used differently in diverse contexts, it often fails to acknowledge practices, discourses, and subjectivities formed outside the Global North.

Amado, Andres R.
(University of Texas
Rio Grande Valley)

**Rock vs. Marimbas: Clashing
Cosmopolitanisms and Musical
Politics in 1970s Guatemala**
[session IID01]

Although Guatemalans view local marimba music today as a national tradition, ethnomusicological research traces its roots to cosmopolitan European and North American importations of popular music in the late nineteenth and early twentieth centuries. Interestingly, recent investigations into the nationalization of the marimba suggest that its elevation to national symbol in fact mostly occurred through interventions by the Guatemalan government in the 1970s, an era when the competing cosmopolitanisms of the Cold War—capitalism and communism—clashed in Guatemala as the country entered the second decade of its 36-year long civil war. While the government enacted decrees to celebrate a national marimba day, to mandate marimba instruction in public schools, and to fund public monuments to the marimba, Guatemalan youth embraced the amplified sounds of rock. Local bands such as Opus 3, Unidad 5, Caballo Loco, and Los Jets arranged and covered tunes from Europe (The Beatles, Moby Dick, The Hollies), North America (The Damnation of Adam Blessing, Grand Funk Railroad), and Latin America (Palito Ortega), and composed original songs that fused diverse musical styles. To investigate how the newer cosmopolitan sounds of 1970s rock redrew musical boundaries and helped construe marimba music as traditional and local, this paper examines relationships of Guatemalan rock to cosmopolitan networks in Europe, the USA, and Latin America. Drawing from musical analysis of covers of internationally acclaimed songs and original songs by Guatemalan bands, I argue that although Guatemalan rock in the 1970s lacked overt political content, it nevertheless connected with cosmopolitan anti-establishment subcultures and countercultures, which positioned it in tension with national marimba music. Finally, considering the alignment of ethnographic research with nationalist projects in Guatemala at that time, I reflect on how scholarship on rock music can evidence and potentially challenge the boundaries of nationalist narratives and ethnomusicological research.

Amuah, Joshua A.
(University of Ghana)

**Changing Trends in Choral
Music Composition and
Performance Practices in
Contemporary Ghana**
[session VIIB08]

Choral music compositions and practices in Ghana have been through a significant number of changes since the era of Ephraim Amu and his contemporaries in the 1920s. This paper presents the findings from a project which aims to track the trajectories of composition and performance trends, whilst systemising such tendencies, as evident in identified generations of choral art music beginning from the 1920s until the current era. The project will employ a qualitative approach to gather its data; this will be carried out through fieldwork where the principal researcher and research assistants will engage composers from identified generations to collect musical scores. It will also employ ethnographic field research methods including interviews and focus group. This will be supported with choral music festivals to form aural perceptions of pieces collected. Visits to audiovisual libraries such as the Department of Music, University of Ghana library and J.H. Kwabena Nketia library at the Institute of African Studies, University of Ghana will also be employed through performance-based research methods to realise performance styles among the generations. It is envisaged that the results of the project will provide a framework for the study of African choral art music compositions and performance practices as analogous to the Western world.

Andrade, Ricardo
(NOVA FCSH, INET-md)

“The Awakening of the Mammoths”: The Uses of Portuguese Traditional Music in José Mário Branco’s Early Output

[session II A01]

During the last six decades, singer-songwriter José Mário Branco (1942-2019) was one of the leading figures in the configuration of several domains of popular music in Portugal. Based on singer-songwriter José Afonso’s initial efforts to constitute a domain of “protest song” that challenged António de Oliveira Salazar’s dictatorship in the early 1960s, Branco became prominent for his pioneering work as a record producer and arranger, an activity that he began during his exile in France (1963-1974). In addition to the impact of the then newer pop-rock styles in the markedly sonoplastic conception of his studio productions, which went beyond the mere recording of the musicians’ performance, Branco was clearly inspired by the characteristics of different traditional repertoires recorded by collector Michel Giacometti and composer Fernando Lopes-Graça, published in a multi-volume record anthology (1960-1971). The work of Giacometti and Lopes-Graça, both members of the Communist Party, was understood by Branco as a subversion of the “cultural models” proposed by the media and the cultural policies of the authoritarian state, illustrating a non-typified musical diversity, and containing, in its counter-hegemonic dimension (in the words of musicologist Mário Vieira de Carvalho), potential for political resistance by promoting an alternative vision to the supposed “integrity” of the “Portuguese people”. Branco’s aesthetic renewal of the “protest song” at the turn of the 1970s incorporated different musical elements from Portuguese traditional repertoires, influences that were explicitly instrumentalized after the 25th of April 1974 and within the context of the politically driven Grupo de Acção Cultural (GAC), founded by Branco, as vehicles for raising the political awareness of the population during the 1974/75 revolutionary process. This paper addresses the importance of Portuguese traditional music in José Mário Branco’s early recorded output, considering the impact of Lopes-Graça’s work on the then-young musician.

Aoyagi, Takahiro
(Gifu University)

Fictitious Rhythm and Rice Connection: Examining the Theory of Duple Meter in Japanese Ethnomusicology
[session VIA07]

Since its inception, ethnomusicology has been in search of theories that aim to explain the necessity of music in human life. In doing so, scholars have tried connecting structural aspects of music to the manner in which people who make the music operate, as in Alan Lomax's Cantometrics project. In Japanese ethnomusicology, a similar attempt is made regarding rhythm—in particular, the exclusive use of duple meter in Japanese music. Famous figures in Japanese ethnomusicology, such as Koizumi Fumio and Kojima Yoshiko, claimed that Japanese music is fundamentally in duple meter because of Japanese agriculture. Japanese people live on rice as the main food source, and planting rice seedlings and harvesting rice require up-and-down or back-and-forth movements. According to the aforementioned scholars, such movements result in the Japanese rhythmic concepts, *omote* and *ura haku* (表拍と裏拍), corresponding respectively to the downbeat and upbeat of duple meter. In contrast, those theorists and their followers claim that both duple and triple meter are found in Korean music, because Korean people have lived with horses. While their claims are based on their personal observations, these theories are not without flaws as those in Cantometrics, namely, problematic sampling and oversimplification. Nonetheless, this theory of duple meter developed in the last century is still taught in Japan and seems to be believed as true by many music educators in Japan. In this paper, I would examine the origin and background of the theory of duple meter in Japanese music. Secondly, I present counter examples to refute the theory of duple meter based on the agriculture in Japanese ethnomusicology as a pure fiction. Thirdly, I plan to discuss the theory's influence and appeal to Japanese ethnomusicology.

Arabadjiev, Aleksandar
(Independent Researcher)

Macedonian Hearts Beat in 7/8: Identity Markers in the Macedonian Diaspora of Vienna
[session IID08]

Traditional dances and music have power and capability to evoke memories and to connect people with their ancestors, making both their historical belongings and their ethnic identity stronger. Music can connect people living in different and distant areas, with diverse political and religious orientations or national belongings. Stokes argues that among the countless ways in which we relocate ourselves, music undoubtedly has a vital role to play (1994:3). Music does not provide a marker in restructured space, but rather, it is the means by which this space can be transformed. Moreover, music is socially meaningful because it provides a means by which people recognise identities and places, and the boundaries which separate them. Dances, instruments, and songs are often used as identity markers, especially among migrants. Preserving Macedonian folklore and customs through folk groups or cultural associations, making these an integral part of their life, leads these groups and associations to create the “bases for protection of ethnic entity of Macedonian ‘ethnos’” (Kalichanin 1998:9). This paper examines music and dance as identity markers in the Macedonian migrant community in Vienna, based on three years of participant observation, working as a dance choreographer among the Macedonian migrants. Initial observations highlighted that the culture of Macedonians living in Macedonia and that of Macedonians living in Vienna are not parallel cultures, nor are they as similar as one might initially presume. While investigating music through dance, instruments and songs, rhythms emerged as a crucial marker for the cultural differentiation of Orthodox Macedonians. In my presentation, I will demonstrate that Macedonian rhythms are the most significant identity marker for the Macedonian migrants in Vienna, and I will explore the different rhythms and styles in comparison with other Vienna-based Balkan communities.

Aragão, Pedro
(University of Aveiro, INET-md)

PANEL ABSTRACT

**Connecting Sound Archives:
Race, Migration, Alterity and
Networks in the Phonographic
Archives of Portuguese-
speaking Territories**
[session ID04]

Studies that approach music and colonialism in the context of Portuguese-speaking territories (hereinafter PST) have been focused on two main perspectives: that of historical musicology when identifying and mapping the circulation of musical structures in search of the Portuguese presence in the world, and the ethnomusicological, more interested in the analysis of contemporary resilient practices, which remain orally in post-colonial territories and their diasporas. However, very little attention has been paid to the first recordings backed up on commercial discs from the early 20th century that are found in public and private archives. Furthermore, few authors have managed to resort to any systematic investigation of the role of the recording industries in the consolidation of transatlantic musical systems or their role in the construction of shared musical memories between the Iberian Peninsula, Africa, Asia and South America. This panel seeks to fulfill this academic lacuna, focusing on the study of four different sound archives in Brazil (Discografia Brasileira em 78 rpm hosted by Instituto Moreira Salles), Mozambique (Radio Mozambique's sound archive), Portugal (José Moças Collection hosted by the University de Aveiro) and India (former Emissora de Goa's sound archive). Instead of studying each of these collections as autonomous sound archives, the goal is to promote a "breakdown" of its boundaries, focusing on its interchangeable and interconnected aspects, trying to address the following questions: What was the role of the phonographic industry in the construction of a musical imaginary in PST countries? How music has been used by phonographic industries to construct, evoke or emphasize sociocultural alterity? In which ways processes of musical appropriation and promotion were used by recording industries to reinforce colonial domination? In which way recording industries reinforced cultural domination using racial and gender-oriented stereotypes through music?

Aragão, Pedro
(University of Aveiro, INET-md)

The Color of Sound: African Representations in the Context of the Brazilian Phonographic Industry

[session ID04]

Recent studies in anthropology, ethnomusicology and popular music studies have been stressing the set of strategies that phonographic industries worldwide used to create racial prejudice through sonic representations. North American anthropologist Jennifer Lynn Stoeberl coined the expression “sonic color line” to designate “a socially constructed boundary that racially codes sonic phenomena such as vocal timbre, accents, and musical tone”. In Brazilian context, there has been increasing interest in studying the role of black musicians in the early phonographic era in Brazil, with the publication of studies stressing the importance of musicians such as Eduardo das Neves, Anacleto de Medeiros and Pixinguinha for the development of phonographic industries in the country. However, little has been said about how the phonographic industry managed to build an imaginary Africa in Brazil through a series of racialized sounds – sounds that were able to produce and codify racial difference through the ear. Throughout the first half of 20th century adjectives like “authentic,” “primitive,” and “African” were constantly used by musical critics in newspapers from this period to laud and also to criticize recordings associated with Afro-Brazilian musical practices. This paper seeks to understand the complex process of incorporation of black musicians and black musical practices in the Brazilian recording industry, trying to understand the dynamics associated with the construction of a sonic color line through 78 rpm discs. Based on archival research in Discografia Brasileira em 78 rpm – an online collection comprising more than 40.000 phonograms organized by Instituto Moreira Salles in Brazil – this paper also aims to address the following questions: What kind of strategies were used in the process of creation of racialized sounds in Brazil? In which ways specific sounds were identified and related to racialized bodies? What was the role of the phonographic industry in the construction of a “black” musical imaginary in Brazil?

Araújo, Samuel
(Federal University of
Rio de Janeiro, UFRJ)

**Transforming or Reforming
Music and Dance Research?
Obstacles to the Decolonization
of Knowledge under Capitalism**
[session ID01]

Theories, methodologies, and resulting propositions in the humanities meant to offer alternatives to the ones crafted and imposed in one way or another to support domination (e.g., by world economic and military powers, racism, patriarchy, sexism, LGBTQIA+ phobia etc., or by any combination of these) should not remain beyond scrutiny regardless their arguably good intention. As a notable wave of both ethically and intellectually necessary efforts to decolonize music and dance studies seems to have impacted for good academic fields around the globe, the need to reflect upon their potentials and shortcomings seems equally in order. This paper enquires how and to what extent these efforts may be contributing to more fundamentally transform or rather to just reform music and dance studies, pursuing a central dilemma to contemporary emancipatory movements of all sorts. As compellingly argued by Fraser and Jaeggi (2020), such movements have – on one hand – raised a much-needed worldwide consciousness of the complexity and interrelations between different kinds of dominance and oppression, while – on the other – obfuscating if not entirely bypassing the previous problematization of a world political economy still dictated by the interests of capitalist accumulation. Neglecting it would amount to nothing more than just accommodating differences under its exploitative rationale. Following their argument closely, I argue that the state of present-day capitalism, a crucially important while certainly not the only instrumental category in pursuing the decolonization of knowledge, has remained either neglected or undertheorized as a process not only affecting music and dance practices and traditions but also and significantly the institutional processes through which knowledge has been produced and diffused in academia.

Arhine, Adwoa
(University of Ghana–Legon,
College of Humanities, School of
Performing Arts, Department of
Music)

PANEL ABSTRACT
**Revitalization of Musical
Cultures: Performance and
Research as a Unified Field in
the African Context**
[session IID06]

These papers are part of the ongoing research project titled “Mapping Africa’s Musical Identities” funded by the Andrew W. Mellon Foundation, involving nine researchers from across the African continent. The panelists draw on research conducted in four different African countries to share their experiences on methodological approaches and issues concerning performance, research, revitalization, and repatriation of African musics as well as museum and archival research. Tracing live performances and archiving of revitalized indigenous musical forms from Ghana, Kenya, South Africa and Uganda, we illustrate how revival and sustenance provide significant social meanings to artists, performers, and audiences. The four papers on the panel discuss how: 1) in the Kirby Collection of Musical Instruments, the miniature figurines by Samuele Makoanyane, which form part of an innovative digital exhibition, constitute a process of revitalization and repatriation; 2) community engagement promotes sustainability of imbalu ritual songs in Uganda, providing a source of revenue and tourist attraction; 3) live performances of adzewa songs by Fante women in Ghana serve as a strategy for long-term sustainability; 4) the Ongea music summit in Kenya acts as a space for practitioners to network and share ideas as well as for music revitalization.

Arhine, Adwoa
(The University of Ghana–Legon,
College of Humanities, School of
Performing Arts, Department of
Music)

**Issues in the Decline and
Revival of Adzewa Music and
Dance of Fante Women in
Ghana**

[session IID06]

This paper examines some critical issues emanating from recent concerns by community members for the revival and sustenance of a Fante traditional female musical performance, adzewa. Drawing on ethnographic research methods conducted over a period of eight years and secondary sources, the paper reveals that adzewa music performance was popular before Ghana's independence. After independence, a small pocket of a recontextualized and revitalized form of adzewa sprung up in the late 1960s, partly in response to a national revival and preservation cultural policy in Ghana. However, despite attempts by the government of Ghana and the community to revive this music and dance tradition, adzewa is still scarcely performed. The paper discusses the factors that resulted in the decline, the social and political conditions that encouraged widespread indigenous music revivals beginning in the early 1960s, and further explores pertinent issues in the revival and continuity of adzewa tradition. The paper concludes by interrogating how performer/researcher collaboration can be a potential field for the sustenance and continuity of traditional music in contemporary contexts, using adzewa as a case study. The research aims to bridge the gap between indigenous music practitioners and academia, and proceeds to argue that both researchers and indigenous performers can contribute significantly to the revival and sustenance of indigenous cultures in Africa.

Arisawa, Shino
(Tokyo Gakugei University)

**Chinese Revolutionary Songs
Passed on at the Overseas
Chinese Schools in Japan**

[session IIA08]

During the Cultural Revolution in China (1966-1976), the materials for music classes at overseas Chinese schools in Japan were also mainly songs celebrating Chairman Mao and his regime, such as “The East is Red” (Dongfanghong), “The Train Runs to Chaoshan” (Huozho Shaoshan Pao), and “I Love Tiananmen Square in Beijing” (Wo Ai Beijing Tiananmen). Other materials also included the pieces from the *Songs of Quotations from Chairman Mao Zedong (Maozhuxi Yuluge)*, which were created in China to disperse Mao's ideologies among the people. The song collection included “Achieve Victory” (Zhengqu Shengi) and “My Dear Father and Mother Cannot Be Compared with My Dearest Chairman Mao” (Tieqin Nianqin Buru Maozhuxiqin). These songs accelerated the revolutionary movement in China, particularly among the youth represented by the Red Guard who performed the Quotations with the military march-style music. Socialist ideologies in China greatly affected the Chinese community in Japan at the time of the foundation of the People's Republic of China in 1949 and the following period of the Cultural Revolution. For those who supported the People's Republic of China rather than the Republic of China (Taiwan), revolutionary songs represented their new socialist identity and singing them was to show their tie with their “homeland”. They were often performed by children's choirs on occasions, such as to celebrate the National Foundation Day of the People's Republic of China and other community events. Based on my interviews with music teachers and students, this paper will explore the impact of Chinese revolutionary songs on Chinese children and their education. I will examine the ways in which the revolutionary songs were brought to Japan and will discuss how they were taught to and performed by the Chinese immigrant children.

Arruda, Gabriel
(Federal University of Minas
Gerais, School of Music)

**The Accentuation of the
Precariousness of Labor
Relations in the Context of
Samba in Belo Horizonte – MG**
[session ID07]

This paper brings an excerpt from a master's research in ethnomusicology, developed at the School of Music of the Federal University of Minas Gerais. The proposed discussions are based on the analysis of data built through interviews and participant observation in lives, meetings, rehearsals and artistic presentations by groups and collectives linked to the samba culture of Belo Horizonte – MG. The work focuses on musicians residing in the Belo Horizonte suburbs, in general, without formal (scholarly) education in music, performing in concert halls, restaurants and bars dedicated to the style, without a formal work contract. We propose here an analysis of the strategies developed and adopted by these musicians for the maintenance of audience, memory and subsistence, during the period of the COVID-19 pandemic and when returning of artistic performances with audiences in the capital of Minas Gerais. The current context of the coronavirus pandemic brings new paradigms and social imbalances, but it certainly highlights and reiterates others that are already structuring society and, thus, reveals new perspectives for cultural practices. The understanding of the contexts of new aesthetic conformations and the way of doing research in ethnomusicology encompasses natural questions of an ethnography, but with constantly changing contours and exacerbated inequalities. Field research and data analysis reveal situations of exclusion of “sambists” from public funding processes, from the digitization of artistic performances observed in the period of social distancing in 2020 and 2021, in addition to an accentuation of the precariousness of labor relations when returning to present activities.

Ataria, Jonathan
(Tufts University)

**Text and Music Interplay in
the Sephardic Piyut in Israel**
[session ID07]

Jewish communities in diaspora have tended to adopt local musics to accompany their Piyutim (sing. Piyut), a corpus of Hebrew religious poetry. The case of the 20th century Arabic art music repertoire is particularly interesting as it was adopted by Sephardic (a term used to refer to Jews from western Asia and North Africa) orthodox communities in Israel in parallel to this music's decline in popularity among non-orthodox Jews and in the wide middle east public. The contrafacta written in masses for the celebrated repertoire have shifted the balance in relative importance, from a dominance of text to a central role for music, with several manifestations in prayers, para-liturgical events, and music consumption. The paper examines two complementary recent phenomena showing a reclaimed creative presence for Arabic musical culture – not only as a soundtrack for musical worshipping – among members of the Piyut-enthusiastic Sephardic communities. First, a proliferation of vocalists and cantors proficient in the Arabic style, who perform the Egyptian art repertoire in its original language, outside the synagogue. Second, a new trend of composing new music for Piyutim in the Egyptian art style. Interestingly, the musicians' choice to primarily compose classic Piyut texts speaks directly to the tension between text and music, bringing both to the same artistic degree in the creative process. This presently unfolding process demonstrates how the retention of a musical culture in ritual can contribute to the preservation of that music in the face of otherwise likely deletion due to socio-cultural constraints.

Ayari, Yassine
(Sorbonne University,
IReMUS)

**Music of Black Communities
in Qatar**

[session VIIB05]

The history of the musical landscape of the Arabian Gulf has always been intertwined and connected with other various influences and through both tangible and intangible traditions and sources. African musical culture has particularly influenced music making in the Arabian Gulf and their impact can be traced back generations. Yet, studying such influences and connections poses various challenges. For example, music making among African communities in the Gulf region is multifaceted. The musical instruments and systems that they use draw various contrasting pictures of the musical landscapes that they occupy, let alone the historical and cultural trajectories that are interjected based on their long-standing status of enslavement which resulted in varying aesthetics, outcomes, and subsequent evolution. Therefore, any discussion about the music of the African communities in the Arabian Gulf may require a multifaceted approach of historical, anthropological, political, religious, and social viewpoints. The aim of this paper is to examine how certain members of the African Qatari community, particularly musicians, negotiate their space and existence in the context of a larger vision of Qatar's emerging national identity. Through the lenses of *fan-al-tambūrah*, a performance genre, we explore how music and musical instruments relates to the African community, and explore how the community expresses its identity and how it navigates the notions of assimilation and integration in Qatar's dominant Arab tribal culture.

Azaiez, Ghassen
(Higher Institute of Music Sfax)

**Race, Blackness, and
Pentatonicism in Tunisian
Malūf Music**

[session IIE07]

Music researchers and theorists have attempted to tackle the subject of pentatonicism as it manifests through Tunisian *malūf*, a musical repertoire said to derive from al-Andalus or Muslim Spain (e.g., al-Mahdī 1972; Guettat 1984; cf. Jābir 1979). They assert that this type of pentatonicism came from the expressive cultures of Black sub-Saharan Africans who were brought to Tunisia as slaves. One of the musical modes of *malūf* is called *raṣd* or *raṣd 'obaydī* in the Tunisian dialect (lit., “*raṣd* of enslaved ones”). This mode highlights the quintessential musical features of Tunisian pentatonicism: a five-note scale (C-D-E-G-A) across an octave and a half, an emphasis on the note D, and the consistent omissions of notes F and B in melodic phrases. These types of pentatonic formations are also found in five of the other twelve official musical modes in Tunisia, namely in the modes of *al-aṣbahān*, *al-dhīl*, *al-‘irāq*, *al-nawā*, and *al-mazmūm*. But rather than attributing a derivation from Black Africa, such as with *al-raṣd*, Tunisian musicians and pedagogues consider these five modes to come from Arab and Andalusian origin. It follows that ethnomusicologist François Picard's statement that “pentatonicisms form a unique whole well differentiated from the modal universe” (1991) is not true when applied to the Tunisian modal system. Rather, this case study of Tunisian pentatonicism in the *malūf* repertoire demonstrates how modal music informs current socio-cultural formations in terms of race. Using musical analysis and ethnographic data, this paper seeks to discuss the intersection between musical structures, race, and the (re)creation of social meaning.

Bai, Xinyu
(Shanghai Conservatory
of Music)

**Transnational Chinese
Music in the Philippines:
Transmission of the Baoquan
Ritual and Nanyin Music in
Binondo, Manila**

[session IID08]

Transnational music refers to cross-border relationships and migration of music beyond state boundaries. The transmission of Chinese music in a transnational context has been of recent interest in the field of music research. However, there has been very little research studies done on Chinese music in the Philippines despite the long history of economic and cultural exchanges between the two nations. Binondo is an economic area in Manila, Philippines that is inhabited mostly by Chinese people. It provides a most auspicious locale in the study of musical transnationalism because of the long history of Chinese presence and is considered as the oldest China town in the world. This paper proposes to investigate two transnational Chinese music traditions in Manila, one sacred, the Baoquan ritual music of Taoist temples, and another secular, the music of the Nanyin. It will explore the underlying social, economic, cultural, and political considerations in the transmission and migration of this Chinese music culture to this Chinese locale in the heart of Manila.

Balasubrahmaniyan, Balraj
(Wesleyan University)

**Deconstructing the Gender
Politics of Tevaram Practice
in Tamil Nadu Today**

[session IID02]

In this paper, I will trace the historical background of the tevaram, its male-centered practice over the years, and its recent inclusion of a female priest. Appointing temple-priests without regard to caste also broke an ancient practice, foregrounding equality and human rights. Tevaram is a collection of religious hymns, composed in the Tamil language in praise of Lord Siva. Produced primarily by the three saint-composer-singers (oduvars) Appar, Sambandar, and Sundarar between the 6th to 9th centuries in South India, the musical canon contested and surpassed Buddhism's popularity then. The practice of reciting tevaram in daily worship at the Siva temples was revived in the 10th century by the Chola King Rajaraja with the guidance of the scholar Nambiyandar Nambi who collated and arranged the tevaram materials in 7 volumes of the 12 volume tirumurai set. The tevaram hymns have since been performed during the daily rituals at the Siva temples among the Tamilians. The stone inscriptions of the Tanjavur big temple depict the information of the Oduvars, and they also display the details of the land allotments to the Oduvars by King Rajaraja to sustain the singing tradition during temple worship. Until recently, the tevaram hymns were performed only by the Desikar caste, male members of the then Saivaite and now Hindu society. However, recent political changes in Tamil Nadu promoted a female – Suhanjana Gopinath — as oduvar of the Dhenupureeswarar Temple in Madambakkam. That appointment addresses the Dravidian political ideology of women empowerment in everyday temple rituals. Spurred by the Dravidian ideologies established in the early 20th century by the educated non-brahmin elites to foster a movement reinforcing self-respect, equality, women's rights, and the thwarting of racism within caste politics, a new era of gender-prompted redress finds its place in the temple. I use audiovisual samples to support my presentation.

Balbino, Carlos
(Sorbonne University)

**Who Commands the Singing
in Cuba in Alentejo, Portugal?**
[session VIID03]

The polyphonic singing from Alentejo, or *cante alentejano*, has been studied through the perspective of folklorisation in Portugal both in its socio-historical approach (Castelo-Branco 1997:50-61) and the consequences of its heritage process (Pestana et al. 2017). Between March and September 2020, I focused on understanding the mechanisms at work in the informal practice of *cante Alentejano*, also called *cante espontâneo*, or “singing with company” as Bernard Lortat-Jacob refers to informal collective singing (2020;268). In order to observe, record and understand the underlying rules of the *cante espontâneo*, I have been inspired by Goffman’s interactionism (1973a, 1973b), Garfinkle’s ethnomethodology (1967) and Berger’s phenomenology (2008). I chose the village of Cuba in Alentejo, Portugal, for this ethnographic experience, for “in each street, every tavern echoes the wine drop falling off the great amphoras, breathing along with the polyphonic singing” (Castelo-Branco and Lima 2018: 82). Observing my interlocutors during informal singing in taverns and other contexts allowed me to witness the configuration of authority and legitimation games: who chooses the repertoire, decides when to start/finish, etc. *Cante espontâneo* revealed different statuses amongst singers: there is a clear distinction between “choir singers” and “tavern singers”. Informal moments of polyphone singing are being instrumentalized – or touristified (Simões 2017) – by the local municipality to entertain visitors. It is also being associated with the submission of an application of amphora wine (another local cultural product) to UNESCO’s Representative List of Intangible Cultural Heritage. Informal polyphonic singing is changing in Cuba: the statuses of the singers and the importance of their everyday practice spaces, such as taverns, are mutating. The current ramification of the use of *cante espontâneo*, particularly as a means to promoting local tourism, may lead to the professionalization of the singers, and, ultimately, to the structural weakening of amateur, unpaid choirs.

Balosso-Bardin, Cassandre
(University of Lincoln)

**Promoting Minority Visibility
through Music and Culture in
“Brexitland”**
[session IID11]

Between 2017 and 2020, University of Lincoln (UK) annually invited a different local community to collaborate with the university’s staff and students on a cultural and musical event, Hidden Gems. Initially organized through a research project reflecting on “memory, migration and music” for Lincolnshire-based Eastern Europeans (Jones 2017), the event’s unexpected sell-out success has led university management to support and encourage following iterations, fitting in with the institution’s civic engagement policy (Fazackerly 2018). The three events, organized with the help of Lincolnshire’s Eastern European, Arabic, and East Asian communities, used music and performance as a vector for empowerment, visibility and engagement in the view of fostering dialogue and awareness between non-UK and UK-born populations. Particularly important in the current Brexit uncertainty and more so in Lincolnshire, where the highest Leave vote rates were recorded in 2016, this paper explores the importance of such events not only in the current political climate, but also in a largely low-paid, low-educated and mono-cultural environment (LRO 2001) where diversity is rarely celebrated on a wider scale. Through this case study, I will explore the importance of rural universities and how the local engagement of ethnomusicologists can influence the cultural environment by creating a welcoming platform for less visible minorities. I will critically address the balance of power at play in the organization of such events (Pettan 2015:31) as well as the limits of one-off events. Finally, I will discuss how new relationships can be sustained, creating a mutually beneficial rapport for the local and academic communities.

Barna, Nora
(University of Art and Design
Budapest, MOME)

**Performing Horizontalities
for a Collective Togetherness**
[session VIB10]

How is a ritual manifest in a contemporary everyday context? Finding an oasis in a big city, walking and touching the plants, dancing alone-together in a rhythmic space. How does one create a sense of belonging in a hierarchical society? How do we connect through unmeasurable, unknown, undefined, unlearned layers? We understand our body as living archives of memories, our ancestors' abstract dreams and behavior patterns. Our movement is like a way of thinking, a way of learning, a way of remembering. The human body as part of nature is always adapting to the rhythm of space that surrounds it, to the time within and around it, creating a cyclic way of living, a continuous decay and birth embodying the positive and the negative poles of trespassing forces. How do we purge ourselves? What are the places to recycle our rage, pain or radical pleasure? This work is interested in multidisciplinary and multisensorial experiences where different media are constructed one from another, creating a continuous exchange and space for a collective togetherness. From this standpoint we will share our project, which focuses on the direct connection of sound and the human body as experimental material. An unknown object is applied to the human body, giving the surface anthropomorphic properties and giving new formal responses through movement. The object-body becomes a tool of experimental movement in which matter redefines itself, transforming the boundaries and feelings of the human body. The aim is to find a common point in which artificial matter living being becomes inseparable. The human body is an integral part of nature through which reality becomes conscious. A part of a synthetic malleable sculpture is applied to the human body as a mask, creating its own narrative and sounds through its free and instinctive movement.

Barnat, Ons
(Université du Québec à
Montréal, Faculty of Arts,
Music Department)

**The Recording Studio as an
Internationalization Tool for
Afro-Colombian Music: The
Role of Bogota's Independent
Record Labels**
[session ID10]

Since the beginning of the 2000s, the city of Bogota, Colombia, welcomes a singular phenomenon, very much alive today and almost unthinkable only a few decades ago: the commercial and critical success of musicians of Afro-Colombian origins carrying "traditions" coming directly from the most disadvantaged regions of the country. Within this panorama, Afro-Colombian music is experiencing a renaissance through the recording, for commercial purposes, of "traditional" musical genres designed for a Colombian and international urban audience. Drawing from Eliot Bates' question about how tradition is produced in twenty-first century digital recording studios, this presentation will address some of the challenges faced by independent music labels that are promoting "traditional" Afro-Colombian music to wider international audiences. Based on different case studies of recent practices of recording Afro-Colombian music in Bogota – with producers such as Diego Gómez (Llorona Records), Urián Sarmiento (Sonidos Enraizados), Juan-Sebastián Bastos (Tambora Records) and Julián Gallo (Juga Music) – we will illuminate how the creative use of studio technology helps independent record labels crafting and promoting musical projects that are either labeled as "traditional" or "fusion", and what these two categories can reveal about the creative and commercial processes at stake in this contemporary phenomenon.

Barnecutt, Vicky
(British Library) & Don Niles
(Institute of Papua New Guinea
Studies)

**True Echoes: Reconnecting
Papua New Guinea
Communities to Early
Cylinder Recordings**
[session IIB01]

True Echoes: Reconnecting Cultures with Recordings from the Beginning of Sound is a three-year (2019–22) collaborative project funded by the Leverhulme Trust and the UK Department for Business, Energy, and Industrial Strategy, in partnership with the British Library Sound Archive and archives in the Pacific and the United Kingdom. The project focusses on wax-cylinder collections from Oceania at the British Library Sound Archive made between 1898 and 1924. The cylinders contain the earliest extant recordings of Pacific cultures, and represent some of the earliest uses of sound within anthropological research in the region. True Echoes is a digital reconnection project, which aims to increase both the visibility and accessibility of these audio recordings for the communities for whom they are most important. Activities involve both historical and local research. The former is undertaken in partnership with national cultural institutions in Oceania. This involves bringing together all available resources concerning the recordings: published and unpublished writings, diaries, photographs, maps, artefacts, etc. Research is then undertaken in the countries concerned, returning the recordings to descendants of those who made them, to check and expand information about the recordings and the performers, and to learn the past and present significance of such genres. This paper focusses on the work done on and with the recordings made in Papua New Guinea: three collections totaling 82 cylinders. Most researchers in PNG have been speakers of the languages documented on the cylinders, enabling elders to speak more comfortably about the recordings. Some cylinders document genres no longer performed, others provide insights into earlier performance traditions, while information about some remains uncertain. Such collaborative research benefits all who take part to learn about some of the rich cultural traditions of Papua New Guinea and how they have changed during the past hundred years.

Barwick, Linda (University of Sydney), Jakelin Troy (University of Sydney)
& Amanda Harris (University of Sydney)

Dialogic Processes in Renewing Ngarigu Performance Practice from Manuscript Sources
[for abstract, see Troy, Jakelin]

Beitāne, Anda Jāzeps Vītols
(Latvian Academy of Music)

Promoting Gender Equality
[session IIA03]

The gender dimension is essential in research on local music and dance in public spaces because of its importance in music-and dance-making processes and the manner of its presentation and representation. The first step to dealing with it in this project will be acquiring knowledge about the mechanisms of gender construction and stratification (Sugarman 1997; Jolly 2001; Labajo 2003; Magrini 2003; Doubleday 2008; Sugarman 2019) as well as of power and authority, including the “symbolic capital” (Bourdieu 1977) in the local practices involved in this research. This knowledge is indispensable for finding the necessary tools to break the agency of monopolies and taboos, and to deal with “out-of-control” domains in society, as elucidated by Ellen Koskoff (2014). In the framework of this project, gender construction and stratification raise issues from the processes of performativity to the composition of the stakeholders. The collaboration between music and dance makers, researchers, and decision-makers of public-space performances will be an indispensable part of the research in both common discussions and common actions during the preparation of music performances. Theoretical and experiential knowledge enables effective research regarding the relationship between gender, music making and social standing; the role of performers, active and passive audiences (Lortat-Jacob 2011) and gendered space (Spain 1992); meaning and identities in musical performances; and also musical performance in terms of gendered belief systems based on notions of power, prestige and value (Doubleday 2008). Following an understanding of gender as a “compulsory performance” (Butler 1991), the research will focus on music and dance making in everyday practice, as part of repeated actions that define the “norm” for the gender category, and in public space performances; it will also focus on the fluidity of gender identification and its different ways of presentation as a process rather than set categories.

Belišová, Jana
(Comenius University, Faculty of
Arts, Department of Musicology)
& Zuzana Mojžišová
(Academy of Performing Arts,
Department of Audiovisual
Studies)

**Electronic Database of
Roma Songs, Dances and
Oral Accounts: Experiences
of a Non-Governmental
Organization’s Practice**
[session IIID04]

Memory – both personal and collective – is an underlying condition for the existence of recognisable history. The Roma people, due to their complex and difficult historical development, are for the most part dependent on transferring and spreading their personal and cultural heritage in oral form. A great fortune of resources is hidden in their folk songs, which is why ethnomusicological field research work in the Roma communities serves as one of the possible approaches to recording the memory and history of this ethnic group, whose culture is, even in the 21st century, unwritten and focused on the present moment. Archives are one of the means of preserving recorded demonstrations of this minority’s culture. We would like to introduce various approaches to recording and drawing attention to the archive material of the non-governmental organization Žudro, which since 2002 specializes in recording Roma folk music in Slovakia. In our ethnomusicological projects, we focus on various genres of Roma music: ancient Roma songs (phurikane gil’a), dance songs (čardaša), new songs (neve gil’a), rom-pop, Christmas songs, songs for children, Roma worship songs and gospel songs. These projects combine ethnomusicology, documentary filmmaking, photography and oral history. Also, Žudro has access to a personal ethnomusicological archive from 1988-2001. Nowadays, the collected acoustic and visual material comprises approximately 3,000 recordings. A part of this material was already made available in the form of publications, CDs and DVDs. In 2019, Žudro created an online database, ezbieka.sk, and began gradually publishing individual entries from the collected material there. Continuous additions of acoustic and visual samples are a task for the future. This presentation will contain the introduction of this internet archive, description of the strategies used during the process of creation of the archive, and thoughts on its significance.

Belkind, Nili
(Hebrew University of Jerusalem)

**Listening to the Archive of
Ezra Aharon/Azzuri Harun:
Between Baghdad and
Jerusalem, Cosmopolitanism
and Nationalism, Arabs
and Jews**

[session IIA07]

“When I tried to work with Arabs, they tell me: you are Jewish, you should go with the Jews. I went to the Jews, they said you’re an Arab, go to the Arabs, and I didn’t know what to do,” is how ‘oud virtuoso and composer Ezra Aharon, also known as ‘Oudi Azzuri Harun (1903-1995), told ethnomusicologist Amnon Shiloah his initial experiences as a Jewish-Iraqi immigrant in British Palestine in the mid-1930s. Aharon left behind a yet-uncatalogued archive containing hand-written scores, correspondence, program notes, etc. Perusal of this archive indicates that in his life and work, Aharon served as a cultural producer and reflector for diverse agents—Ashkenazi Zionists, colonial administrators, Palestinians, Sephardi Jews, musicologists, broadcasting authorities—who promoted contrasting narratives regarding the role of Arab music in public life of Mandate Palestine and the State of Israel. Tracing the ideational motivations of these agents in their historical and social contexts informs our approach to the archive and is the focus of this paper. We examine constructions of Aharon’s persona and work (including his own reflexive view) as representative of evolving roles of Jews in Arab music, ideas about the Orient, and nationalistic framings. We maintain that such constructions, emanating from Aharon’s fellow Muslim and Jewish musicians, journalists, scholars and aficionados, fans from the Arab world, and authorial representatives, are informed by their positioning vis-à-vis clashing perceptions of Aharon’s contributions. Under consideration will be processes of cosmopolitanization (e.g., pan-Arabism and European hegemony) and nationalization (Iraqi, Jewish, Israeli, Palestinian), and the tensions such processes invoke between divergent musical aesthetics (e.g., Iraqi maqam, modern Egyptian ughaniyah, invented Hebrew folksongs, Jewish liturgical poetry and the in-betweens).

Ben Sira, Roee
(Hebrew University
of Jerusalem)

**The Internationalization of
Brazilian Choro –Radical
Strategies**

[session VA04]

In our highly globalized world, the dissemination of musical traditions and the permeability of musical boundaries to the point of their virtual erasure is a given. This paper deals with the recent internationalization of Brazilian choro and the processes that enable a local instrumental genre from Rio de Janeiro to disseminate and be assimilated all over the world. I studied small local gatherings of musicians throughout Europe who regularly practice choro, playing in its traditional form of the roda (circle of musicians). The ethnographic research in Europe included participation in dozens of rodas de choro in 14 cities and more than 50 interviews. The roda de choro, often described by scholars as a crucible in which Brazilidade was forged, quickly lost its national attributes when adopted in Europe. With mostly European practitioners, the newly formed European choro communities challenge the rooted ethnomusicological concepts of center, periphery and diaspora. In Europe, choro became a form of cosmopolitan musical and social activity, leading many good European musicians to immerse themselves in this demanding music which requires virtuosity, constant study, and the mastering of its rich and complex social codes. I encountered in my fieldwork multiple strategies to overcome musical boundaries and the a priori disadvantage of being an outsider to a musical tradition from somewhere else. I present two models of cosmopolitanism through the stories of two European seven-string guitar players. Each has his own unique approach and strategy for learning this music. While one travels back and forth to Brazil and goes as far as “Brazilianizing” himself, the other believes that he can learn choro without ever leaving Europe. Both strategies grow out of the erasure of physical boundaries and the new opportunities our highly interconnected world presents. Yet, identity boundaries and loci do not lose their meaning, they just become more complex.

Berry, Bailey (University of California – Los Angeles; Pepperdine University)
& Muriel E. Swijghuisen Reigersberg, (Open University)

Applied Ethnomusicology, University Libraries and Research Data Management: Collaborative Perspectives from the USA and UK [for abstract, see Swijghuisen Reigersberg, Muriel E.]

Bilkhair, Aisha
(National Libraries and Archives)

Music, Women and Secrecy Transformation
[session IIB02]

This presentation is concerned with the legacy in the United Arab Emirates of the musical expressions of African origin, which have survived up to the present. It encompasses the period before and after the discovery of oil and it discusses the travel of these musical genres from Africa, the transformation required to sustain their existence, and their impact on different forms of music in the UAE socio-cultural landscape. At the same time, seeks to address the impact on and function of musical traditions for those who imported them, as well as for their descendants, who continued to perform the music of their ancestors under strikingly different socio-economic conditions and evolving identities. Music has always contributed to shaping and influencing the experience and development of humankind. The spiritual interaction between human beings and sound can be detected in many aspects of life. Music can bring back memories, celebrate sentiments, imitate nature, set the rhythm of work as well as stimulate creativity, love, sleep, nostalgia, patriotism, and euphoria. We will explore aspects of how secrecy is maintained by members of musical groups and how such secrets are enigmatically circulated and sometimes trivialized for purposes known only to the group. There is a brief discussion related to the role of women in utilizing musical forms to orally circulate knowledge, worldviews, and life concepts from one generation to the next. Women are highly regarded in these musical groups' hierarchy as they are called "mama" and all other members are their children. The reconstruction of social settings and the elevation of mothers contributed to the empowerment of these women who became socially and mentally tough, especially in maintaining these musical traditions.

Bin, Han
(Shanghai Conservatory of Music)

Whither Audiovisual Archiving in the TikTok Era?
[session IID06]

In the current era of digital information explosion, the diversification of audiovisual media carriers requires constant updating of objects and archiving policies and practices. Archival practices focusing on history and facing the present must move toward facing the present and looking to the future. The emergence of TikTok as a self-media platform, as well as other new media, pose new challenges to digital archiving, especially with regard to selection and deselection policies. How should material be chosen from the mass self-media output that is generated by the general public, including folk artists? What format, standards, and methods should be used to bring continuously generated folk materials into the scope of archives? Each of these questions require new systems and strategies of selection and archiving. On the one hand, this situation demands the attention of archival institutions and relevant functional departments, such as the establishment of a special self-media material collection committee or a national folk collection project, focusing on the formulation of standards and policies to provide guidance on special collections. On the other hand, it requires collaboration between archives and industry, drawing on a combination of scholarship and technology, and taking advantage of digital humanities to construct a digital intelligence civilization. The central argument of this paper is that archival practice is not only about history, but also about the present: "We are not waiting for history to happen, but being in history."

Blanes, Guillermo de Llera
(NOVA FCSH, INET-md)

The MidiMbira: Working towards the Construction of a Hyper-instrument with Mbira Makers in the City of Maputo
[session IIIE04]

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 and present, acoustic and digital, arise from misconstrued understanding of the commonalities between apparent polar opposites of musical expression. My motivation to address this issue stems from the desire to create bridges between musical dialects by performing participatory action research and developing prototypes of traditional instruments capable of a digital output as well as an acoustic one. My conviction revolves 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 performance-presentation will address my work with urban mbira makers in Maputo, Mozambique, with whom I am currently involved in manufacturing the MidiMbira. This hyper-instrument aims to explore the inherent playability of a traditional musical instrument in the digital domain, namely as a digital controller that 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 in my performance, by demonstrating hands-on examples of the creative potentialities that lie within this new approach to traditional instruments.

Blažeković, Zdravko
(Répertoire International de
Littérature Musicale (RILM))
& Qian Mu
(Répertoire International de
Littérature Musicale (RILM))

Jean Theodore Royer and His Collection of Han Chinese Instruments
[session IIIB09]

The Netherlands was, during the eighteenth century, one of the powerhouses in the trade with Canton, and many Dutch organizations and individuals amassed significant collections of Chinese objects. The most accomplished collector among them was the lawyer, antiquarian and proto-Sinologist Jean Theodore Royer (1737–1807), who never visited China, but dedicated years of his life to learning the language, history, and culture of China. With his collection, Royer attempted to document all aspects of Chinese life, and besides a rich selection of Chinese artworks, porcelain, paintings, and lacquerware, he also collected Chinese everyday objects, such as male and female clothing including underclothes, socks, headgear, and accessories; household implements; a Chinese apothecary with five hundred ingredients for medicines; and objects related to the natural sciences. His collection of musical instruments was small: a drum with its stick, another pair of drums with their drumsticks, a pipa, a dizi, a sheng (which was actually its Japanese variant shō), and a pair of bo cymbals. However, he commissioned from China a series of fourteen large-size gouache paintings showing a total of over ninety Chinese musical instruments, each accompanied by its written name. Royer was at the time compiling a dictionary of Chinese language, which had not existed at the time in Europe. When the collection arrived in Hague in the 1770s, it was the most extensive survey of Chinese instruments in Europe, but since those pictures were in Royer's private collection and never published, they remained unknown to Sinologists. The pictures are today kept at the Museum Volkenkunde in Leiden (inventory numbers RV-360-7899 through RV-360-7913).

Böhler, Arno
(University of Vienna,
Department of Philosophy)
& Susanne Granzer
(University of Music and
Performing Arts Vienna, Max
Reinhardt Seminar)

**Philosophy on Stage: A Model
towards Acting Theories and
Theorizing Actings**
[session VIIA01]

In the last 20 years, the two presenters have developed a format called “Philosophy on Stage” through three research projects funded by the Austrian Science Funds (FWF); the format has since become an internationally recognized model for artistic research and arts-based philosophy. Staging philosophical problems in transdisciplinary field performances is the basic mode of operation of baseCollective, an art laboratory which was developed during a residency programme in Tamil Nadu, India, over seven years. Through philosophy on stage, contemporary topics are addressed from at least two perspectives: a globalized contemporary perspective and a perspective derived from Indian philosophical traditions. What is the gift of acting for science and the gift of science for the arts, if one produces lecture-performances as a corporeal aesthetic approach toward acting in order to overcome the Eurocentric idea of doing science? What are the methodological and structural consequences of the fact that building a scientific theory about acting bodily is possible only on the basis that one is, in practice, already acting bodily while one is developing such a theory? Can the format of staging philosophy undo epistemological inequities caused by classical European methods of doing quasi-science from a disembodied perspective?

Bohlman, Philip (University of Chicago)

Disciplinary Identities: A Dialogue between the International Musicological Society and the International Council for Traditional Music [for plenary abstract, see International Musicological Society and International Council for Traditional Music]

Bonini Baraldi, Filippo
(NOVA FCSH, INET-md;
Université Paris Nanterre,
Centre de Recherche en
Ethnomusicologie)

PANEL ABSTRACT
**Sound, Dance, Health and
Wellbeing: Opening and
Closing Physical and Social
Bodies**
[session VID07]

The relation between music, health, and culture is an important topic in ethnomusicological research. Around the globe, communities have developed countless local practices to heal people, prevent illness or enhance wellbeing by using sounds. These practices are generally ritualized and involve a set of symbolic, religious, and emotional meanings that culminate in strategies for performing that differ from those in Western culture. The aim of this panel is to present a cross-cultural approach to the topic of music and health. Relying on long-term field research in Algeria, northeast Brazil, the Indonesian rainforest and the Peruvian Amazon, we will describe different practices for healing and protection from illness. For comparison, we focus on the conceptual categories of “opening” vs. “closure”. During the pandemic crisis, this opposition became part of our daily life: we learned how to close our individual, physical body (with masks, gloves, glasses, etc.), as well as our collective, social body (by locking down public spaces, close national frontiers, etc.). Current global health policies rely on the need to control physical and social permeability. Interestingly, the same need seems to be at stake in many healing and protection practices: in some cases, ritual actions are performed to “open the body”, for example, when an adept is “mounted” by a deity; in other cases, they aim to “close the body” and thus protect it from dangerous entities. The panelists will therefore address the following questions: How far is the “close vs. open” opposition at the heart of different music-medical theories and practices? In which ways are sounds conceived, and used, as tools able to “open” or to “lock” the body? If sounds play such a central role in healing practices, would that be because they allow acting upon the permeability of the body, both physical and social?

Bonini Baraldi, Filippo
(NOVA FCSH, INET-md;
Université Paris Nanterre,
Centre de Recherche en
Ethnomusicologie)

**Envy and Corporeal Closure
in Maracatu de Baque Solto
Carnival Performances (Brazil)**
[session VID07]

Maracatu rural or de baque solto (rural-style or free-beat) is a Carnival performance-ritual originating from the Zona da Mata Norte region of Pernambuco state (Brazil), and strongly associated with the Afro-indigenous worship known as Umbanda-Jurema. While the urban type of Maracatu, called *nação* or de baque virado (nation-style or turned-around beat) has spread out internationally, Maracatu de baque solto has remained a local and understudied cultural practice. Before and during Carnival, the members of Maracatu de baque solto groups feel exposed to various types of diseases. According to local beliefs, illness is caused by the “envious eye” (*olho grande* or *olho gordo*) of their rivals. In order to perform safely, they need to “close their body” (*fechar o corpo*), physiologically, symbolically, and aesthetically. This expression is synonymous with a protected, powerful, and healthy body, while an “open body” (*corpo aberto*) refers to a vulnerable one, susceptible to attacks from negative entities, aroused by the rivals’ “envious eye”. Previous field research in the Zona da Mata Norte region allowed me to advance the following hypothesis: besides the various rituals done to “close the body” and “close the Maracatu”, the aesthetic components of Maracatu (music, dance, costumes, improvised poetry) are conceived as protective devices against negative entities which may affect people’s health. Specifically, the protective function of Maracatu performances is effective when musicians and dancers interact in tight coordination, or “consonance” (*consonância*), and thus “lock” (*fechar*) – acoustically and choreographically – the group. Conversely, a non-coordinated musical or kinetic action produces “holes” (*furos*) that may “fracture” (*desmantelar*) the group, exposing its members to any kind of health problems. Relying on field and laboratory audio-visual recordings of Maracatu music and dance, I will describe how this fundamental concern is achieved.

Brabec de Mori, Bernd
(Universität Innsbruck, Institut
für Musikwissenschaft)

**Opening and Closure in
Amazonian Indigenous Musical
Health Concepts: Bodily and
Social Orifices**
[session VID07]

Among Amazonian Indigenous communities, the modelling and management of bodily orifices from birth to death play an important role in maintaining or recovering states of health and forcefulness. In an analogous way, the social body of a community is traditionally understood as an entity that similarly allows people to enter or leave through social orifices that are musically managed in social festivities. Based on five years of fieldwork in the Peruvian lowlands, traditional Indigenous Shipibo-Konibo healing concepts are described: Curing rituals primarily require appropriate songs to be performed by a ritual specialist (*meraya* or *médico*). In general, these songs are directed to a host of non-human beings like animals, plants, landscape entities or ancestors. Indigenous ontology treats these beings as sentient and irreducible persons who can be socialized with. The ritual specialists sing, because other than speech, song can be understood by the non-humans who could not be contacted through other means. Curing rituals usually start with a series of “opening songs” (*kepentí*). With these, the spirits’ world is opened, and likewise the patient’s body and mind, the singing healer’s words are very explicit about what is opened and what is encountered inside. Thereafter, songs for healing, for “putting things in their proper places” (*benxoati*) are performed; their lyrics describe how contaminations are cleansed, or how sorcery is removed and returned. The ritual concludes with songs that close and protect both bodies and worlds (*paanati*). Both bodily and social treatment of influx and exit are challenged by current processes of change. When people, Indigenous or visitors, resort to traditional healing, however, the musical management of opening and closure is still in place, even in ayahuasca drug tourism “ceremonies”. Nowadays, these touristic healing activities constitute a primary social orifice of contemporary Shipibo-Konibo communities.

Brandt, Isabel
(Ohio State University,
Department of Dance)

**Notating across Borders:
Notator Intent and Cultural
Context in Examining Dance
Archives**
[session VE01]

This paper addresses the problem of parsing information that is recorded accurately and contextual information that is unwritten in or missing from archives of dance. Working extensively with an archived collection of notated world dances introduced questions to consider when analyzing notated scores of cultural dances. What were the specific motivations of notators who created Labanotation scores of global traditional dances and in what context were they created? How should researchers approach archives of scores of cultural dances when the context around their creation is unclear? In researching a specific traditional Hawaiian folk dance and its archived notated score, the author discovered a lack of cultural context presumed to be included with the score. Without cultural context about the dance, the author deemed it essential to explore the intention of the notator and research the cultural context that is needed to embody the notated score more authentically. This paper argues that a researcher approaching an archival score should strive to understand the intention and approach of the notator who created the score. Researchers must take a critical approach to the archive to make sure they are using archives correctly. Existing research in the intersection of Labanotation and ethnochoreology provides a foundation for this case study. This paper contributes to discussions about how notation can illuminate and give researchers access to knowledge of dance forms but also misses important insider information about cultural dance practices.

Brillhart, Ross
(Indiana University)

**Music, Sound, and
Health/Self: Towards an
Ethnomusicology of Health**
[session IIA09]

In this paper, I argue for an expansion of ethnomusicological consideration regarding research on health, healing, medicine, and wellness and invite ethnomusicologists with diverse foci to join these conversations and utilize their specialized knowledge for the benefit of health-related disciplines and practices. This argument is rooted in my theoretical concept of the health/self, which emerged through ethnographic research with a community of sober and recovering music fans in the United States who hold sobriety-support meetings at concerts. In essence, the health/self concept indicates that health is not something that people possess, but is rather everything they are – it is conceptually, experientially, and materially synonymous to the “self,” as it may be conceived by some humanist scholars. Foundational in my argument is that habitual notions of “healing” and understandings of medicine pigeonhole the general public and academics alike into assumptions of betterment, biases towards linear progression, and expectations of prescriptive solutions and, in turn, perpetuate essentializing discourse of music as an inherently healing medium. Through a brief discussion of these recovery communities and the context for the emergence of this theory, I offer a discussion of the health/self and the potential ramifications it may have for ethnomusicologists of different specializations in the arena of health and wellness.

Brown, Reuben
(University of Melbourne)

PANEL ABSTRACT
Dialogical Approaches
to Archival Practices in
Indigenous Australia
[session IIA06]

The repatriation of archival collections of song, dance, language and ceremony to source communities and individuals is now a common research methodology within ethnomusicology (Bendrup et al. 2013: 153-58) and a focus of community-led research involving the revitalisation of endangered song practices and languages in Australia (Treloyn and Emberly 2013). Indigenous researchers have drawn on local knowledge frameworks and practices in order to reintegrate archival recordings into contemporary practices and relationships (Ford 2020). Insights by Australian Indigenous song custodians including Bracknell (2019), Dowding (Treloyn and Dowding 2017), Martin (Treloyn et al. 2016) Manmurulu (Brown et al. 2018) and others, frame archival returns as a dialogistic practice with kin and family, Country, language and ancestors. Barwick et al. (2019: 21) suggest that culturally appropriate mobilisation of archival materials can have a powerful effect for those that inherit the knowledge they embody, and that “since archivists, intermediaries, and end users are all involved, doing archival returns cannot help but change archival systems and research practices too.” This roundtable asks: How are archival materials being received, mapped, enriched, and metabolised within Indigenous communities? How do singers/ composers/dancers elders and custodians hold knowledge about their performance traditions, and how does this inform the structure, organisation, and curation of archival records and associated metadata? The roundtable will draw together case studies from western Arnhem Land, Tiwi islands, and southeastern Australia, and include performances/ demonstrations of songs revived with the aid of archival circulation and recently composed songs that have been added to complement the archival record. We will hear perspectives from both practitioners and researchers about the technical challenges and benefits to wellbeing of working collaboratively to support community efforts to revive, innovate and sustain endangered songs, dances, languages and ceremonies.

Brown, Reuben
(University of Melbourne),
Isabel O’Keeffe
(University of Sydney),
Rupert Manmurulu
(Warruwi),
Renfred Manmurulu
(Warruwi)

“Remix!”: Sustaining Dialogues
between Past and Present in the
Manyardi Song Tradition of
Western Arnhem Land
[session IIA06]

Continuity and change have been key themes in studies of Indigenous Australian music and dance, from the association of particular melodic forms with Dreamings and their country and peoples (Ellis et al. 1992; Barwick 1995) and Marett (2005); to the understanding by Marett (2000) of wangga as creating a “liminal space” in which important transitions can be enacted; to the insights from song custodians such as Bracknell (2019), Dowding (Treloyn et al. 2017) and Martin (Treloyn et al. 2016) into archival recordings as part of dialogistic revitalisations of song traditions. In this presentation we consider continuity and change in performance and compositional practices across three generations of Inyjalarrku manyardi “mermaid dance-songs” of western Arnhem Land. Inyjalarrku songmen Rupert and Renfred Manmuru offer insights about how they continue receiving Inyjalarrku songs in dreams and order songs in a performance so as to “match” new songs with those of the previous generations that they remember and listen to from archival recordings. Young people dancing in ceremonial occasions often call out: “remix, remix!”, asking them to perform new Inyjalarrku songs that are based on older ones. We consider the textual and musical elements that remain relatively stable across generations, and elements from older songs that change or are “remixed”. In this way, we suggest that access and circulation of archival recordings are vital to sustaining a dialogue between the past, present and future songmen and performers of manyardi.

Brucher, Katherine
(DePaul University)

Public Spaces and Musical Performances during the COVID-19 Pandemic

[session VID03]

Parks and other outdoor public spaces have provided musicians and audiences with places to gather during the ongoing recovery from the COVID-19 pandemic. I argue that open air performances have taken on a heightened importance since the start of the pandemic. Open-air concerts have not only helped spur economic recovery by employing musicians and support staff and allowing groups to gather safely and legally, but they have also helped foster a renewed sense of community and connection among participants after long periods of isolation. The City of Chicago provides a case study for this project. In March 2020, lockdown ended public performances throughout the city, and musicians of kinds lost income along with the institutions and businesses that hosted performances and the many people working in supporting roles. While many performers pivoted to online platforms, open air spaces – especially those maintained by the Chicago Park District – have offered more opportunities for in-person musical activity. This includes events sanctioned by the city through initiatives such as Night Out in the Parks as well as events have been organized by local park councils, cultural non-profits, and entrepreneurial individuals. Some events are simply regular, but informal gatherings. Through interviews with musicians, audience members, park district employees, and other stakeholders and observation of ongoing activities, I explore how these performances have engaged local communities with the public spaces. Outdoor performances have been viewed as consistent with good public health practices because there is less risk of spread of contagion, but they also promote public health by fostering a sense of connection and opportunities for economic and social recovery. This project sheds light on how public spaces help sustain cultural life and potentially revive urban cultural economies in a post COVID-19 pandemic world.

Bruinders, Sylvia
(University of Cape Town)

Revitalization, Sustainability and Repatriation: Dialogue of Lesotho Music and Culture through Space and Time

[session IID06]

In 1936, Professor P. Kirby, commissioned the artist, Samuele Makoanyane, to produce small figures in low fired clay, illustrating the use of eight traditional Sotho instruments. These unique miniature sculptures, which form an important component of the Kirby Collection of Musical Instruments, housed at the South African College of Music at the University of CapeTown, offer a rich opportunity for interdisciplinary studies on traditional musical instruments and early artistic production. Research for this presentation involved identifying living performers of these instruments in Lesotho, interviewing and recording them. These recordings, as well as the photographs and video recordings of the figurines, form part of an innovative digital exhibition published by Iziko South African Museum in July 2021. This exhibition will be part of the launch of the new Lesotho National Museum and Art Gallery currently being built in Maseru, Lesotho. This presentation will focus on how research on the Sotho instruments depicted in miniature figurines by Samuele Makoanyane problematizes pertinent contemporary academic concerns around indigenous music research, such as the notions of revitalization, sustainability and repatriation, as well as around museum and archival studies.

Bruni, Silvia
(University of Bologna)

When “Little Aisha” Plays for David: An Account of a Jewish Night in Morocco

[session IIA10]

In the literature on traditional Moroccan healing practices, there are no extensive studies on the rituals and musical performances related to Jewish spirits (sibtiyīn), since Jewish spirits represent an absolute otherness compared to the Moroccan pantheon and also because rites dedicated to these spirits are reserved and even hidden. Drawing on ethnographic research in Meknes, this paper presents a discussion on a spirit possession ceremony during which Jewish spirits are summoned. The key players of this ceremony are a married couple who act as ritual officiants and a Gnawa musician who plays a small three-stringed lute called ‘awīsha (“little ‘Aisha”). The entire ceremony takes place while sitting around “David’s table”, which is prepared in honor of one of the most powerful spirits among the sibtiyīn, and involves specific paraphernalia commonly associated with the Jewish tradition. In this presentation, the musical-ritual landscape of this event and how it features a repertoire that is vastly different from that of the standard ritual performed by Moroccan Gnawa are explored. The analysis also seeks to highlight the power of the Jewish Gnawa ceremony to cross social, religious, and cultural boundaries, as well as to refashion personal identity and overturn gender roles.

Brunner, Anja
(University for Music and Performing Arts Vienna, Music and Minorities Research Center)

Syrian musicians in Vienna: The Complexity of Class in Urban Musical Life

[session VID08]

Some years after the “long summer of migration” in 2015/2016, many musicians from Syria now lead a satisfactory life in Austria as their new country of residence and have restarted their musical activities. The musical fields that Syrian musicians are active in Vienna range from world music, jazz, rock, pop and Western classical music to Arab/Syrian classical and folk music. Looking into the biography of selected Syrian musicians since arriving in Vienna, the issue of class affiliations pops up virtually everywhere, in intersection with ethnicity, nationality, and gender. On the one hand, many Syrian musicians in Vienna come from (upper-)middle class social groups in Syria. This class background has helped these musicians in their arrival and taking ground in Vienna as musicians. On the other hand, these Viennese musicians lost their class status immediately after arrival, when they became “refugees”. This influenced their strategies in building a (musical) life in Austria on different levels. Looking closer, however, it is not only obvious that the former “class” status in Syria is more multifaceted than it seems at first sight. Also, the building of a new class status is a complex matter, revolving around musical choices, genres, networks and locations. In my presentation, I discuss the conflicting and seemingly contradictory issues that a focus on class forces us to reflect on when studying Syrian music practices in urban spaces in Europe and show how musicians deal with the (self-) categorization of class in music and life after migration.

Brusila, Johannes
(Åbo Akademi University)

Renegotiating the Remix: A Case Study on the Archiving and Use of Archived Folk Music Material within the Swedish-speaking Minority
[session VIIB02]

Ethnomusicological debates concerning the creation and use of archives have shown how complex issues of authorship, ownership and ethics in this type of activities can be. Often an implicit argument has been that the tensions are born, or at least amplified by a distance between an originating culture and an archiving or commercially exploiting culture. These questions have become even more intricate due to digitalization, as the production, dissemination, and processing of the material has become easier and expanded in volume and cultural scope. This development is not only technological. Following research on the impact of digitalisation on culture, we can assume that it also incorporates complex questions concerning norms, values and cultural belonging. In my paper, I discuss these issues by describing a case study where all parties – the originators, field-workers, archiving and releasing institutions as well as the musicians who use the archive material – belong to the same population group, the Swedish-speaking minority of Finland. I argue that this proximity between those involved does not necessarily lead to simpler processes, but, in fact, can reveal many of the intricate issues that are involved in reinterpretations of archival material. This involves negotiating the tensions between, for example, copyright and access, law and ethics, preservation and creation, cultural gains and financial gains, homage and appropriation, community and individual, collective creation and personal creating, and then and now. My relation to the case study is manifold (and as such, descriptive of the issues themselves). I have been involved in the field as, among other things, ethnomusicologist doing research in the area (e.g., as director of the project *The Impact of Digitalization on Minority Musics*) and as chairperson of the publishing board that dealt and made decisions in the case under scrutiny, which I will also reflect on in my paper.

Byl, Julia
(University of Alberta)

Archiving the Ephemeral: Musical Experiences of Trauma and Healing in Timor Leste
[session IIA07]

In 2005, the CAVR (Comissão de Acolhimento, Verdade e Reconciliação de Timor Leste: Reception, Truth and Reconciliation Commission) deposited its aural and written records into the Endangered Archives Program of the British Library. In doing so, the history of Timor-Leste was consigned to an institution, and the voices of Timorese individuals, rooted in personal trauma, were catalogued within a global intellectual project. This paper considers the ethics of recuperating an audible history of Timor-Leste, and the challenges for prioritizing individual experiences within a domain substantially formed by institutions. After the annexation of the Portuguese colony by Indonesia in 1975, the territory was only accessible through institutional apertures (e.g., the Indonesian government or the United Nations); its musical life was only audible in chance moments (e.g. reports by the Vatican of the songs that greeted Pope John Paul II in 1989). After independence in 2002, the nation began to open up and circulate accounts of the past decades' trauma. The CAVR—the archive at the heart of this paper—is one such circulation, initiated by the Timorese government and the UN, and designed to heal wounds through radio broadcasts and community rituals that included musical expressions. Yet despite its basis in individual experience, this work was formed and constrained by institutions: the recordings of the Endangered Archives Project, for instance, are only accessible in the underbelly of the British Library. In this paper, I consider the ways that archives can simultaneously offer access and constrain by exploring the musical documentation of trauma and healing in Timor-Leste. I draw from archival work at the UN and the British Library, and fieldwork in Timor-Leste—including at the CAVR headquarters and library in Dili—to find ways to hold the testimony of the institutional archive accountable to the lived, musical experience of the individual.

Cabarcas Ortega, Marcelo José
(University of Pittsburgh,
Kenneth Dietrich School of
Arts and Sciences, Department
of Hispanic Languages and
Literatures)

**Reconfiguring the Black
Vernacular Culture through
Poetics of Resistance in
AfroColombia: The Case
Obeso-Artel**
[session VA07]

The writers Candelario Obeso and Jorge Artel constitute the very peak of so-called “poesia negra” or Afro-vernacular Colombian poetry, a genre that frames the country’s black experience in a wealth of musical and dance traditions, which are reconfigured and revalued through the models of Western writing. That creates a hybrid poetics that blurs the borders between high and popular culture, and questions the stereotype of black rural practices, music genres, dancing, and knowledge as premodern and thus opposite to development. In addition to jumping from arts to politics, Intellectuals have been vital for the Afro-Colombian political process since the nineteenth-century liberation wars; “poesia negra” is thus not only about poetics but also about championing struggles for equality and recognition. Given the weight of both poets in the process of defining and evaluating Afro-colombian literature, and the real-life projections of that writing, understanding Obeso and Artel is paramount to seeing how intellectual work, and music traditions as well, hoist people’s real-life struggles. To that end, this paper departs from interdisciplinary cultural studies approaches, and focuses on the ways both authors’ texts construct counter-representations of blackness that are overtly political in the midst of unequal power relations. The purpose is to explain how black Colombian intellectuals resist systemic racism through the vernacular culture of their communities, and how notions about the vernacular itself are reconfigured by means of articulating political claims.

Calado, Artur (University of Aveiro, INET-md) & Aoife Hiney (University of Aveiro, INET-md)
Shared Research Practices beyond Ethnomusicology: Teaching, Learning and Performing
[for abstract, see Hiney, Aoife]

Calvi, Giordano
(NOVA FCSH, INET-md)

**Deconsecrated Hosts, Ruined
our Ladies, and Cursed
Rosaries: Iconoclasm and
Intermedial Re-elaboration
in Portuguese Black Metal**
[session IE09]

Black metal is a musical category that, since its beginnings in the 1980s, has been characterised by a strongly anti-Christian attitude. While initially the intent was essentially provocative and often sarcastic, over time ideological aspects became radicalised to the point of burning down Christian churches, especially in Norway. The shock caused by criminal behaviors in the early 1990s certainly changed the extreme aesthetics of black metal. Despite the abandonment of overtly criminal acts, the expressive culture of black metal has retained much of its subversive charge, expressing itself through dense and violent sounds, blasphemous or controversial lyrics and images. In Portugal, black metal music appeared in the early 1990s, taking up the sonic, poetic and visual aesthetics of both the pioneers’ bands of the 1980s and the emerging ones of the Scandinavian scene. Considering some significant examples of the musical production of early bands such as Filii Nigrantium Infernalium and Decayed, and of bands that appeared at the turn of the 2000s such as Corpus Christi and Irae, this paper illustrates processes of intermedial re-elaboration (Heesch and Kopanski 2018) operated by musicians to create their own aesthetics. Starting from my PhD fieldwork experience in contact with the mentioned bands and contextualised by semiotic proposals (Turino 2017, 1999) to recognise icons and symbols in musical expressive practices and, finally, by the recognition of metaphors that are constructed according to place and time (Rice 2017, 2003), I discuss a significant part of the expressive practice of Portuguese black metal. In particular, the use of icons and symbols of Christian culture as means of characterisation. Pointing to the album, as the agglutinated black metal artefact, I consider sound, text and image, to illustrate how Portuguese bands creatively reworked the iconoclastic fury targeting practices and symbols of Portuguese Christian religiosity.

Campbell, Genevieve
(University of Sydney),
Amanda Harris
(University of Sydney),
Matt Poll
(University of Sydney)
& Jacinta Tipungwuti
(University of Sydney)

**Animating Cultural Heritage
Knowledge through Songs:
Museums, Archives,
Consultation and Tiwi Music**
[session IIA06]

Members of the Tiwi Strong Women's Group are keeping Tiwi song practice alive through contemporary performances that continue historical public performance practices. As historical recordings of old performances have been brought to light, senior Tiwi performers have reflected on the pride in culture that public performance fosters, and the potential for this to fuel ongoing maintenance of cultural practice. The knowledge held in old songs can also be brought to bear on understanding the meaning of material culture objects held in museum collections, with connections of subject matter and artistic lineage being found between objects deposited in museums and song recordings held in private collections or archives. In this paper, we discuss a series of consultations between Tiwi knowledge holders, museum curators, musicologists and historians in recent years that have added both to the archive's and the Tiwi community's understandings of arts practice and practitioner genealogies. We explore the ways in which contemporary knowledge of song and historical audio-visual records can bring new insights to understanding material culture objects and interpreting them in contemporary exhibitions. The paper suggests that bringing together material objects in museums, historical textual information in archives, and ephemeral culture such as music and dance, can animate histories of Aboriginal and Torres Strait Islander cultures in ways that support the continuation of cultural practice. The paper also poses complex questions about how the preservation of objects and of historical recordings can lead to some practices being maintained, while others become obscure. How do historical records inflect new performances of culture, choices about what traditions are maintained and ideas about proper ways to perform? How have historic process of support through Australia's settler colonial structures authorized some voices to speak about culture, and not others?

Campelo, Isabel (NOVA FSCH, INET-md) & Sofia Lopes (NOVA FSCH, INET-md)
Are You Unwrapping that CD? – Music and Communities of Meaning Making in the Eurovision Song Contest
 [for abstract, see Lopes, Sofia]

Cannon, Alexander M.
 (University of Birmingham)

**Listening to Music Beyond
 Music Studies: Some Critiques
 for “Culture” in Development
 Theory**

[session VID04]

Post-colonial and decolonial methods of interrogating musical knowledge continue to encourage much-needed changes to methodology and question long-held assumptions of our various music disciplines. Although much more needs to be one, the lively and powerful dialogues bring forward new voices, new musics, and new understandings. How might music scholars start to take what has been learned and encourage other disciplines to do the same? What does an understanding of music afford scholars of politics, economics, and development? This paper examines how understandings of culture invoked by non-music scholars might be enriched by a music focus; in some cases, how these scholars understand cultural production as an intangible driver of history might even be reshaped by a consideration of music. In the discipline of economic history, for instance, historians interrogate cultural difference to understand how “progress” and economic development emerge in one region of the world and not others. Recent work by Joel Mokyr (2017) suggests that this “culture” enabled the rise of Europe in the post-Enlightenment period, where innovation and “curiosity” supported an Industrial Revolution in Europe rather than elsewhere. While one might celebrate the recognition of culture as an important factor in studies of large-scale societal change, “culture” remains ill-defined and subject to considerable bias. Taking China as an example of a location with a culture that could not yield the innovation possible for industrial development, Mokyr’s line of argumentation is flawed and engages in limited ways with local voices. Musical innovation and curiosity certainly existed outside of Europe, although both might be hidden to these social scientists. Music studies might therefore serve to demystify culture, where decolonized approaches specifically pinpoint locations of knowledge maintenance. This paper draws on contemporary work on listening and musical innovation especially on the continent of Asia to encourage this work.

Caracas García, Thomas
 (Miami University, INET-md)

PANEL ABSTRACT
**Portuguese Traditional Musical
 Instruments: Processes of
 Revival, Regulation and the
 Transmission of Knowledge**
 [session ID11]

At the beginning of the 21st century, significant changes took place in the panorama of Portuguese traditional music. The inclusion of expressive practices such as fado (urban popular song) and cante alentejano (polyphonic singing from Alentejo) in the UNESCO Intangible Cultural Heritage list stimulated new approaches to Portuguese traditional music, some of which were directed to projects of preservation and/or revival of musical instruments. These are processes with a relevant social reach, as they created opportunities for musical learning and participation in local social life. These processes also acquired political and economic functionality, as they generate and sustain activities which impact local economies, such as the construction and marketing of musical instruments, the teaching of music and the promotion of musical performances. In several Portuguese localities, musical instruments became icons of identity with an impact on cultural tourism. This panel gathers three ongoing research works under the project “EcoMusic – Sustainable Practices: A Study of the Post-folklorism in Portugal in the 21st Century”, namely two studies on the revival of the viola toeira, a study on the certification of traditional Portuguese folk guitars and a study that analyzes the lack of traditional instruments and musical expressions in formal music instruction in Portugal. The studies we intend to share and discuss combined archival research, fieldwork methodologies and collaborative research practices and find theoretical references in recent contributions from authors of different areas such as ethnomusicology, historical musicology, music education and sociology.

Caracas García, Thomas
(Miami University,
INET-md)

**Luthier, Scholar and
Performer: The Revival
of the Viola Toeira**
[session ID11]

The viola toeira is an instrument indelibly linked to both the City and the University of Coimbra; it was the instrument used for the serenades that evolved into what is now known as the fado or canção de Coimbra. The viola was used until the beginning of the 20th century by university students and residents of Coimbra, its function slowly replaced by the other instruments. Few historical violas survive, mostly located in museums. A revival of the viola toeira recently developed, with musicians and scholars from Portugal and elsewhere rediscovering its potential as an expressive instrument. This has led to the construction of new instruments based on historical models, as well as projects dedicated the study and revival of the instrument (NEVT, Núcleo do Estudo da Viola Toeira and EcoMusic), focusing on the dissemination of the instrument as well as issues of authenticity and continuity. Although some scholars have looked at the historical repertory of the instrument (Budasz 2001), little has been done regarding the performance practice of this instrument in historical and contemporary terms. This paper explores the history the viola toeira, its evolution in terms of construction and repertory, and the state of the instrument in Portugal today. It examines the relationships and collaborations between musicians and luthiers and the resulting development of modern instruments, as well as traditional and contemporary building practices. It further examines repertoire and pedagogy of this instrument, focusing on historical methods books and extant manuscripts from the collections of the General Library of the University of Coimbra and the National Library of Lisbon, all as part of a multi-faceted approach with the goal of better understanding the relationships between builders, performers, scholars and the music as complementary parts of the revival of Coimbra's viola.

Carl, Florian
(University of Cape Coast,
Department of Music
and Dance)

**Listening to the
Colonial Archive**
[session VIA09]

In this paper, I will explore the concept of aurality as an analytical and methodological tool for historiographic and archival research. The theoretical basis of my discussion will be an understanding of aurality as an assemblage of socially constituted practices of listening, that is, practices of perceiving and conceiving sound, or, what Jonathan Sterne called “audile techniques”. Drawing on data from my ongoing investigation of the role of sound and listening in the missionary history of southeastern Ghana from the mid-19th to the early 20th century, a central concern of mine in this paper will be the questions how the aural inscribed itself in the colonial archive and how aurality shaped changing senses of Self and Other in the context of the missionary encounter. The colonial archive, in my understanding, is constituted not only by the material body of historical documents—in this case written, photographic, and, from the early 20th century onward, also sonic records—that were stored in various archival locations, but the archive is also, crucially, structured by configurations of power and therefore encompasses the political, technological, and ideological conditions that made the emergence of those documents possible in the first place. In deconstructing the aural imaginaries that have inscribed themselves in the colonial archive, it is therefore a methodological imperative to attend not only to what we may call the positive traces of the sonic, but also, as it were, to listen to the silences, gaps, and cracks in the archival record, which reveal the competing epistemologies of sound and listening that characterize the colonial encounter.

Caruso, Fulvia
(University of Pavia,
Department of Musicology
and Cultural Heritage)

**Collaborative Archival
Practices in Cremona in Two
Different Settings: Same
Questions and Some Answers**
[session VD02]

Working since 2015 with invisible people (migrants) and over-exposed people (asylum seekers) in a context of growing racism, inevitably brought a radical change in my idea of documenting and archiving. So, in 2018, I started to collaborate with migrants in organizing events in the Cremona civic museums where they could present their own cultures in dialogue with the heritages of the museums. The documentation of those experiences is becoming the first step of an online archive of their intangible heritage. It is up to them to decide what and how to present of their heritage in the events, and what and how to document and put online. I am helping in providing digital storytelling and filmmaking techniques. This experience led me to work in a similar direction with violin makers of Cremona. In 2010, for the UNESCO nomination of the traditional violinmaking in Cremona, I created a multimedia archive about their knowledge in a top-down approach. Now, as part of the safeguarding plan, I am starting from scratch in creating a participatory online archive. Violin makers will decide, for themselves, what of their knowledge and know-how to document for a database at their disposal, and what to select of that material for the Safeguarding Plan's website. I will also provide know-how about filming their work. I apply the same crucial questions raised by the conference theme, Approaches to Archival Practices, to two different contexts: "In the domains of music and dance, what constitutes "data"? Who has the right to produce archives? What are the limits of authorship, privacy, and ownership in the context of open data policies? How to develop collaborative sound/music and dance/movement archives?" I will try to give some answers from my experience.

Cassio, Francesca
(Hofstra University)

**Singing the Scripture: The
"Experiential Epistemology"
of Sikh Liturgical Songs**
[session VIID04]

This paper discusses the embodiment of the musical Word, as a vehicle for a non-exclusive, experiential, knowledge in the Sikh faith. The singing of devotional hymns (kirtan) is one of the foundational practices established by the first Sikh Gurū, Nānak (1469-1539), who—defining himself as the dhadhi (bard) of the Eternal Creator—left his message in raga-based songs (Singh 2019). This repertory of sung poetry constitutes the ground of the Sikh music literature collected in the first canonical Scripture, the Adi Granth, in the early 17th century. Renamed as the Guru Granth Sahib in the early 18th century—and indexed according to 31 ragas—the "Holy Book" is regarded as the sole sovereign authority of the Sikhs, the Word—as Guru (Mandair 2009). Albeit the long-standing aural and written tradition, the study of the Sikh musical heritage is yet marginal in the ethnomusicology of South Asia, deemed derivative from dominant genres of Hindustani classical and devotional music (Linden 2013; Beck 2010; Sanyal and Widdess 2004). This paper examines the body of raga-based songs from the Sikh Scripture in relation to devotional practices and literatures of South Asia (Hess 2015, Delvoye 2013, Schelling 2011), advancing the discussion on aurality, and more specifically on modes of listening and singing, as "ways of knowing" and experiencing (Lorea 2021; Feld 2010; Jung 2002). Based on a decolonial approach, this presentation is part of a larger project that studies Sikh heritage as a comprehensive ecosystem of aural knowledges (from ragas to poetry, playing techniques, and instrument making), and which constitutes an "experiential epistemology of the South" (Santos 2014), now in danger of disappearing. In turn, the case study of Sikh devotional songs addresses the necessity of rethinking an inclusive history of South Asian musics by way of 'hearing' marginalized voices.

Castaldo, Daniela
(Università del Salento (Lecce))

**African Music in the
European Travel Literature of
the 17th and 18th Centuries**
[session VE02]

Travels and explorations to the extra European continents, especially to Africa, carried out between the 16th and 18th centuries, were documented by a very rich corpus of publications, such as reports, diaries and chronicles. This travel literature, in addition to their geographical and naturalistic descriptions, documented also the customs and the traditions of the peoples encountered by the travelers. This paper focuses on the musical practices of people inhabiting the central-southern regions of Africa (from Congo to South Africa) described and illustrated in some works dating from the 17th and 18th centuries, such as the *Description of Africa* by Olfert Dapper (1668), the *Voyage du Chevalier Demarchais en Guinee* by Jean-Baptiste Labat (1730) and the wide compilation *Histoire générale des voyages* (1746–1759) by the Abbé Prevost. These authors very often based their reports on the oral tradition carefully collected: therefore, even if the information reported by images and texts could not provide the sound of these ancient musics, nevertheless they do supply information about musicians, meanings of performances and musical traditions, functions of musical instruments in different groups and societies. These kinds of sources offer an important contribution to the ethnomusicological research by outlining the historical background of some musical practices, some still existing at the present time and which are studied by ethnomusicologists mostly on the basis of the oral sources. At the same time, these ancient sources are suitable for enhancing the documentation concerning Black studies and, more in general, the musical exchanges between Western and “other” traditions.

Castellengo, Michèle
(Centre National de la Recherche
Scientifique (CNRS),
Institut Jean Le Rond d’Alembert)
& Susanne Fürniss
(Centre National de la
Recherche Scientifique (CNRS),
Eco-anthropologie)

**New Perspectives on the Study
of Musical Scales**
[session VIA07]

It is usual in ethnomusicology to approach the study of music through the concept of musical scale, generally by measuring frequencies. We propose here a method to orient the research on intervals rather than on degrees. This avoids errors due to the fluctuations related to the recording equipment or the performance. We will use the example of the music of the Aka of Central Africa to illustrate our approach. Their rich and fascinating musical tradition is characterized by the practice of vocal polyphony, which has given rise to important research, including that on the pentatonic system. However, despite numerous field experiments and acoustic measurements, the exploration of the Aka musical scale has led to an unsatisfactory theoretical compromise. The research presented here takes a new starting point: temporal spectrography. Interval identification is based on the visual observation of harmonics common to two consecutive or simultaneous sounds. This method combines sonographic analysis and precise frequency measurement for both successive intervals of a monody and superimposed intervals of a polyphony. Based on new theoretical foundations, our research confirms Fürniss’ proposal that Aka pentatonism is not a scale concept. Rather, it is a system of varying combinations of intervals from the 6-9 range of the harmonic series: the fourth (4/3), the fifth (3/2), the major tone (9/8), a minor seventh (7/4) and three unnamed intervals: 7/6, 8/7, 9/7. The latter – which a Western listener has difficulty in hearing as such – are at the root of the difficulties in understanding the interval system of Aka music. This system favors the combinatorics on which all performances of this music are based, while remaining harmonically coherent. It should also be noted that the usual reference to equal temperament and measures in cents prevent the comprehension of such a system.

Castro-Carvajal, Mariana
(Independent scholar)

**Performance of Belonging
in Catholic Cholula**
[session IIE11]

The last thirty years have been prolific for the study of religious practices in the humanities and social sciences. This work has been fundamental to understanding popular religiosity in terms of its structure and meaning from a theoretical standpoint, legitimizing those practices as worthy in the academic sphere. While several theories and analytical standpoints were developed to support that endeavor, many studies perpetuated the notion of homogeneity in the everyday expression of religious identity. In Mexico, the governments from 1950 to 1980 focused on preserving and promoting indigenous cosmovisions without considering that people's beliefs and practices were heterogeneous. Entire communities—along with their stories and expressive culture—were obscured and co-opted by an all-encompassing national mestizo (mixed indigenous and European) identity project. It was assumed that all indigenous towns self-identified with the mestizo narrative. There existed, however, a caveat, a counter-example that exceeded all academic expectations and governmental boundaries: Cholula, the “sacred city.” This study has the purpose of exploring how and why people living in Cholula are, indeed, Cholultecas by choice. I argue that specific reasons motivate people to become Cholulteca, to belong to that niche. Fieldwork data documents that people do not engage with Cholulteca cultural practices because they are quintessential of an identity. Instead, Cholultecas resonate with the people, the saints, the sounds and music, and the flavors in their midst. Cholultecas strive to belong in these ways, and in those deliberate acts of belonging rest their identity. Exploring Cholulteca self-identification through the lens of belonging allows us to consider that sociocultural identity is both possession and an act. Thus, there are multidimensional possibilities of belonging in Cholula. In this case, by acting upon specific logics—place, stewardship, belief, and music—people in Cholula perform their belonging and become architects of their personal and sociocultural identities.

Castro, Hugo
(NOVA FCSH, INET-md)

**“The Whole Earth Trembles
in the Voices of these People”:
Political Uses of Traditional
Music during the Carnation
Revolution**
[session IIA01]

The Carnation Revolution (1974-1976) and the years that followed the democratic transition in Portugal until the end of the 1970s, were fertile in the articulation between musical practices and revolutionary and political activity. Music became particularly significant within the activity of different left-wing parties and political organizations, which instrumentalized and promoted traditional expressions in order to configure a renewed and politically aware popular culture. Several musical groups established during this period developed new repertoires that stated their political ideologies and through which they reinforced their social and political stance among audiences. Among these were the Grupo de Acção Cultural (GAC) and the popular choir O Horizonte é Vermelho, both affiliated with different Maoist organizations and constituted by former members of the Juventude Musical Portuguesa (JMP) choir, as well as the Brigada Victor Jara and Grupo Trovante, formed by young militants of the Portuguese Communist Party. These groups mixed agit-prop elements with musical aspects of Portuguese traditional music, mainly collected through field work, inspired both by the work of prominent protest singers such as José Afonso and José Mário Branco (one of the founders of GAC), as well as by the work of composer Fernando Lopes-Graça, collector Michel Giacometti and conductor Francisco D'Orey (former director of JMP choir). Lopes-Graça and Giacometti were responsible for the research and publication of an anthology of repertoires collected in different rural regions of the country during the 1960s and 1970s, which had a marked influence on these musicians. This paper addresses the role of these groups in renewing musical practices and configuring repertoires based on the uses of Portuguese traditional music as a tool of political expression, which would influence the emergence of new musicians and musical groups during the late 1970s and the 1980s.

Ceribašić, Naila
(Institute of Ethnology and
Folklore Research, Zagreb)

**Recordings,
Ethnomusicologists,
Collaborative Archiving
and Cosmopolitanism: One
Historical Example and Its
Digital Resumption**
[session VE04]

This paper argues that recordings (that is, to the largest extent, recordings issued by record companies) make a substantial part of music practices in so many music cultures, scenes and communities, and that therefore the corporate complex of its production, circulation and consumption, both in the past and the present, should be taken accordingly, as an integral part of analysis into music cultures. Due to their methodological and epistemological footholds, as scholars interested in music in/as culture, in performance and social life, and committed to collaboration with grassroots communities, ethnomusicologists should not continue to neglect this indivisible facet of music cultures by privileging live (participatory) performances and representing them as an epitome of music as a whole, whenever and wherever. A historical case study in support of the argument pertains to Edison Bell Penkala (EBP), a record company established in 1926 in Zagreb, and active until the mid 1930s. Thanks to localization as a guiding business principle of the recording industry of the time, from one side, and independence from local cultural-political and scholarly ideology of nationally delimited folk music, the other side, the company solicited and produced a range of musics, and engaged musicians active in different music venues and belonging to different social classes and milieus. Its recording output set forth a local (version of) cosmopolitanism, the features of which will be examined in the paper. Equally, I shall follow the social life of EBP records (that is, also, musics forged on them) in the following decades, but especially their resumption in the digital environment thanks to do-it-yourself curators – prosumers – of historical recordings. Their enthusiastic work urges institutions and scholars, especially ethnomusicologists, to join in preserving, as Pekka Gronow (2014) claimed, “the world’s greatest sound archive”, the archive of 78 rpm records.

Cerletti, Adriana
(Universidad de Buenos Aires)
& Rosa Chalkho
(Universidad de Buenos Aires)

Musical Representations of Tradition: Folklore in Classical Argentinian Cinema Musicals
[session IID05]

This paper analyzes scenic folkloric representations of music and dance within the musical films of Argentinian classic cinema. Musical films were a central genre in the first decade of classic Argentinian cinema (1933-1943), and had close ties with radio, phonography and theater. Structured as a “musical cavalcade” these films had a narrative plot that linked together all the musical numbers, which demonstrated a wide spectrum of genres and successful artists of the time. The storyline was often based on how the lives of singers and musicians in theater and radio led them to success and acclaim. Tango was the main genre in these productions, whose competitive edge at the box office lay in national music and themes. Some of the films’s scenes, however, reveal the porosity of iconic folkloric representations of rurality with urban tango, a fluidity that the nationalist imaginary denies in its discourses. A typical tradition/modernity dualism is at work here. The rural topos as a reservoir of that which is legitimately national is linked with an ancient past; this contrasts with the city, which is associated with recent immigration and modernity. In this presentation, we propose the analysis of a group of films that stage folkloric music and dances through modernization operations, such as the stylization of the arrangements, the use of modern orchestrations, the replacement of the traditional choreographies in pairs with choral performances, stylized movements and predominance of female dancers, even playing the male role. The Criollo tradition, honored by folklore, was built in the 19th century by the nationalist narrative of the 1890s generation, and here it appears updated, through a process of auto-exoticism mediated by the language of Hollywood musical cinema. Reflecting on the tradition/modernity axis, this paper analyzes disputes over the imaginary of “national feeling” within the framework of these representations.

Chalko, Rosa (Universidad de Buenos Aires) & Adriana Cerletti (Universidad de Buenos Aires)
Musical Representations of Tradition: Folklore in Classical Argentinian Cinema Musicals
[for abstract, see Cerletti, Adriana]

Chan, Clare Suet Ching
(Universiti Pendidikan Sultan Idris)

Mah Meri Songs of Social and Ecological Concerns in a Time of Environmental Degradation and Declining Community Solidarity
[session VIB04]

Song texts embody the stories and experiences of humans as they interact with the social, political and ecological issues of their time. The indigenous Mah Meri musicians are skilled at spontaneously improvising new song text onto their folk tunes through inspirations of present moments. Environmental degradation in the Mah Meri’s abode in Carey Island, Malaysia, began with the conversion of two thirds of their surrounding mangrove forest abode into oil-palm plantations in the early 20th century. Declining community solidarity increased through national agendas of religious conversion, assimilation into the mainstream community, and capitalistic values of consumerism and materialism. This paper compares the narratives in the songs of the Mah Meri from the early 1900s to the late 1900s and early 2000s. Analysis of these song texts demonstrate the disappearance of narratives involving the native flora and fauna of the mangrove rainforest surroundings of the Mah Meri’s abode. In addition, fragments of new song texts inserted into their folk tunes call for a return to community solidarity. These inspirations speak to the culture of individualism, consumerism and materialism encroaching the community. In this paper, I argue that traditional songs have always been “current” and voice subtle yet powerful messages concerning the relationship between humans and the environment.

Chao, Chi-Fang
(University of Roehampton)

**Christian Charismatic Healing
among Contemporary Dancers
in Urban Taiwan**

[session IID03]

My paper presents an ongoing ethnographic study of the appropriation of Pentecostalism as an extra-curricular activity by a group of professionally trained contemporary dancers in Taiwan's urbanised setting. At first glance, this is an apparently curious combination of two non-indigenous cultural practices, which are now well established on the island. Contemporary dancers have been through long-term and institutionalised training—an aggregated process of sanctification and standardization of the body—in studios or classroom. They usually turn to other extra-curricular embodied practices closer to home, such as Buddhist meditation and yoga, for their spiritual needs off of the stage. In the last decades, Christian charismatic healing has also been practiced and brought in different approaches that require the dancers to redefine their “moving bodies” that carry certain techniques. The ritual healings held regularly provide a vivid individual and social process that transform the believers' self-identification and cultural recognition of invisible spirits, which are only visible via the kinaesthetic practices of the “moved body”. My presentation is based on an initial study on the categorisation of and interaction among the body, spirit and mind as manifested or problematised in the Christian charismatic healing rituals at the heart of Pentecostalism. My paper intends to explore this dynamic process in which the spirits vie over the body, in a move which perhaps creates cohabitation with more locally embedded Buddhist practices. Finally, I question whether Taiwan's island culture is especially oriented towards the hosting of heterogeneous cultural forms in the twenty first century.

Chen, Chen
(Chinese University of Hong
Kong, Music Department)

**Converging Memories:
Placemaking and Archiving of
a Chinese Regional Opera on
Social Media**

[session IID04]

This paper explores how the individuals and institutional actors of a regional operatic genre in iChina today have employed social media to reshape the cultural sphere of the folk tradition, and facilitated intersubjective representations of the regional past. In recent years, the popular uses of social platforms among xiqu (Chinese opera) communities have engendered the progress of “digital placemaking” by constantly converging collective operatic past and personal remembering together. This progress not only generates the new cultural sites of xiqu tradition but also amplifies multilayered articulations of the operatic past at the quotidian level. The dominant cultural framework and the collective operatic past of Shandong lüju (Shandong opera lüju) have emerged in the 1950s national xiqu-campaign of the C.C.P. The institutionalized-opera activities reshaped lüju as one of the novel difangxi (Chinese regional opera) through revamping regional opera traditions into the newly invented rubric of national culture. Since then, the collective representations of lüju have been constantly remediated by the nation-owned infrastructures including broadcasting, TV, films, and theaters. Comparing with the previous formations of the operatic sphere, the adaptations of the social-cultural-technical tactics of lüju community, on one hand, facilitates the convergences of personal attachments, belongingness, emotions, needs, and remembrances to the emerging cultural site. On the other hand, it retells stories of lüju in line with and departs from the collective cultural frameworks and institutional practices. Drawing on the online ethnographic observations and interviews with lüju fans and musicians, this paper illustrates the progress of individual engagement with the operatic past through social sharing, archiving, and placemaking on social media. It excavates how the emerging sites of the lüju community steer connective remembering and imaginaries of a regional operatic past in Chinese society today.

Chen, Ying-Hsien
(University of Helsinki)

**Finnish Kantele Enthusiasm
in Hokkaido: A Socio-cultural
Perspective**

[session VIA05]

The national instrument of Finland, kantele, has received increasing attention from Japan since the mid-1970s. The Japanese enthusiasm has developed into a cultural niche for the past five decades and relevant activities can be found in Tokyo, Sapporo, and western Japan. Among the three areas, the sociocultural links binding Finland and Hokkaido are especially strong ones. The long-standing cultural exchange has articulated regular kantele activities in Sapporo, the capital of Hokkaido, where there are two active kantele groups led by local musicians, Mitsuko Sato and Hiroko Ara, and the kantele is enjoyed by (mainly) women from middle-class households (appr. 100). As observed, the Japanese audiences hear the sound of kantele very differently than the Finnish audiences do. In this presentation, I examine the kantele “friendship” between Finland and Hokkaido from a socio-cultural perspective. It aims to provide an insight into the meaning of the kantele that stands for foreign enthusiasts.

Chia, Caroline
(National University of
Singapore)

**A Regional Culture across
the Seas: The Role of Nanyin
in Connecting the Hokkien
Communities in East and
Southeast Asia**

[session ID09]

The sea was an important mode of travel and migration, whether voluntary or forced, before air travel became more convenient and affordable. It was also an essential means of living especially for littoral communities where arable land is scarce. I argue that the emphasis placed on the sea has enabled the Hokkien (Minnan) community to emerge and transmit their musical and cultural forms, namely Nanyin (Nanguan) and traditional theatre. The Hokkien formed their own network connecting with compatriots of the same ancestral origin from Kinmen, Taiwan, and the southern seas/Nanyang (present Southeast Asia) including the Philippines, Burma, Indonesia, Malaya and Singapore. As a popular form of music connecting the Hokkien communities, Nanyin also serves as a significant marker of regional identity. As part of the UNESCO list of Intangible Cultural Heritage today, to what extent does Nanyin play a role in the sustenance of Kaoka (Gaojia opera) in the Philippines, given that it is the only site in Southeast Asia to continue this theatrical form? What role does Nanyin continue to play among the Hokkien communities in Southeast Asia and East Asia today? This paper will attempt to answer these questions in relation to the themes of land and sea trajectories.

Chiang, Hui-Ju
(Tainan National University of
the Arts, Graduate Institute of
Ethnomusicology)

**Gender Bias and Viola Making
for Petite Females based on
Hiroshi Iizuka's Viola
D'amore Style**
[session ID06]

Historically, organology reflects gender bias in musical instrument design. Related to this, the American media Quartz at Work tested the world's top 20 orchestras in the British *Gramophone* magazine and found the population of men in the world's top orchestras is as high as 69%. This phenomenon reveals that gender bias has existed before the 19th century, evidencing the fact that the instrument-manufacturing industry serving Western European classical music has been dominated by men and affects its practice in countries throughout the world. Women who learn on these musical instruments are forced to adapt their bodies to instruments that are oversized and awkward for them, facing a higher risk of performance injury. For example, focusing on the big musical instrument, viola, which emerged in the 19th century, petite female players need to extend their upper limbs away from the central axis more than the violin, which increases the player's risk of injury. This research project designs instruments for petite Asian women whose average height and body type is relatively smaller than Western European women. Sizing has been modelled after the the viola d'amore style of the Japanese luthier Hiroshi Iizuka, who has worked predominantly in designing and constructing new instruments since 1977. Referring to female body data from the Taiwan National Human Body Measurement Database of the Institute of Labor and Occupational Safety and Health of the Ministry of Labor, I argue that organological design informed by issues of gender awareness and equality make it possible to strike a balance between comfort and resonance.

Chiarofonte, Lorenzo
(Alma Mater Studiorum
University of Bologna)

PANEL ABSTRACT
**Interdisciplinary Perspectives
on Spirit Encounters in the
Performing Arts of Southeast
Asia/1**
[session IIB11]

Spirit encounters constitute an essential part of many performing arts throughout Southeast Asia. Various forms of trance, shamanism, spirit possession, mediumship, ecstatic and transcendent states are deeply intertwined with local cultures and everyday life of local communities. Some of these forms are still embedded in traditional, religious, and cultural milieu; others appear to belong to a more globalized context. Diverse practices of spirit encounters engage in dialogue with continuative and transformative environments and are embedded within emergent transcultural forms. This double panel (see Interdisciplinary Perspectives on Spirit Encounters in the Performing Arts of Southeast Asia/2) will explore how spirits, ancestors, ghosts, and other metaphysical phenomena are engaged through music and performing arts in Mainland and Insular Southeast Asia through the perspectives of ethnomusicology, ethnochoreology, anthropology, political studies, religious studies, performing arts studies, and cultural studies. Scholars from Southeast Asia, Japan, Europe, and the United States will present case studies from Cambodia, Indonesia, Malaysia, Myanmar, Singapore, Taiwan, and the Philippines. Our two panels bring together scholars from different academic and disciplinary backgrounds and provides an opportunity for conversation and exchange between younger and more senior researchers. The double panel is the result of the activities of the ICTM-PASEA (Performing Arts of Southeast Asia) sub-study group in formation, entitled Encountering Spirits in Performing Arts of Southeast Asian Communities.

Chiarofonte, Lorenzo
(Alma Mater Studiorum
University of Bologna)

**Sounds, Spirits, Magic and
Human Rights in the Time
of Military Dictatorship in
Myanmar**

[session IIB11]

As a result of a military takeover in February 2021, Burma/Myanmar has rapidly seen an escalation of violence, arrests and brutality spreading throughout the country, perpetrated by the State Administration Council (SAC). A civil disobedience movement has quickly grown, with large parts of civil society taking to the streets. News and videos about the Myanmar Spring Revolution (Ngwe Oo Taw Hlan Yay) largely circulated on the social media, showing how Burmese protesters employed protest songs, performing arts, religious and ritual beliefs in defiance to the military. By considering the flow across social media, the paper explores the multiple sonic/ritual strategies implemented by Burmese protesters in the early stages (February-April 2021) of the Myanmar Spring Revolution. Drawing on online conversations with Burmese performers and religious practitioners, the paper analyses the role of sounds, music, ritual and religious beliefs as signs of dissent across Burmese society, and their impact through social media.

Chow, Ow Wei
(Universiti Putra Malaysia)
& Connie Lim Keh Nie
(Universiti Malaysia Sarawak)

**Religious Music in the
Dialogue: Inter-religious
Encounters of People
Engaged with Buddhism
and Christianity in Malaysia**

[session VIIIB10]

Religious matters are perceived by the world rather differently in the post-9/11 era. It is not unusual that violence and brutality that spring from religious conflicts are recurrently brought to public view with instant broadcast through social media platforms; but messages of religion-oriented positivity are also widespread on the internet. Some of these instances are fueled by religious music, which often plays a defining role in reinforcing the position of a religion. People engaged with a religion may be entangled in a myriad of issues when crossing the boundary to “other” religious views. Whether they live in a sphere of cosmopolitanism or cultural homogeneity, the acquisition of knowledge about different religions may unfortunately cause them to be othered or stigmatised socially by their fellow group members. Therefore, dialogues—between individuals, sects, denominations, or selves—are needed in order to achieve understanding in an interfaith system; but we are confronted by more critical questions. Can religious music deliver universal values across religions and benefit all? How can we not deprive others from appreciating religious music that may appear “harmful” to individual religiosity? How do we practice exploring “otherness” without losing our “own” religion? Despite promoting inter-religious dialogues and exchange, can we reach a satisfactory consensus intra-religiously? This ethnographic study problematises inter-religious characteristics in religious music and also gathers viewpoints about inter-religious encounters in modern Malaysia, with a particular focus on dialogues with Buddhist and Christian practitioners in Malaysia. A repertoire selected from music related to Buddhism and to Christianity serves as the source of sonic encounter with informants who were grouped and interviewed for cross-religious examination. The results reflect the complexity and multi-faceted layers in inter-religious dialogues that are conducted among people living in a cosmopolitan but fragmented community in Malaysia.

Christidis, Ioannis
(University for Music and
Performing Arts Vienna, Music
and Minorities Research Center)

**Syrian Dabke in Vienna –
Examining the Relationship
between Popular Music and
Social Class among Syrian
Migrants in Vienna**

[session VID08]

As of the 1990s, a new style of Syrian dabke music emerged, diverging from its past nationalist-folk attitude. It constitutes a developing musical idiom that combines singing, lively beats, and the playing of folk instruments in an electro-digital way. This new pop-folk dabke is connected to the working and rural classes of Syria, mainly performed by popular musicians in weddings and other festivals, and danced in circle or line. It is also common – with regional diversification and names – in areas with a strong presence of Kurdish and Assyrian minorities. This new dabke, however, especially in urban contexts, such as Damascus and Aleppo, also bears social, ethnic, and class stigma, often cited among Syrians as the “music of the streets,” “music for simple entertainment,” “the music of the mini-bus drivers of Damascus,” “not music at all.” In the past 15-20 years, because of the growing popularity of the Syrian wedding-singer Omar Souleyman, Syrian dabke started to attract the attention of audiences of alternative, world, or electronic music, in Europe and North America. At the same time, dabke traveled together with the Syrians who fled the war in their country and arrived as refugees in various Western countries. In Greece, Belgium, Germany, Austria, and the Netherlands, numerous dabke performances by Syrian migrants are today staged in public venues or private dance clubs, and very often within danceworkshops. This paper particularly focuses on the presence of Syrian dabke in Vienna, Austria. Through field research, it seeks to find out where it is possible to attend dabke performances, and how Syrian dabke as a genre is positioned in the broader musical scenes of Vienna, taking into account its entrenched – negative – connotations but also its renewed momentum on a European level.

Ciantar, Philip
(University of Malta, School
of Performing Arts)

**Geographical Proximity,
Colonialism, and the
Coexistence of British and
Italian Cultures in the Maltese
Wind Band Tradition**

[session IIIA07]

Malta is a Mediterranean island country situated between southern Italy and North Africa. For over 150 years, the island was colonised by the British Empire until it became independent in 1964 and permanently freed from British military presence in 1979. Though the presence of the British in Malta was considerable and permeated all sectors of Maltese life and culture, the island’s commercial and cultural bonds with nearby Italy never ceased, even when during the Second World War Malta was under regular bombardment by the Italian Fascists and their Nazi allies. It was during the first half of the twentieth century that Maltese life and culture found itself torn between the influence of Britain on one hand and the persistent cultural influences from Italy on the other. This even led to local splits between those who felt more inclined towards British culture and its expression locally and others who were more sympathetic towards Italian culture. This paper will analyse how the coexistence of British and Italian cultures in Malta impacted the Maltese wind band tradition, what this meant and what it led to. For instance, the geographical proximity between the two countries made it more possible for some Italian maestri to escape the political turbulences of the Risorgimento and flee to Malta where they established a residency and, consequently, involved themselves in the local banda tradition and contributed to its shaping on models at home. In parallel to this, new band clubs were proliferating rapidly all over Malta with some being named after British monarchs, whilst at the same time benefiting from the services of local military bandmen of the Royal Malta Artillery (RMA) Band which was regularly seen parading in Maltese towns and villages.

Cimardi, Linda
(Independent Scholar)

**Cosmopolitanism and
“Cultural Diplomacy” in the
Music Career of a Ugandan
Singer**

[session VIA02]

This paper addresses cosmopolitanism as a framework to explore the life and musical production of Ugandan singer, Sarah Ndagire. By discussing the ways she interpreted and elaborated Ugandan traditional arts, as well as performed and created international popular and world music, I consider how she built a repertoire that appeals to both international and domestic audiences and how she mediated her music and persona on different stages. While most of the Ugandan artists that reached international fame are male singers and instrumentalists, Sarah dealt with what she considers the disadvantage of not playing instruments (rooted in the Ugandan tradition of male musicianship) and built on her agency and vocal expressive flexibility to establish local and international music collaborations, participation in bands, and cultural projects. Based in the UK for a decade, Sarah collaborated with Ugandan musicians for her records and with European musicians for her live concerts and tours in Europe. Her music cannot be clearly located in a single genre, since it crosses traditional styles and repertoires, re-elaborations of these pieces, new compositions in traditional style, and pop songs. Maintaining fruitful connections with the homeland in social as well as artistic terms while living in the UK, Sarah locates herself in the African diaspora, a position that allows her to move across spatial, cultural, and musical borders. Although her music is known also in Uganda and she also led workshops directed to handing down Ugandan traditional repertoires to new generations, Sarah thinks of her work mainly in terms of “cultural diplomacy”, directed to presenting Africa and Uganda to foreign audiences. By exploring Sarah’s production, I interrogate the classification of her music within genres and national or world music labels. I highlight her awareness navigating across these still existing paradigms and foreground her cosmopolitan agency in building a musical career.

Citro, Silvia
(Universidad de Buenos Aires,
CONICET) &
Soledad Torres Agüero
(Universidad de Buenos Aires,
Facultad de Filosofía y Letras,
EACyP, CONICET)

**Collaborative Research-
creation Processes among
Women: Music and Dance
with Indigenous Peoples of
the Argentine Chaco**
[session VIIB09]

We examine a collaborative research-creation process in music and dance with the Toba-Qom indigenous people of the Argentine Chaco. This process was undertaken by a research team of the University of Buenos Aires, mostly composed by women. Firstly, we summarize how our collaborative methodological strategies have shifted, trying to deal with the challenges of our changing geopolitical and scholarly contexts. We describe our initial ethnomusicological approach through fieldwork documentation and co-authored transcription and analysis of Toba-Qom music and dance, in a postcolonial context that led to an invisibility of these indigenous cultural practices. After that, in the context of multiculturalist ideologies and cultural heritage policies, we carried out a participatory and interdisciplinary research “on-demand” with some Toba-Qom teachers, which included workshops and collaborative output such as videos, books and CDs. Finally, we conducted an experimental process of artistic co-creation, in a context of increasing critical interculturality, decolonial and feminist questioning of scholarly knowledge in the social sciences and humanities. In the second part of this paper, we examine how these different collaborative methodologies can be a way to subvert some of the persistent traces of the modernity-coloniality-patriarchy in our academic fields. To that end, we discuss the following epistemological and political challenges: a) promoting transdisciplinary and collaborative modes based on reciprocity, as a counterpoint to the individual competitiveness and the traditional subject-object division; b) taking the risks of experimental research-creation based on the cultivation of a feel-think locus, as the counterpoint to the working division between performing or analyzing music and dance, as one of the corollaries of Western ontological dualisms of body/mind, practise/theory, affect/ reason and so on; c) daring to carry out intercultural processes which can unfold hybridity and dialogical reflexivity, as a counterpoint to the (post) colonial violence as well as exoticizing essentialisms, encouraged by extractivism, multinational enterprises, multicultural markets and corporate states.

Clacherty, Bronwen
(University of Cape Town, South
African College of Music)

**Women Singing their Past
and Present: Songs that Tell
“Herstory”**
[session ID02]

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 transport across the sea. Women’s stories are not easily seen in political and historical narratives, making it necessary to focus on oral tradition and ritual if we are to reconstruct and discover “herstory”, i.e., 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 that Africa played in the global economy of the time as well as giving this history a gendered perspective.

Clark, Jocelyn
(Pai Chai University, Ju Si-gyeong
College of Liberal Arts)

**Gugak in the Metaverse:
Korean Music after COVID-19**
[session VID03]

In South Korea, during 2020, the first year of the pandemic, corporate funding for classical music performances fell 42.9%, musicals, 44.6%, and dance, 50.1%, compared to 2019. At the same time, private financial backing for Korean traditional music, or gugak, and traditional arts went up by 5.8%. In addition, the Korean government made significant investments in online gugak. The National Gugak Center, started the pandemic with a month's worth of "Daily Gugak: Conquer COVID Concerts," featuring uplifting messages and traditional content. They followed up in March 2020 with 37 360° Virtual Reality videos that could be viewed either with VR goggles or on a regular smart phone through YouTube. On June 29th, 2021, the "fusion gugak" band Leenalchi released a non-fungible token (NFT) of its popular 2020 track "A Tiger is Coming." Over the past two years, we have become accustomed to private, up-close concert experiences at home, as the novel coronavirus bought us all tickets for seats most could never before afford. Thanks to multidimensional 3D/8K video/sound recording technologies, anyone can now stroll on stage and walk among performers. As a result, especially as 5G technology becomes the norm in S. Korea, we may be watching the proscenium stage move into the digital metaverse. What will be the effects of this new streaming norm on Korea's traditional musicians and the instruments we play? My paper will explore the potential of VR's rapid expansion during the post-COVID-19-vaccine period to transform, enhance, restore, or preserve gugak's traditions over the long term in a way that goes far beyond audiovisual archiving.

Clendinning, Elizabeth
(Wake Forest University,
Department of Music)

**Interrogating Facebook as
Field Site and Archive**
[session IID04]

Since its origin as a United States-based social networking site in 2004, Facebook and its ancillary products have played a dominant role in defining social media products and usage around the globe. In addition to other more multimedia-focused sites such as YouTube, Facebook has become a prime location for musicians to network and share work. Yet, Facebook and other social media sites continue to confront ethical and legal challenges regarding privacy, censorship, and political incitement, among others. Drawing on the author's personal and professional experience using Facebook since its foundation and in dialogue with contemporary debates about virtual fieldwork and archiving practices, this paper analyzes Facebook's role as field site and archive in the first part of the twenty-first century. First, I discuss many roles that Facebook plays within musical communities—advertising concerts and workshops, documenting works in progress, as a venue for new artistic releases, a place to celebrate of professional achievements—in the context of the platform's larger role as a virtual community space in which information and important moments in individuals' lives are shared. Facebook emerges as both a site of accidental archiving in which individuals incidentally create analyzable timelines based on their uploads and a site of purposeful archiving, as professional items (including videos or news items from other sources, including more formal archives) are shared and uploaded. Artistic examples will be drawn primarily from personal and professional discussions of the global Indonesian performing arts community, particularly as it exists between Indonesia and the United States, which are two of the top countries with the most Facebook users. Finally, I will address ethical issues in using Facebook as a space for personal or community-based archive and in drawing on material posted by others to the platform as a form of archival research.

Cohen, Judith
(York University)

**A Hidden Declared
Maravilha? Portuguese
Crypto-Jews and their Music
Practices in the 21st Century**
[session IID07]

In the 1990s, I began what became ongoing fieldwork among the Crypto-Jews of Portugal and villages along the Portuguese-Spanish border, especially in regions targeted by the Inquisition, to explore the romantic popular notion of “ancient medieval songs” preserved in Sephardic and Crypto-Jewish communities. At that time, several elderly “rezadeiras”, prayer-women, were still alive, and most villages had little or no internet access. Interviewing people was not too difficult, but several key people rejected recording and/or filming. As I returned regularly and people got to know me, some allowed me to record and/or video-tape interviews. As the years went on, organized visits of Jewish tourists began to take place, while internet availability and use increased dramatically. In 2011 the tourism-oriented Portuguese Rede de Judiarias – Rotas de Sefarad (Network of Jewish Quarters – Routes of Sefarad) was formed, several years after a similar organization had been formed in Spain. Several of the older people passed away, and some younger people who had resisted any form of recording began to allow it. In 2020, the hitherto often secretive Jewish community of Belmonte applied for, and received, status as one of the “Sete Maravilhas da Cultura Popular”, “Seven Wonders of Popular Culture”, part of Portugal’s 2007 institution of the “new seven [Portuguese] wonders of the world”. In the northeast of Portugal, while this status was not sought, events related to Crypto-Judaism and involving both academia and tourism have been taking place. Here I trace the transition from secrecy to conscious awareness of tourism; the role of music and, to some extent dance, in this transition, and the role of religion as a secret daily practice to a national cultural icon and tourist attraction. My presentation includes both recorded music examples and live examples which I will sing.

Cohn Zentner, Naomi
(Bar Ilan University,
Music department)

**Sacralizing the Israeli Pop
Performance**
[session IID07]

The turn of the 21st century marked a surge of Jewish religious music in mainstream Israeli pop, which until that point had been purposefully secular with little to no reference of Jewish religious practices and ideology. Beginning in 2005, new pop songs with lyrics stemming from Jewish liturgical and paraliturgical texts, as well as original lyrics describing personal expressions of religious belief, found their way to the top of the hit parades, performed by religious, traditional and secular singers, and branded as “pop emuni” (belief-based pop). This trend leaned heavily on traditionally observant Mizrahi (Middle Eastern) Jews airing religious sentiments which used to be a closeted element of their daily life and self-identification. A social shift in the Israeli public’s attitude to religiosity and spirituality brought religious pop, once popular only in religious circles, to now appeal to larger audiences. When pop emuni is performed in live performances (particularly around the time of the Jewish High Holidays) the singer often replaces the usual banter between songs with uplifting spiritual ideas as well as with performative practices such as donning a prayer shawl and kipa (skullcap) and blessing the audience and their families in a way that invites them to respond with a loud “Amen” as is customary in religious rituals. The emphasis of Judaism’s religious aspects in Israeli mainstream culture can be seen as reclaiming locality and uniqueness (but not in a Zionist sense) which are seen as being eroded by global cultural homogeneity. The live concert stage is essentially converted into a religious domain not only because of the religious content of these pop songs and the ritual aspects of their performance, but also due to the spiritual role that their performers have taken on.

Coimbra Oliveira, Ana
(ULisboa, FMH, INET-md)
& Luisa Roubaud
(ULisboa, FMH, INET-md)

Between the Body and the Word. Psychotherapies through Dance/Movement and Micro-politics of Resistance
[session IIIA04]

In 1978, when Susan Sontag was recovering from cancer and formulating the idea of illness as metaphor”, she meant that to become ill is also a cultural process that shows itself in a split between body and word. The experience of the sick body is real and subjective, of the physical and of the imaginary (Sami-Ali 1977). The traditional psychotherapeutic practice in psycho-oncology involves attenuating this dysfunctional relationship through inscribing it in the patient-psychotherapist intersubjectivity. What happens when this dysfunctionality of the body-word relationship (experienced at a subjective and sociocultural level), triggered or worsened by an oncological diagnosis, starts to be primarily addressed in a patient- psychotherapist relation mediated by the intersubjectivity of their bodies - before that of the words? We explore this question through an action-research programme in Dance-Movement Therapy (DMT) with oncology patients that we have been developing since 2017 in the sphere of the Portuguese League Against Cancer (Oliveira 2020). Our clinical practice in DMT, which was kept at distance during the confinement due to the Covid-19 pandemic, has highlighted its specific value in times of profound uncertainty, deadlock and compromised vitality. When the body is given space for the desire to respond to the suffocation of the present, how does it reverberate this crossroads of biological, environmental and cultural mechanisms (Rolnick 2020)? Based on concrete clinical examples, and inserting our psychotherapeutic intervention methodology based on the Laban/ Bartenieff system (Cox & Studd 2013) in this conceptual framework, we intend to question the place of DMT in the field of Dance Studies, from which it has been dissociated. And by looking at DMT as a place for the rehabilitation of the imaginary, it is through bringing back subjectivity to the expressive body that it can rebuilt itself as an agent of micro-politics of resistance. Thus, we aim to place DMT on a path of confluence with the best activist tradition of Cultural Studies”

Cole, Janie
(University of Cape Town, South African College of Music)

PANEL ABSTRACT
East Africa, Latin Europe and the Indian Ocean World: Musical Traditions, Migrations and Encounters
[session ID02]

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 19th 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, Southeast 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. The aim is 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.

Cole, Janie
(University of Cape Town, South African College of Music)

Music and African Agency at the Court of Lebnä Dengel in the Christian Kingdom of 16th-century Ethiopia

[session ID02]

Drawing on 15th- and 16th-century European travel narratives, Portuguese dignitaries' letters, and indigenous Ethiopian sources, this paper explores the earliest recorded musical contacts and exchanges between Ethiopia and Latin Europe during the early modern age of exploration. It focuses on the earliest documented encounter between a Portuguese embassy and the Ethiopian royal court of Lebnä Dengel in 1520 to study the earliest musical encounters between the Ethiopian court and the Portuguese crown in a deeply embedded history of entanglement between the North-East African highlands and the Latin Mediterranean. The 1520 encounter, and the embassy's journey prior, provide significant insights into one of the Old World's most enigmatic kingdoms and how music served as a construct for identity, agency and power by both Europeans and Ethiopians, with details on the Ethiopian itinerant court, indigenous musical and ceremonial practices and instruments, as well as Portuguese music in overseas exploration, instruments, and specifically keyboards as diplomatic tools and gifts. These keyboards are arguably the earliest documented Western keyboards to be imported into the Ethiopian highlands, aside from a 1481 Italian organ. The sources reframe prevalent ideas about early modern African agency and Ethiopia's isolation paradigm imbued with colonial ideology as a remote, conservative African kingdom isolated from the world since antiquity, by rather showing the Solomonic rulers' keen interest in European music, craftsmanship and foreign religious material culture from the Latin West in a strategy of dynastic self-representation, which points to interconnected music histories in an entangled global early modern.

Colectiva Translatina

ROUNDTABLE ABSTRACT
Gender at the Academic Play: Unfolding Research and Pedagogical Experiences from Latin-American Females' Embodied Voices

[session VIIB09]

We propose a multimedia performative space (including online and onsite interventions) focusing on issues and lived experiences from our academic journeys as Latin American women. We explore these issues with the aim of creating, through performance and political imagination, ways of transforming the difficulties that we have faced as gendered subjects who research dance and music traditions. The exchange of experiences from Argentina, Bolivia, Ecuador, Colombia, and Guatemala, will enable us to expose the inequalities in the field of dance and music, examining three roles: the female researcher in the field, the female academic, and the female artist-researcher. We will open up the session with brief scenes based on our personal experiences, emphasizing the moments in which we have felt either stigmatized and ignored, as well as the obstacles and restrictions we have undergone in our practices due to our sexual identity. We will also perform scenes based on "political imagine/desire rehearsals" within an embodied collaborative approach. Through these performative exercises, we aim to unveil and subvert the traces of modern-colonial patriarchy that persist in our labour as researchers and educators. We will discuss how this performative modality involves epistemological, methodological and micropolitical dimensions that favour: reciprocity as an ethical and political organising principle; the unfolding of both sensibility and reflexivity (sentipensar); the strengthening of intergenerational bondings; and the creation of transnational dialogues and networks. Finally, we will especially invite the female audience present from different regions to embody and express their own personal experiences and proposals, as we, as women, are opening our place in structures where we have not always been included.

Collins, Megan E.
(Independent Researcher)

**Performed Responses to
COVID-19 in West Sumatra,
Indonesia**

[session IIIB08]

The Facebook Live session begins. Mak San, a performer from West Sumatra, Indonesia welcomes his audience with smiles and slick comedy. We see a space devoid of audience, rather than the ramai (crowded) atmosphere typical of a voice and fiddle gig, known as rabab Pasisia Selatan (fiddle from the South Coast district) (Hajizar 1995; Kartomi 2012; Suryadi 2020). The online concert is billed as “Rabab Carona, Bersama Hasanawi Langkok Grup” (Carona Rabab featuring the Hasanawi Langkok group) (Hasanawi 2020) and goes out, as the host says in Minangkabau, “to all our cousins in the city of Padang, who are staying at home.” Rabab performers, like creatives throughout the world are finding new ways to remain active, while delivering public health messaging, based on pragmatic science, in locally meaningful ways. In this presentation, I argue that responses to the COVID-19 pandemic within West Sumatra’s independent music industry are an illuminating extension of local practice, where singers report on and archive bencana alam (natural disasters), in releases of contemporary music (Fraser 2012). I will explore innovations developed in the scene, in response to the COVID-19 pandemic. These include performed public health messaging that is conveyed via social media and commercial releases of sung narratives, which are set during the current pandemic (2020-). I will also discuss online concerts, such as those described above. Such performed responses to COVID-19 are a continuation of sung disaster messaging within the rabab scene. They also exemplify the valuable performed knowledge that is created by rabab singers and others, in their role as entertainers, social commentators and archivists in Indonesia.

Coquelin, Sophie
(ULisboa, Faculty for Human
Kinetics, INET-md)

**Between Azores, Brazil,
and North America:
Chamarritas Dances and
Azorean Identity**

[session VIIB04]

Through Holy Spirit rituals, the anthropologist João Leal studies the cultural connection between the Azorean archipelago and territories which have hosted migratory flux from that region: mainly Brazil until its independence in 1822, then the United States of America, and more recently Canada. Today, the diasporic context still implies sustained interaction between the islands and North America, which led Leal to affirm that the construction of Azorean identity is both transnational and regional. Indeed, after the Carnation Revolution in Portugal, the archipelago became an autonomous region (1976). Since then, the regional government has developed cultural politics in order to maintain the link between these territories. Our proposal is to analyze the way chamarritas dances are handled in the process of identity construction, in a postcolonial and diasporic context. In the Azores, chamarritas are “call dances”, which implies that one of the dancers is announcing the choreographic figures to be executed next, following an improvisational process. Chamarritas have been inspired by country dance (Guilcher) since the dance favors geometric and symmetrical displacements as well as interpersonal relationships. Included in the repertoire of folkloric groups in the all nine islands, chamarritas continue to be executed during dedicated social balls in three of them. In North America, chamarritas dances also can be executed during Azorean community gatherings. The old fashioned way to call can still be heard in America, whereas in the Azores, the call has become more dynamic in recent decades. In South Brazil and Uruguay, the name chamarrita or chimarrita refers to a dance too. Since the 1990s, Azorean heritage in South Brazil has been emphasized. Even if the link is obvious, we cannot find any resemblance when we analyse the different chamarritas’ structures.

Corn, Aaron
(The University of Melbourne,
Indigenous Knowledge Institute)

ROUNDTABLE ABSTRACT
**Currents from Distant Shores:
The Legacy of Historical Asian
Trade with North Australia in
Indigenous Song and Dance**
[session IIIA08]

This roundtable explores the little-known history of north-coast Australian Indigenous engagements with Asian mariners for centuries prior to 1907. While the precise antiquity of these engagements is unknown, the final post-1750 wave of extensive trading relationships with seafarers from the bustling port city of Makassar on the Indonesian island of Sulawesi is well documented. It primarily took the form of the annual visits of Makassans and Bugis from Makassar to harvest and export trepang, or sea cucumber, from the warm coastal waters of the Kimberley and Arnhem Land in north Australia. We will explore how these historical exchanges with Makassan and earlier Asian seafarers have left an enduring legacy within Indigenous cultural memory in northern Australia that continues to inspire both old and new forms of Indigenous cultural expression there to this day. We will demonstrate how this enduring influence is driven by the ways that records of these exchanges are retained in traditional forms of ceremonial song and dance in north Australia as exemplars of how local Indigenous peoples maintained productive relationships with their Asian neighbours, while simultaneously asserting their autonomy from foreign influences. Focusing specifically on the Yolngu people of northeast Arnhem Land, we will show how this long history of Indigenous intercultural exchanges with foreign visitors to northern Australia stood as an important antecedent for ensuing cultural innovations among local Indigenous peoples as they became increasingly incorporated into the new Commonwealth of Australia after 1900. This roundtable includes a diverse spectrum of Indigenous and other Australian presenters, including a senior Yolngu ceremonial leader and singer from northeast Arnhem Land.

Corn, Aaron
(The University of Melbourne,
Indigenous Knowledge Institute)

**Asian Trade Histories as
Ancestral Precedents for
Indigenous Cultural Innovation
in Northeast Arnhem Land**
[session IIIA08]

This presentation explores how the lengthy presence of Makassan seafarers and earlier Asian visitors in north Australia has left an enduring influence upon Indigenous cultural memory that stretches back before British occupation in Australia in 1788 and provides an ancestrally given basis for understanding how Yolngu people have negotiated the existence and otherness of foreigners both historically and today. This long history of Indigenous intercultural exchanges with foreign visitors to north Australia has remained as an important antecedent for more recent cultural innovations among local Indigenous peoples as they have become increasingly encapsulated into the Commonwealth of Australia since 1900. Yolngu ceremonies have long incorporated recognisable themes and materials drawn from Yolngu observations of their shared past with Makassans and other Asian seafarers, while simultaneously asserting Yolngu sovereignty over their homelands and autonomy from foreign influences. This presentation will demonstrate how these traditional assertions of sovereignty and autonomy endured as ancestral precedents that would inform later musical innovations in northeast Arnhem Land – namely innovations by Yolngu musicians who developed their own distinct style of popular music in the 1980s; they did so by bringing their own music and dance traditions into dialogue with rock and other globalised popular styles. Indeed, it will be shown how the very first popular songs to be composed by Yolngu musicians in the 1980s deliberately drew on themes and materials associated with historical Asian trade from Yolngu music and dance traditions as a means of framing these later musical innovations within an overriding logic of ancestral continuity that sought to mediate the distinctiveness of Yolngu culture within the intercultural dialogues of broader Australian and global musical trends. The new popular songs also sought to assert the autonomy of Yolngu and other Indigenous Australians as peoples who have never ceded their sovereignty to their British Crown.

Côrte-Real, Maria de São José
(NOVA FCSH, INET-md)

**Fado Cosmopolitanisms and
Intertextual Layered Thinking
in Ethnomusicology**

[session VA04]

Historically alert to the artifice, diversity and caprice (Ellis 1885) of music conception and use, ethnomusicology has produced strategies and models to interpret its meanings through time and space. In an era of linking artifacts, this paper focuses on a couple of fado cosmopolitanisms to question related individual, institutional, and international contexts. Being the musical category of fado a major symbol for the so accepted Portuguese distinctive identity, for more than a century and a half, the central problem is to critically discuss it through the perspective of boundary phenomena. Sustained within a traditional system, from those who conceive, to performers, and audience, it involves an own music industry, from registration to broadcasting, documenting, and studying, in Portugal and abroad. Based on three decades of my own fieldwork, including those for MA, PhD and post-doc researches, and interpretation of other sources, the knowledge in discussion argues for the conception of theoretical interpretive webs. Departing from the need to acknowledge multiple and overlapping commitments and loyalties, to use Bruce Robbins and Paulo Lemos Horta's (2017) expressions, the fado cosmopolitanisms under study point to performers, institutional events, and international initiatives. In this context, emotional benefit, gender stigmatization, and sound coercion appear as relevant markers, found to depict fado soundscapes as a primary symbolic reference of the Portuguese nation. In its pursuit of intertextual layered thinking, ethnomusicology has played challenging roles. The goal is to contribute to the interpretation of complex constructions in a world still hostage to veiled boundaries and multi-dependencies, of simple signs and elaborate symbols in use in the politics of nations and nationalisms.

Costa, Jorge Alexandre
(Porto Polytechnic Institute)

**The Absence of Portuguese
Folk Instruments in Formal
Music Instruction**

[session ID11]

The paper reflects on the lack of Portuguese popular musical instruments in formal music instruction in Portugal, as well as on the challenges raised by the inclusion of these instruments in some music schools in the country. To address the absence of Portuguese popular musical instruments, we use some theoretical concepts of Portuguese sociologist Boaventura de Sousa Santos (2006), namely those that critically address the phenomena of subordination and the logic behind the production of non-existence in society. This logic allowed us to draw the justification for this absence in a continuum of five fundamental domains: 1) aesthetics, in which there is a predominance or monopoly of musical instruments that promotes the classical music canon; 2) technique, in which the elements of progress, of complexity and rigor are attributes that seem to be recognized only to this class of musical instruments; 3) pedagogy, in which adaptability and synchronicity of musical knowledge with the different contents of instrumental practice find a greater resonance and justification in this type of instrumental offering; 4) a presumed musical affinity, in which educational agents presuppose the existence of a familiarity of the tastes and appetites for these musical instruments; and 5) the domain of indifference, in which irrelevance, or even ignorance about Portuguese popular musical instruments is highlighted in the face of a scholarly musical canon that is to be hegemonic within the formal instruction of music. The study, which focuses on the period between the mid-1980s and the early 2020s, is comprised of documentary research and analysis, namely academic programs, curriculum guidelines and teaching methods, and a systematized study of the legislation that frames formal musical instruction in Portugal.

Costa, Lucas de Assis
(Colégio Pedro II; Laboratory
of Ethnomusicology of UFRJ)

**Reflection and Engagement
in a Black Soiree of Culture:
Community and Participatory
Research Influencing the End
and Return of a Potent and
Empowered Event**

[session IIB03]

A black sarau (soiree) of culture, organized by and starring a black artist of the stigmatized black musical genre, funk carioca, and devotee of African-based religions. A research group with a majority of women, LGBTQIA+, black and favela dwellers, in which everyone actively participates in the event in question, the Sarau Divergente. We are producers, reciters, and the event's audience. We provoke with our articles, doctoral thesis, songs. Sarau was suspended in the middle of our research, but today it wants to return, and our participation is active in this return, elaborating criticisms that we collectively formulate. In addition, one of us started a rap battle in his territory influenced by the sarau, trying to break with the machismo of rap. Our data collection, interpretation, and documentation are carried out by those who have been in the condition of being the "researched". GPEDIL focuses specifically on making this model of community research visible, placing the impact of our productions in the places that our group of researchers, who are also researched, are part of. We seek to break with the research stereotype that often exoticizes people and territories. We understand that the existing narratives are alive and need to be respected. Our paper aims to present how powerful the re-appropriation of the leading role of reflection on our own communities can be, and how much our documents are no longer mere supporting actors on academic library shelves but living products of a political process of sound praxis. As our master of ceremonies, Mano Teko, says, "a space of Beyond-Art", which focuses on a process of identification with the people and territories, is where these fruits will be harvested, together with their artistic, political and cultural manifestations.

Costache, Ioanida
(Fulbright IIE)

**Listening to the Romnja:
RomaFuturism and Roma
Feminism**

[session VIIB01]

In recent years Romani performance artists, DJs, musicians, rappers, playwrights and actors founded an artistic movement called RomaFuturism. Using both traditional and digital ethnographic methods, this project traces how femme Romani artists challenge widespread misrepresentations of Romani people and particularly Romani women (Romnja) through art that re-appropriate stereotypes—like that of "Gypsy" witchcraft—combining them with symbolic and cultural elements of new technologies to forge futuristic utopias that reimagine and reconfigure social hierarchies of oppression. Inspired by the work of Silvia Federici and Octavia Butler, Mihaela Dragan, the movement's founder, seeks to reclaim and re-define the figure of the "Gypsy" witch both as a symbol of a feminist battle and as a harbinger for a new geological era called Romacene: The Age of the Witch. One of the core tenets of the movement is a wrestling with transgenerational trauma and the weight of historical oppression. RomaFuturists, with Frantz Fanon, who famously wrote that "[t]he body of history does not determine a single one of my actions," reject the prescriptive abjection and victimhood of historical oppression. I analyze RomaFuturism as an intersectional artistic practice that enacts a decolonization of hegemonic narratives about Roma. In placing RomaFuturism in conversation with the ideological and aesthetic underpinnings of Afrofuturism, I offer a comparative and global perspective on how racialized bodies use music and performance to push back against traumatic history and demonstrate how Romani women artists cast off the oppressive burden of historical trauma by reconceptualizing Romani identity in the future tense.

Cotter, Pamela
(University of Limerick, Irish
World Academy of Music
and Dance)

**From Bid to Completion:
An Exploration of the
Organisational Processes of
Fleadh Cheoil na hÉireann**
[session VID09]

Fleadh Cheoil na hÉireann is an annual Irish traditional music and cultural festival based in Ireland. Since 1951, the Fleadh has evolved from a weekend event to a ten-day festival worth millions to the local economy. The Fleadh has become highly coveted by towns, with benefits including financial and event-related tourism, cultural recognition, and prestige. Unbeknownst to most attendees, the organisation required to host a modern day Fleadh can take up to eighteen months and relies on an extensive network of volunteers to bring the event to fruition. This paper explores one case study of the Fleadh from bid to completion detailing the complex organisational processes required to host a success festival. Literature in the fields of Irish Music and Dance studies (Curran 1999; Fleming 2004; Valley 2011) and Festival studies (Falassi 1987; Jamieson 2004; Paulsen 2009) are used in developing a theoretical framework in which to explore the Fleadh, as well as its organising body Comhaltas Ceoltóirí Éireann. Taking an ethnographic approach, the 2016 Ennis Fleadh Cheoil na hÉireann is used as a case study, along with participant observation and interviews with organising committee members. This paper will potentially be the first to examine the Fleadh's administrative operations and reveal the substantial work involved to meet the demands of a growing festival. Research addresses the diverse tasks required at each stage of the process, from canvassing support of local authorities and businesses during the initial bid, to securing financial sponsorship, licenses, appropriate infrastructures, and establishing a Fleadh Executive Committee to manage each facet of the Fleadh's extensive programme. This paper will not only contribute to the growing body of literature on Irish cultural festivals, but also provide insight for festival audiences in the hopes of developing greater awareness and appreciation of festival organisers.

Cuche, Timóteo
(University of Aveiro, INET-md)

**Fany Mpfumo – Migration,
Discography, and the Concept
Album *Nyoxanini***
[session ID04]

This paper presents partial results of a systematic survey of the discography of the Mozambican historical musician and composer Fany Mpfumo (1929–1987). Based on the premise that Fany Mpfumo, due to his music and popularity, is an artist widely known in Mozambique, especially among the musical community, the following question arises: in which way did the migrant condition of Fany Mpfumo contribute to the lack of knowledge about his production record within the Mozambican music community? During his musical career, Fany lived in Johannesburg, South Africa, between 1947 and 1973, where he achieved musical success having recorded for EMI-His Master's Voice. He returned to Mozambique in 1973, and until his death, he recorded for important Mozambican recording companies at the time, such as Vidisco Moçambique, Radio Moçambique and Produções 1001. Drawing on approaches to discography and the concept album by Alessandri (2011), Burns (2016), Shuker (2014) and Ulhôa (2007), I analyse Fany Mpfumo's discography with special focus on his first compact disc called *Nyoxanini*. The present work is methodologically based on bibliographical and archival research with a focus on qualitative analysis.

Cui, Yao
(York University, Music
Department)

**A History of Chinese Musical
Instrument Education in
Toronto after the 1970s**
[session HA08]

Toronto, a multicultural metropolis, has one of the largest Chinese diasporic populations in North America and a growing Chinese music scene. In China, Chinese instrument education has followed a well-developed system since 1949, with the founding of the new China, especially after the reform and subsequent opening up. With over 200,000 music teachers (Musiceol 2017), students in China are able to take Chinese instrument training in a variety of ways, from: elementary schools to higher education institutions, private studios to conservatories, and private lessons to group lessons. Unlike China, Canada has neither many Chinese instrument teachers nor a well-developed Chinese music education system. The literature on Chinese instrument training in North America focuses primarily on music instruction in Chinese community music ensembles/orchestras (e.g., Qiu 2005; Chan 2015) and in universities (e.g., Prescott, Li, and Lei 2008; Wang 2013); however, there has been little scholarly attention paid to the history and development of Chinese instrumental music education in North America. How do Chinese immigrants pass down their music in Toronto? How and where do students take Chinese instrument training? And how do the education systems and pedagogy bridge Chinese and Canadian contexts? I examine these questions through fieldwork in universities, Chinese music ensembles/orchestras, and private studios, and by interviewing music educators/teachers and students in Toronto. This paper provides insights into how the history of Chinese instrument education in Toronto contributes to our understanding of Chinese diaspora music history.

Curbelo, José
(Universidade Federal de Pelotas,
Instituto de Ciências Humanas;
University of Aveiro, INET-md)
& Kuhn, Danilo
(Universidade Federal de Pelotas)

**Socialization of Sound Archives
and Ethnomusicological
Education in the Contemporary
Socio-technological Context**
[session VE07]

The techno-educational program Plan Ceibal (Conectividad Educativa de Informática Básica para el Aprendizaje en Línea) has been implemented since 2007 in Uruguay, with primary and secondary school students, as part of the One Laptop per Child (OLPC) initiative presented by Nicholas Negroponte in the 2005 World Economic Forum. This article problematizes ethnomusicology education, and the intergenerational transmission of regional music traditions, within the rapidly transforming socio-technological context of the 21st century – in which Plan Ceibal and OLPC were early paradigmatic examples – and examines the role played by oral history and ethnomusicology sound archives in engaging young researchers-in-training. The current pandemic situation hinders young researchers from engaging in ethnographic field work, hence the employment of sound archives in ethnomusicological education in the classroom takes on crucial importance. This paper employs a particular case study that involves the authors creating educational, ethnomusicological content about the traditional accordion and bandoneon dance music of the interior of Uruguay (traditionally transmitted orally, as noted by Uruguayan musicologists Fornaro and Ayestarán) which include elements from a selection of Uruguayan sound archives including: the Archivo Ayestarán of the Centro Nacional de Documentación Musical Lauro Ayestarán (CDM), Mapa Sonoro de Uruguay, Archivo 8 Bajos, and others. This content is made available in the form of an Open Education Resource (OER) on the Repositorio de Recursos Abiertos platform of Plan Ceibal. Subsequently, these OERs will be employed by a selection of Uruguayan primary and secondary school teachers in their classrooms through Plan Ceibal, culminating in live in-school performances of visiting traditional musicians including Smithsonian Folklways artist, button accordionist Walter Roldán. The reactions of students and educators to the OERs will be documented via in situ observation and interviews. Lastly, the effectiveness of the OERs in engaging young researchers, transmitting musical traditions, and integrating sound archive resources will be assessed.

Curran, Georgia
(University of Sydney)

**Ceremonial Trade Networks
across Central Australia:
Some Warlpiri Perspectives**
[session VIIB10]

In Central Australian Warlpiri communities, the last five years have seen significant repatriation efforts of recordings of songs and ceremonies that were performed in past decades. Upon hearing these recordings, many Warlpiri elders reflect on the past trading of ceremonies and tell extensive oral histories of the places and Aboriginal groups involved to time depths well beyond their own memories. These oral histories are crucial to understandings of the social connections between Aboriginal groups in this sparsely settled arid interior of Australia, a region with one of the most variable rainfalls in the world. Many of these accounts reinforce and expand understandings of the social networks that exist today. In this paper, I will share some perspectives from Warlpiri elders on the past trading of ceremonies across Central Australia. These land routes are today further enhanced with access to vehicles and roads such that Warlpiri groups travel broadly across a large area of Central and Northern Australia (and beyond) to participate in ceremonies together and maintain these historically formed alliances.

Currie, Gabriela
(University of Minnesota,
School of Music)

**By Land and by Sea:
The Turkic Qobuz in
Pre-modern Eurasia**
[session IE08]

A fourteenth-century gravestone discovered in the “Seven Rivers” region (Turkic Yeti Su, Russian Semirechye) currently in northern Kyrgyzstan and southern Kazakhstan reads: “(According to) the calculation of Alexander Khan it was one thousand six hundred twenty-three (1311/12 CE), it was the Turkic year of the Mouse. This is the grave of Mangu Tāš-tāy the qobuz player (qobūzčīnī). May he be remembered.” Rather than an isolated case, this inscription is but one example of Turkic organological terminology that found its way into numerous pre-modern non-literary textual sources from across Eurasia and beyond. In the present paper, I will investigate the circulation of objects and organological nomenclature related to the Turkic qobuz across the Eurasian landmass and along the Arabic trade routes in the Indian Ocean. On the one hand, I argue, Turkic music-instrumental terminology and the intricacies of cultural organological translation as manifest in dictionaries, lexicons, and inscriptions dating from the tenth to the late fourteenth-century, such as Buddhist Old Uighur texts, Mahmud al-Kashgari’s *Dīwān Lughāt al-Turk*, the Rasulid Hexaglot, and the Codex Cumanicus, provides evidence the complex patterns of organological and terminological circulation across land networks of cultural transmission. On the other hand, morphology and associated terminological variants of instruments that populate musical cultures linked by early Arabic trade routes across the Indian Ocean attest to a more complex historical networks of encounter and exchange. Ultimately, mapping the dynamic history of the qobuz as object and name onto the pre-modern Eurasian cultural land and sea geography helps cast light on some of the complex early cultural interactions that might enhance the historical understanding of present-day traditions.

Currie, Scott
(University of Minnesota,
School of Music)

**Ba Ba Boom! The Local Roots
of Cosmopolitan Dancehall's
Rocksteady Bass**

[session VD07]

From hip hop to reggaeton to bhangra, the autonomous bass-and-drum grooves providing the foundation for global dance beats follow precedents set by Jamaican dancehall's "riddim method" (Manuel and Marshall 2006), whose earliest manifestations reveal aesthetic roots in the brief but pivotal period of stylistic innovation glossed as rocksteady. While often represented as little more than a transitional style between ska and reggae due to the "essential Americanness" of its soul-influenced vocals (Bradley 2000), rocksteady looms large in oral-historical accounts of prominent musicians, who place the emergence of the foregrounded, often percussive electric basslines and the one-drop drum-set conception and fundamental to the "re-Africanization" and "re-indigenization" of the music (Bilby 2010) firmly within its seminal developmental ambit (Katz 2003; Bradley 2000). In this paper, I draw upon artist interviews, ethnographic field research, and musicological analysis to cast new light upon the development of rocksteady's startlingly original bass conceptions, which abandoned the walking basslines of African American jazz, in favor of locally conceived paradigms owing surprisingly little to the Motown-era soul models avowedly embraced by the musicians. As I demonstrate, from the time of their appropriation by the Muscle Shoals production team in the States – predating reggae's rise to international prominence with Marley's "I Shot the Sheriff" or Jimmy Cliff's "The Harder They Come" – rocksteady riddims helped set in motion cycles of cross-fertilization blurring the boundaries between local and global, national and international, and ultimately leaving a distinctive Caribbean imprint upon cosmopolitan dance culture worldwide.

Cutting, Jennifer (American Folklore Center, Library of Congress)
 & Stephen Winick (American Folklore Center, Library of Congress)
**The American Folklife Center's Archive Challenge: A Model to Encourage
 Traditional Music and Engagement with Archives**
 [for abstract, see Winick, Stephen]

Daikoku, Hideo (Keio University), Patrick Evan Savage (Keio University), Elizabeth H. Margulis,
 (Princeton University), Salwa El-Shawan Castelo-Branco (NOVA FCSH, INET-md), Florence Ewomazino
 Nweke (University of Lagos), Nori Jacoby, Manuel Anglada-Tort, Shinya Fujii, Shantala Hegde,
 Hu Chuan-Peng, Jason Jabbour, Case Lew-Williams, Diana Mangalagiu, Rita McNamara, Daniel Müllensiefel,
 Patricia Opondo, Aniruddh D. Patel & Huib Schippers
**Building Sustainable Global Collaborative Networks: Recommendations from Music Studies
 and the Social Sciences** [for abstract, see Savage, Patrick Evan]

Danielson, Virginia L.
 (Harvard University,
 Department of Music)

ROUNDTABLE ABSTRACT
**Music and Mobility in the
 Worlds of the Arabian Gulf**
[session IIB02]

Connectivity – through trade, pilgrimage, the fishing and pearling industries, migration, job-seeking and work generally, and travel of all sorts – has been a constant in societies throughout the Arabian Peninsula and the lands of the Gulf for over 5,000 years. While documentation of expressive culture occurred, for the most part, only in the last two centuries, these forms at once bear traces of historic encounters and carry forward societies that are truly syncretic and cosmopolitan, much more so than commonly understood relative to a region often viewed as insular. Proceeding from intensive historical and ethnographic research, the five discussants in this roundtable take us beyond the authorized heritage discourse living on the surface of Gulf communities and into a world marked by Fuyuki Kurasawa's "cosmopolitanism from below," into the construction of societies and expressive culture drawn from lived experience throughout the Gulf, Peninsula, Malabar and Swahili coasts, and, recently, Europe and the Americas." Building from extensive work each has done, our contributors offer different perspectives on connectivity and mobility in the Gulf region and, as a group, raises questions for discussion relative to concepts of heritage, nation, and social identity."

David, Ann
(University of Roehampton)

**Dance Displaced across Land:
Tibetan Cham Dance in Bhutan**
[session IID03]

Months of training for public dance displays at festival times are required by the monks of the Tibetan Buddhist monasteries in the Himalayan kingdom of Bhutan. Dances often continue for several hours and the overall performances can last several days. Conditions are tough; the practice is done mostly in bare feet on stone ground and can be in freezing temperatures. Hand gestures, sustained bodily movements, including turning, hops in place, walks and jumps are supported by the use of ritual implements, live sound and chanting. There is a kind of repetition of circularity in the dances. The rotations and bending of the spine are some of the most memorable sequences in a two hour-long dance, as are the whirling turns, performed using different dynamics of speed. Turning is repeated on one side, and then almost as if unwinding on the other. To add to this, dancers wear heavy wooden masks that restrict their vision, and all of this makes for a dramatic, noisy and intense display. Not only do the dancers represent displays of power but they also symbolize various deities and for this, an awareness of the deity, not a state of possession, is necessary. The Tibetan ritual of Cham has strongly developed across the Himalayan region since the incorporation of most of Tibet into the People's Republic of China. New forms of Cham have been emerging to suit the nationalist and other projects of Nepal, India and Bhutan; they also contribute to fostering the religious beliefs that are at the heart of Cham, and more specifically Vajrayāna Buddhism. The kingdom of Bhutan is at the forefront of this movement to maintain a deep connection between the dance and ritual practices and the religious aspects embodied in these, which is at the heart of my presentation.

De la Peña, La Verne C.
(University of the Philippines
Diliman)

**The Pandemic and Other
Disruptions in the Music
Archives at the University
of the Philippines**
[session VA09]

After undergoing organizational restructuring and the completion of the digitization of its holdings, The University of the Philippines Center for Ethnomusicology (UPCE) prioritized the reactivation of long neglected field research activities. As a research agenda, the UPCE implemented a plan to revisit the sites where the center's founder, Jose Maceda, conducted data gathering from the 1950s, with the primary objective of investigating the retention or change that has transpired after the passage of several decades. An important component of this re-visitation involves the repatriation of musical recordings to the communities from which these were originally gathered in the hope that access to these recordings may rekindle interest in these musical practices. In 2013, the ReCollection Project commenced with the repatriation of some of the earliest field recordings in the Center's archives in the municipality of Sagada. This project was, however, suspended in 2017 when the construction of the center's new offices started. The long-delayed structure was finally completed in 2019 and plans were in place for a formal inauguration the following year. A follow-up visit to Sagada was done in February of 2020 to identify individuals who can assist in the transcription and translation of the recordings at a time when COVID-19 had yet to reach the country. By March, however, the pandemic was in full surge and Manila was placed on complete lockdown, continuing on, in varying levels of intensity until the time of this writing – effectively the longest lockdown anywhere in the world. All non-essential establishments were closed and the shift to remote learning and work from home arrangements began. In this panel, I wish to discuss such disruptions in the work of archival centers by presenting various adjustments that the center has done in the past year, including collaborative work with communities through online activities.

De los Santos Llambí, Sérgio
(Universidad de la República)

**Zarzuela, Carnival and Opera,
or “Badly Repressed Jealousy”**

[session IID05]

Based on the study of the critical reception for the zarzuela *La Verbena de la Paloma*, produced by the Solís Theater (Montevideo, Uruguay) in 2017 and 2018, I present an analysis of the presence of the Spanish “género chico” in historical perspective and in the musical news of the Uruguayan capital. Like musical theater in general, this type of popular spectacle is also defined as a manifestation of linked arts: scenic, performative and visual, connected by a literary nucleus; all crossed by realism and the manners of life in the neighborhoods of Madrid in the late 19th and early 20th centuries. Exported from early on through cinema, the “género chico” is consolidated in the mainstream taste in productions that span the century and arrive—with the visit of Spanish companies until the 1950s, and later of Uruguayan quasi-professional companies—to be a strong element of “Hispanity”. This genre conquered it all: disc, radio and then television, and became part of the memories of current creators, who enrich the comic potential of the Spanish original with aesthetic elements of a local carnival in full renovation, mixing flamenco with hip-hop. In 1948, Washington Beltrán (the most prominent critic of the field), linked the “Spanish opera” aspirations of the zarzuela composers with the dramatic inefficiency of their most popular titles, while pointing out the poor quality of the productions accessible during that year. With the recent irruption of the subgenre in the Montevideo Lyric Seasons (also in 2019), its scenic aspects are given the same treatment as the Italian, French or German titles of each year. And as it will be shown, critics demanded operatic codes for these zarzuelas, ignoring the warm reception of audiences accustomed to the resources of the “tablado”, the carnival stage of Montevideo.

Decenteceo, Lisa
(University of the Philippines,
College of Music Faculty,
Musicology Department)

**Strategic Silent Resonances
of an Emergent Igorot
Indigeneity**

[session IIE05]

Esponsing Igorotness as form of militant activism that engages local and national social justice issues, the Dap-ayan ti Kultura iti Kordilyera (DKK), a leftist cultural organization of Igorot ethnic minorities of the Cordillera region in northern Philippines, stage overtly politicized musical traditions in protests. Public performances of the flat gong-accompanied pattong and war dances in street demonstrations define a practice that best encapsulates DKK’s cultural and ideological roots. These performances signify long-established Igorot values of collectivism and territorial defense; marked with incisive political statements and amplified by call-and-response chants that envelope piercing gong sonorities, these displays build from musical acts that sprang from pan-Cordilleran resistance to corporate and national land-grabbing in the 1970s and 1980s. Despite this historical and grassroots footing, many other Igorots reject this practice. Indeed, stagings of the dances in 2017 protests aggravated enduring internal debates about cultural propriety, where non-progressives denounce politicizing Igorot traditions. This troubled many Igorot activists, particularly elder Gerald Chupchupen, a prominent dancer in protests who witnessed the practice’s community origins. Confronting the criticism, Chupchupen staged a solo act. Although it appeared as an apolitical antidote to the “noise” of DKK displays, his performance served to reaffirm his activism, carving out spaces for legitimizing protest renditions of the pattong and war dance toward the broader Igorot public. Adapting Lipsitz’s strategic anti-essentialism and Abé’s insights on sound-silence relationalities, I reveal how the apparent “silencing” of politics in Chupchupen’s performance reverberated political urgency. I argue that Igorot identity is processual, contradictory, and constantly contested. This paper unveils the intricacies of Igorot self-representation—its contextual and subjective contingencies and emergent, radical possibilities. I foreground indigenous persons’ struggle for recognition as seen in their creative musical lives.

Deja, Rick
(University of Cape Town, South
African College of Music)

**Performance-based Research
amongst Afro-Jazz Musicians
in Malawi and South
Africa: Towards a Dialogic
Methodology**
[session VIIB08]

Engagement with transnational musical practices within regions of Africa occurs from a variety of backgrounds and perspectives, making it important to consider issues of positionality—particularly given the asymmetries that have occurred in scholarly and commercial endeavours within African performing arts. In this paper, I examine performance-based collaborative research as a means to mitigate issues of positionality and provide insight useful to scholars and practitioners alike. I focus on the idea of performer as researcher and then expand upon this in a discussion of collaborative methodology. I pose two questions: Whose stories can be told and by whom? Does combining reflexivity with the disruption of a singular authoritative voice help mitigate asymmetries of position in a mutually beneficial way? This paper draws in part from my experience in Malawi as a researcher-performer in a series of collaborative projects since 2013 and in South Africa since 2018. I base my discussion on findings from structured and unstructured interviews as well as experiences with collaborative composition, collaborative film making, and round table discussions in order to critically examine how music scholars might better engage with contemporary African music and artists. While a performance-based collaborative methodology is not a panacea for solving issues of power relations and representation in African music research, it offers compelling alternatives and amendments to conventional ethnographic research by engaging with issues of positionality, reflexivity, and the nature of knowledge production in a framework of dialogical performance-based research.

Delegos, Spiros
(Uniarts Helsinki, Sibelius
Academy)

**The Meandering of
“Smyrneiko Minore”: A Case
of Musico-cultural Trajectory
Reflecting Rebetiko as a
Heterotopia**
[session VE03]

Rebetiko is considered to be an urban musico-cultural scene of mixed origin around and mostly during the interwar period, which commonly falls into the category of Greek urban popular music. In rebetiko, a plethora of music pieces is revitalised by creative agents via musico-cultural intersections and transformation processes, contributing to the formulation of the relevant repertoire. Frequently, the related musico-cultural routes do not alone concern the actors themselves, but even—in an independent trajectory—their tunes or songs whose circulation is facilitated by the growing role of technology. In this regard, gramophone record technology enables a series of rebetiko-related agents in transit to deconstruct, copy, and re-create music in a variety of renditions within a broadened translocal and cosmopolitan world, obviously not limited to national boundaries. Drawing upon the theoretical background of historical ethnomusicology, I propose that rebetiko can be understood as a musico-cultural heterotopia in an attempt to develop a more interdisciplinary and philosophical view on the phenomenon, beyond the diverse ideologically charged narratives encapsulated in the “East–West” dipole. Along these lines, in my paper, I focus on those heterotopic aspects that emerge through musical syncretism as a consequence of the historical musico-cultural trajectories of a legendary tune for rebetiko called Smyrneiko minore meandering around a universalised world, in particular from Ottoman Anatolia to the contemporary Greek state via the migration destination of the USA. Forms of deterritorialisation and reterritorialisation, intertextuality, and glocalisation are main conditions casting light on the phenomena in question. Thus, I attempt to reveal heterotopic aspects of rebetiko deconstructing the prevailing ideological-cultural narrative of “East–West”, offering a new perspective on this field. My lens is applied in a spirit of openness and crossing borders, free of the shackles of ethnocentrism and Eurocentrism, paving the way for previously unheard voices to resonate beyond the canon and conventions.

Dessiatnitchenko, Polina
(Waseda University)

**Towards Decoloniality through
Intertextuality and Meaning-
Making of Azerbaijani
Mugham**

[session IID05]

In this presentation, I propose that intertextuality characteristic of Azerbaijani mugham performances is a form of decolonial “border thinking” (Tlostanova and Mignolo 2006). Although both post-colonial and decolonial studies share the focus on marginalized groups and interrogate global structures and discourses of colonial domination, there is an important difference between them. Decoloniality not only exposes the realities of oppression and disenfranchisement, but also aims to unravel alternative epistemologies and ontologies which have been erased and attacked, by delinking them from colonial modernity. With my focus on intertextuality of musical creativity, I highlight the transformation and fluidity of emerging identities, and suggest that this approach can avoid the problematic archetypal binarism of colonialist scholarship that continues to be reified in post-colonial studies. Triggered and propelled with music, the process of interweaving different mugham texts in post-Soviet Azerbaijan reveals the emergence of identities that are fluid and paradoxical. The “border thinking” of Azerbaijani performers and audiences is a hermeneutic that challenges central ideas in Western philosophy, pointing to epistemologies and ontologies based on alternative ways to experience and imagine, beyond the dualities of East versus West, sacred versus secular, and body versus mind. As examples, I focus on the central themes of the heart (qəlb), imagination (təxəyyül), and the Unseen (qeyb) in mugham intertextuality, showing how musical experiences based on these meanings underpin the creation of new identities for present-day Azerbaijanis.

Dettmann, Christine
(University of Music and
Performing Arts Munich,
Institute of Musicology)

**Whoever Dies in Engolo:
Indigenous Combat Games in
Southwestern Angola**

[session IIE05]

“Whoever dies in engolo, will not be cried over”, is the translation of a famous verse associated with the combat game engolo, practiced by the Muhumbi in southwestern Angola. The warning conveyed by the lyrics alerts every adult male player to his responsibility when entering into a game. In recent decades, the combat game has attracted attention from the wider international community which, since the 1970s, has portrayed it as an ancestral African counterpart to the Afro-Brazilian combat game capoeira. The growing global interest in capoeira’s “African roots” has prompted further fieldwork to be carried out in Angola with an interdisciplinary team, of which I was a part. Rather than singling engolo out in transatlantic narratives, I present it here in the context of its interrelationship with other indigenous combat games from southern Angola, showing how the players’ bodily movements are connected to observations about cattle and other animals. Drawing on research about Muhumbi herding culture, I further illuminate the game’s accompanying singing styles as being informed by the male participants’ experiences of herding. I conclude by contextualising the games for the 20th/21st century, not only during the past few decades in Angola, but also with respect to the lack of academic research on the subject. Neither the music nor the respective combat games feature much at all in the literature, as their ambiguous nature means that they cannot easily be categorised as belonging to common Western tropes of dance, music or sport. Practitioners also commonly refer to the colonial and post-colonial era, which were associated with a decline in practice of indigenous combat games. For instance, contrary to what is suggested in the famous engolo verse cited above, the accidental death or injury of an opponent would not go unpunished now, and the perpetrator could expect to be charged.

Diabaté, Fodé Lassana (Centre for Sound Communities) & Marcia Ostashevski (Cape Breton University, Department of Literature, Folklore and the Arts)

Collaborating in Community-engaged Research-creation towards Decolonizing Music Research and Education [for abstract, see Ostashevski, Marcia]

Diaz, Eliana
(Universidad del Atlántico,
University of Coimbra, Centro
de Estudos Sociais (CES))

The Bullerengue Singer in Colombian Media and the Idea of a Tropical Nation (1960-1980)

[session VA07]

Bullerengue is presented as a practice that combines singing, dancing, and percussive elements performed mainly by descendants of maroons. The ensemble consists of the main voice, choirs, and percussion accompanied by a dancing couple. In it, women have participated as singers, dancers, choristers, and composers, and also, more recently, as percussionists. Although the musical genre's growing popularity has extended to Andean Colombia, to the point where Bogotá is another epicenter of the bullerenguera scene, the gender-generic differentiation has not changed much. Bullerengue is, to the eyes and ears of the common spectator, dance and music of women. But was it always like this? The black and mulatto music (Quintero) from the Colombian Caribbean was preponderant for the racialized and sexualized construction of tropicalism (Wade 2002). Such a construct, as Wade (2002) has insisted, shows, in the Colombian case, the articulation of miscegenation, hybridization and multiculturalism inside whitening practices and masculinist ideologies. Instead of getting rid of these practices, elites reconstruct, mold, and reframe them to produce the illusion of a heterogeneous but cohesive nation, where the debts of exclusion and racism are settled. What do Bullerengue singers have to do with this? As a "black", not mestizo genre, it provides insight into the representations of a gendered and racialized tropical national project. The question is at what point the female singer's image enters the country's written press circuit, how it has been represented, and which media resources are shown and imagined. Cultural and social sections of the main printed newspapers are reviewed, especially those that coincide with the tropical moment (1970s-1980s).

Dick, Fabio
(Julius-Maximilians-Universität
Würzburg, Institute of Music
Research)

Ethnomusicologists on/and the Internet

[session VIID05]

As 2020 showed, music networks can "virtually" – in a double sense – find themselves isolated from their communities, even if their performances are present(ed) on the so-called world wide web. Whilst the current century is often referred to as the digital age, the Internet, as revolutionary as it might seem on a global scale, excludes most of the world's local musics. Access to cyberspace is not just a technological issue, but also a question of participation in new sociocultural contexts, especially regarding modern media platforms. As fieldwork conducted in eastern Bavaria implies, musicians feel under pressure by creative and economic interests, yet are also challenged by the omnipresence of audiovisual formats and electronic devices. That is because musicking (Small 1998) substantially depends on a live(d) experience onsite and "real" face-to-face communication between artists and audiences. Hence, already established power dynamics remain as unbalanced and unfair as before, and ignore issues of copyright or intellectual property instead of facing them. Eventually, this situation illustrates in stark contrast an apparent paradox in the need and logic of transformation and change. Based on this observation, the paper explores future tasks for an ethnomusicology that combines research online and offline as well as current options for the (re-)presentation of musical identities unheard and unseen in practice, home and abroad. It offers a global perspective (Robertson 1995; Appadurai 1996) with respect to potential philosophical and methodological underpinnings of such an agenda that puts no nation, but human encounter first.

Dietrich, Brian
(Victoria University
of Wellington)

**The Songs of Olap: Voicing
Sovereign Trajectories across
the Pacific Ocean**

[session VIIB03]

In the Pacific Islands voice and song have always been a foundational means for imparting mobility across the ocean, most clearly in practices of navigation. While ocean voyaging has been extensively studied, there is still little scholarship that has examined the expressive forms of sea wayfaring, not merely as sonic structures or cultural knowledge, but as critical acts of claiming and authority with voice. This paper explores the capacity of expressive practices to convey and enact Indigenous notions of sovereignty across deep ocean spaces, far from land. What relationships exist between Indigenous ocean mobility and specific musical structures, and how are these articulated in contemporary, changing contexts? How do song forms express and reimagine sovereignties across the Pacific Ocean, and how do these in turn challenge colonial structures of space and demarcation? In this paper I build on recent work in Indigenous studies and ethnomusicology that argues for the inherent linkages between cultural practices and localized self-determination. Beginning with the song repertory for the legendary mariner Olap from the Caroline Islands in Micronesia, and analyzing traditional and revived examples of navigational practices across the central Pacific, I examine local authority over marine passages within music, and how this prompts us for a deeper listening to Indigenous voices of self-determination. Just as the sung rhythms of navigation open temporal modes that connect the ancestral past, so do they challenge colonial and transnational agendas of the present. Exploring the capacities of song and rhythm for trajectories of sovereignty suggests a wider recognition of Indigenous forms of power within repertories of music and dance.

Dirksen, Rebecca
(Indiana University)

**Working Musically through
Crisis: What Will it Take to
Push for a Sound(er) Future for
Haiti?**

[session VIID07]

The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage offers a starting point for discussing music as intangible cultural heritage and in turn envisioning music sustainability and the practices required to move toward it. Yet considerations from Haiti raise several critical challenges to the Convention's mission and to applications of heritage management more generally. In fact, this Caribbean nation boasts a long and internationally significant (albeit infrequently known or acknowledged) history of heritage discourse, with various political-cultural movements that paved the way for and intersected with critical frameworks of transnational black consciousness, such as Négritude, Pan-Africanism, and Black Power. In this presentation, I briefly cite selected UNESCO-related efforts in Haiti before considering locally grounded conceptions of patrimony, particularly as interpreted through two different yet interlinked case studies—regarding sacred Vodou drums and Haitian classical music (mizik klasik) archives—that reveal certain complexities to this conversation. With this context established, I reflect more on the political and economic constraints, environmental circumstances, and realities of day-to-day life that make heritage safeguarding urgent yet extremely difficult. I then turn toward broader conceptions of music sustainability and imagine how musically sustainable futures in Haiti—which I reframe in terms of regenerative processes—might be strengthened.

Donaghy, Keola
& Stephen Fox
(University of Hawai'i
Maui College)

**Sounding Community
Resilience and Recovery:
Hawaiian Music during the
COVID-19 Pandemic**
[session IIB08]

This paper discusses the experiences of a cohort of students of the Institute of Hawaiian Music at UH Maui College residing on the isolated island of Moloka'i and their Maui-based instructors and their response during the COVID-19 pandemic of 2020 and 2021. The pandemic rattled the foundations of lives the world over, demolishing economies, personal routines, and social connections, and leaving an epidemiological torrent of mental health issues in its wake. Hidden beneath tallies of country, state, and city losses are stories of remote populations, especially of indigenous communities sequestered from outside networks by quarantines, recession, and travel restrictions. This presentation examines ways that Hawaiian musical practice enhanced collective resilience, supported well-being, and contributed to recovery of participants from this challenging experience. This resilience also contributed to their recovery as the pandemic waned, travel was allowed to recommence, and other restrictions began to ease as the program approached its completion in May 2021. The primary theoretical frameworks of this research are based on the principles of coping, resilience and recovery from both ethnomusicological and psychological perspectives. Following Titon, we define resilience as "a system's capacity to recover and maintain its integrity, identity, and continuity when subjected to forces of disturbance and change." The IHM program provided a psychosocial nexus for transmission of indigenous epistemologies and values embedded in Hawaiian musical culture. Social engagement between faculty, students, and community in these musical activity settings embodied cultural values of interpersonal connectedness, hardiness, and resilience, enhanced by participation in Hawaiian traditions. We posit that the health and well-being of the faculty, staff and students involved in this program was supported by the musical practices and activity setting, and is reflective of the historical resilience of Moloka'i's residents in the face of social, political, and economic crises.

Dreessens, Jacqueline
(University of Limerick, Irish
World Academy of Music and
Dance)

**Dancing in the Echelons:
A Reference Point for Finding
Heritage in a Mangrove
Ecosystem**

[session VIIA02]

The coastal mangrove forest at Lake Connewarre on Waddawurrung lands in Barwon Heads, Victoria, Australia, is a beautiful haven for an extraordinary ecosystem of animal and plant life. Knowing that this natural filtration system is under threat by urban development and erosion, I seek to emphasise the importance of finding heritage in mangroves that “act as a reference point for cultural identity and popular memory in Victoria” (Zaytoun Millie 2021:13). As a choreographer, I contribute to contemporary storytelling through live dance performance and film by acknowledging what Ruffo describes as “reciprocity of perception” (Ruffo 2021a). *Echelons explores* the sacred spaces between spaces within a threatened mangrove forest. As a dancer, I develop my connection to place through embodied experience and performance ritual (Milgrom 2020; Laidlow and Beer 2018; Nelson 2018; Kramer 2012; Hunt 2015). This choreographic investigation into the ecology of the mangroves takes place while kayaking on the waterways, at an intersection of poetry, film, sound, authentic movement response and dance improvisation (Olsen 2017; Barbour 2011; Ingold 2009; MacDougall 2005). The embodied experience of being in the mangroves was recorded from the water, in the trees, on the branches and upon the shoreline. The film direction centered around my sensorial experience (Pink 2016), exploring the question: What is my permanent reality manifesting in this transient moment? I used poetry to describe my embodied experience of being in the mangrove forest. A live dance performance occurred (in present real time), in front of our ten-minute film (past real time) and was presented to a live audience at the Opening of the Mangroves from the Water exhibition at the Gordon Gallery, Geelong (Zaytoun Millie 2021). Together, the audience and I simultaneously experience my future-present self, dancing with my past embodied experience of being within the mangrove ecosystem and “opening our senses and imagination to arboreal livingness and responsiveness” (Ruffo 2021b). Created during the COVID-19 pandemic, *Echelons* tells a story of transformation, finding meaning and intergenerational connection in a mangrove ecosystem.

Du, Shan
(University of Bologna,
Department of Arts)

The Nava Durgā (Bhaktapur, Nepal) on Social Media during the Pandemic: The Influence of Mediatization on Ritual Performance

[session VD09]

The Nava Durgā are the nine manifestations of the Hindu goddess Durgā. In Bhaktapur (Nepal) among the Newar people, groups of men from the lower Gāthā caste have been reincarnating the goddesses in a mask dance since 1512, accompanied by traditional music with a sacred significance. The religious character of the performance requires the observation of a set of strict rules both by the members of the Nava Durgā community and by devotees. Until a decade ago, taking photos or videos of the performance was considered a violation of sanctity. During the pandemic there has been a boom in the publication of Nava Durgā performances on social media, in videos taken and published both by the public and by community members. This dramatic change in attitude reflects several needs: to meet the religious requirements of devotees, to promote Newar culture bringing in more profit for the tourism industry, to favor improvements in the status of the community. The phenomenon generates conflicting reactions. On the one hand, the high visibility of the performance on social media is seen as necessary for the community, as evidenced by the significant increase in novice dancers in the current year. On the other hand, online publication is seen as a decline in belief and an erosion of the community's values, particularly because social media violate the holy nature of the music and dance. I will present the results of my field research in Bhaktapur (since 2017, ongoing) and analyse some videos published during the pandemic, discussing the role of social media in this ritual performance and the complex dynamics created by publication on the internet. Two short videos will be presented during the talk: one produced by local people, and another, on their extended use of digital equipment, realized by myself during my field research.

Du, Yongfei
(Hanover University of Music,
Drama and Media)

Diaspora and Cultural Identity: Contemporary Chinese Choral Music by Chinese People in Germany

[session VA03]

Since the establishment of the Chinese Open-Door Policy in 1978, Mandopop began a new era on the Chinese mainland. In the process of Chinese modernisation and urbanisation, Mandopop became a hybrid style combining Chinese “folk music”, traditional music and “western” pop music. Especially since late 2005 with the global popularisation of the internet, the hybrid characteristics of Mandopop have had a huge impact on Chinese choruses, which are arranged and performed by Chinese people in Germany. If Chinese people wander in the time space and spatially because of global social media, how do those in the Chinese diaspora in Germany compose Chinese music, and why should they do so to construct their cultural identity? As a case study for my research, I am going to explore the Chinese Academy Choir in Berlin, whose conductor arranged contemporary Chinese choral songs to compare Chinese and German culture in multiple languages. During their songs, the members of Choir Berlin emphasised the impact of the home country on immigrants' lives more than the processes of becoming citizens in Germany to express a Chinese cultural belonging. For this phenomenon, I consider the idea of “diaspora” as a key concept in organising, describing and interpreting my data. Diaspora is therefore not only a descriptive term that is useful for observing the segment of a people living outside the homeland, but also as an analytical category for exploring the deeper meanings of the diasporic conditions of Chinese people in Germany in expressing their cultural identity. To clarify the hybrid characteristics of the choral music by the Chinese people in Germany, I will analyse the lyrics, musical structure, performance art and composing techniques of their song. By using the method of “thick description,” I will determine which social, historical, ethnic and political conditions this phenomenon is related to.

Duarte, Alexander
(University of Aveiro, INET-md)

Tropical Fado: The Construction of an Atlantic Musical Network through 78 rpm Shellac Discs

[session ID04]

The popular urban musical genre fado has been recognized in 2011 by UNESCO as part of the Intangible Cultural Heritage of Humanity. Usually defined as a style that was born as a transatlantic and “in-between” musical practice, with influences from Brazil and Africa, fado became part of a transatlantic imaginary. Specially in Brazil, fado became a symbol of Portuguese identity: after the installation of the first recording house in 1902 in Rio de Janeiro, 78rpm shellac discs were used to reinforce the presence of fado in the country, establishing a transatlantic musical network between these two countries. However, recent studies in recording industries in Brazilian and Portuguese contexts tend to stress historiographical and social aspects of phonographic industries in both countries, and their conceptual framework is generally based on nationalist premises within the context of nation-states. They are focused on the contribution of recording industries to the development of “national” musical practices, paying small attention to the transits and dialogues of these practices throughout the Atlantic. To fulfill this lacuna, this paper proposes the study of phonography from a transatlantic perspective, focusing on musicians and singers that were continually “in transit” between the two countries. This proposal relies on the study and analysis of three “in transit” fado singers (Joaquim Pimentel, Manuel Monteiro, and José Lemos) who acted as important ambassadors of “Portuguese music” in Brazil. Based on the analysis of the José Moças Collection - comprising about 6500 records of 78rpm shellac discs – this paper also intends to address the following questions: what was the role of phonographic industry in the construction of fado as a Portuguese symbol in Brazil? How can we understand the role of artists (usually neglected by academic bibliography) that had a vital role in the construction of imaginary Portuguese identity?

Duarte, Andreia
(University of Aveiro, INET-md)

Data and Information from Sound Archives: The Experience at the Sound Archive of University of Aveiro

[session VD03]

Sound archives in Portugal are in an underdeveloped state, and have been a topic of debate since the early 2000's. The archives that contain once commercial records only exist thanks to the aid of collectors and musicians. For the past twenty years, researchers, universities and research centers have been receiving, studying, and aiding their digital preservation, establishing protocols with their owners and rightsholders towards making sound archives more accessible for research and contributing to the safeguard of social memories through institutionalization. The complex web of factors that has been contributing towards this underdeveloped state of archives turned even more notorious in the digital era. These factors are: the legislations for heritage, copyright, and authorship which aren't yet adapted to these archives' needs; the transversal and structural national underinvestment in sound archives; the specificities that involve each type of sound record, which contributes to ethical and technical concerns; the scattered information about these records; how to digitally represent and classify them. While we are still facing seminal questions about our sound archives and their digital preservation, their digital accessibility, and the data we produce upon them as researchers is also at a risk. While authorship rights might represent a hold towards their open access, the data we produce as researchers may help grant a safe and open haven for the memories they contain, especially in the face of the current indications towards open science and open data. This communication will be centered on the experience I've been having as a researcher at the sound archives of University of Aveiro, studying and cataloguing shellac records. I will focus on 1) what type of data is extracted from the records and added to them; 2) the challenges found in the preservation of information; 3) how certain institutionally adopted norms are being adapted to fit the description of sound documents; 4) how the organization of data by researchers is fundamental to adhere to the open science/ open data directions.

Dujunco, Mercedes
(Hong Kong University of
Science and Technology)

**The Enactment of Two Kinds
of Subrituals within the
Gongde Ritual of Merit in
China and Three Southeast
Asian Countries**

[session ID09]

Southeast China is home to many Chinese overseas. Chinese abroad, particularly those who have resettled in Southeast Asia, continue to practice many rituals which had virtually ceased to be performed in mainland China after 1949. Among Chinese communities in Thailand, Malaysia, and Singapore, many rituals persist, sometimes taking on different guises or even new meanings, as they have been adapted to the conditions of each of the host countries. Transmuted ritual practices are transmitted back to southeast China and relayed back and forth between these adjacent three countries by transmigrant ritual specialists and musicians, mostly from the Chaozhou region in eastern Guangdong. Gongde (“merit”) is one of these rituals, often performed as part of larger funerary rituals and the Hungry Ghost Festival during the seventh lunar month. Most gongde rituals observed during fieldwork, however, included extra sections in addition to the basic core ritual. Referred to as *zashi*, they often contain sung and dramatized elements, not unlike those in Chaozhou opera and, sometimes, also dance and acrobatic elements. Because they are effective in conveying key Confucian values and Buddhist precepts and are also entertaining, they are very popular.

Dumnić Vilotijević, Marija
(Serbian Academy of Sciences
and Arts, Institute of Musicology)

PANEL ABSTRACT

**Labeling National Identity:
Serbian Folk Music, Military
Bands and Orthodox Church
Chant on 78 rpm Gramophone
Records**

[session IIE03]

The rise of sound recording industry related to Serbian language and territory can be traced from the beginning of the 20th century. However, this material was not subject of systematic (ethno)musicological research in Serbia until today. Some of these recordings are preserved and in the process of being digitized, but most of them are not collected in an institutional archive; they are scattered through various private collections. We regard 78 rpm gramophone records as the milestone in media development of the first half of the 20th century. It was an essentially cosmopolitan phenomenon because certain music recordings were popularized globally, including in diaspora communities (especially in the USA). Gramophone records were tools for constructing national identity with music; they also participated in the production of niche genres and the commodification of traditional music practices. Gramophone production was strong among various discographers – Columbia, Victor, Odeon, His Master’s Voice, etc. However, special attention will be paid to the state production in the Kingdom of Yugoslavia – namely, editions of Edison Bell Penkala (1927–1938) from Zagreb. Edison Bell Penkala’s catalogue from that period documents their offerings to the Yugoslav market. The aim of this panel is to bring into focus three different categories of music published on early gramophone records, because each of them contributed to the confirmation, popularization, and strengthening of Serbian national identity, especially in the complex Yugoslav context. “Folk music” was conceptualized to encompass and promote local popular (urban) and, to a lesser degree, traditional (rural) forms, with customized national markers. Military ensembles recorded not only military pieces, but also folk and art music, with the aim of contributing to new cultural identity formation. Landmark recordings of Orthodox Church chant were produced with the idea of facilitating processes of learning, transmission and preservation of traditional church singing practices among the Serbs living in different areas and geo-political circumstances.

Dumnić Vilotijević, Marija
(Serbian Academy of Sciences
and Arts, Institute of Musicology)

**Construction of National Music
in Early Discography: The Case
of Serbian Folk Music**

[session IIE03]

Until recently, folk music on 78 rpm gramophone records was not subject to ethnomusicological scrutiny in Serbia. Due to the development of popular culture and new media of its time, discography was not regarded as a valuable source, but as something harmful to “real” (i.e., rural, traditional) folk music. Discography of the first half of the 20th century was to lesser extent devoted to traditional folk music, while it largely participated in the creation of urban folk music. Being essentially cosmopolitan, this genre combined local musical practices with various tendencies in Western popular music and strong Ottoman heritage. The music industry needed to target audiences according to socio-political conditions, and it is interesting to search through available digitized recordings, discographers’ catalogues, and the program of Radio Belgrade to see how national identities were constructed and represented in the production and marketing of gramophone records. On the one hand, there was Serbian music, separated from other constitutive nationalities – sometimes even from Serbo-Croatian music – and in an erratic relationship with the “Gypsy” designation; it was popular both in Serbia and its overseas diaspora. On the other hand, gramophone records provided a channel for audiences’ contact with ethnic Others in music (e.g., Romanian, Hungarian, Russian, English). Thanks to tags added by foreign discographers (e.g., Columbia, Victor, Odeon), it is possible to trace the “Serbian” identification, which is not the case with the policy of the state publishing house (Edison Bell Penkala). Through catalogues, labels, and available sound examples we follow the strategies of labeling “Serbian folk music” — mostly in terms of selection and characteristics of repertoire, as well as the reconstruction of performers’ or authors’ national identities. The aim of this paper is to discuss what was marked as national, i.e., Serbian folk music, and how it impacted popular folk music heritage at a later time.

Edwards, Harry
(Independent Researcher)

Police Carnival 1989

[session IIIA09]

The annual Notting Hill Carnival – Europe’s largest street festival – emerged as a community response to the 1958 Notting Hill riots in London. Organisers utilised the Caribbean tradition of Carnival to foster better local community relations as well as celebrate the music, dance, and culture carried to Britain by post-war Commonwealth migrants. From the 1960s onwards Jamaican derived sound system culture became an integral part of the festivities. As the event grew bigger and louder, it became more heavily policed by the institutionally racist Metropolitan Police Force. The 1989 Notting Hill Carnival – supposedly in the middle of the acid house driven “Second Summer of Love” – would subsequently be labelled the “Police Carnival” because of the extreme police brutality that occurred during that year’s event. This year also marked the beginning of a transition from a voluntary community led organisational body towards a less radical and more professionalised model favoured by the authorities. This paper is based on archival research at the Bishopsgate Institute in London which focuses on Carnival attendees’ responses to police aggression at the 1989 Carnival, internal organizational documents, as well as Home Office and police documents from British National Archives. Drawing inspiration from the work of Paul Gilroy, Stuart Hall and Antonio Gramsci’s concept of hegemony, this paper takes an historical approach to interrogate how Carnival practice was translated to London and how the dynamics of conflict and conciliation with the British state played out. Finally, by looking at the brutal policing of Notting Hill Carnival and drawing comparisons with the state’s response to acid house parties, it complicates the dominant narrative of 1989 as a “Second Summer of Love” in Britain juxtaposing different sources of knowledge production.

Egger, Irene
(Austrian Folk Song and
Music Society)

**On the Establishment of
a Network of Cultural
Institutions in Europe**
[session IIA03]

The starting point for the establishment of a network of cultural institutions in Europe is the existing experiences of the everyday work of these institutions. One of them is the Austrian Folk Song and Music Society (Österreichisches Volksliedwerk, ÖVLW), where I work. This institution was founded in 1904 and is today the umbrella organisation for the various folk song and music societies in Austria's states. Its work is based on the collections of the various folk music archives, which are connected in a common database that provides exhaustive research facilities. The function of the ÖVLW is that of content-related networking and coordination of common objectives and projects at a national and international level. This includes events, exhibitions, education projects and publications. Science and cultural practices mutually influence our work and also mutually support each other. Our aim is to accommodate individual and local needs to promote creativity and artistic versatility. Based on our experience, it is evident that cultural centres and organisations dealing with traditional music and dance have to find a balance between economic, public, educational, political and research interests. The majority of the questions cultural workers are confronted with every day seem to be similar no matter the place or tradition. But the answers, which are based strongly on the actors' backgrounds and experiences, differ within local, national and international markets. With so many different viewpoints, a network of cultural institutions in Europe would help the exchange between the participants concerning competences, ideas for cultural programmes, formats, teaching methods of traditional music and dance, archiving and documentation. This exchange would help further to determine key issues of competing "industrial" and "non-industrial" activities in the field of traditional music as an important part of active local cultural life.

El Kahla, Alla
(Martin Luther University of
Halle-Wittenberg, Institute for
Music, Media, and Linguistics
& Iyadh El Kahla
(University of Hildesheim,
Department of Cultural Policy)

**Music and Dance Archiving
in the Post-revolution Context
in Tunisia: Challenges and
Perspectives**
[session IIA07]

The paper focuses on the issues of archival digitization in the cultural sector in the post-revolution context in Tunisia. This country established the first bricks of a cultural policy in the 1960s; it was one among the different pioneer projects of the independent Tunisian state after 1956. The Jasmin revolution in 2011, came with an alternative approach to the cultural policy that witnessed a reform in the plan and aimed to respond to the cultural challenges of a post-revolution period. The archival department is itself an integral part of the Ministry of Culture; hence a government strategy was established in 2012, issuing laws/decrees concerning an open-source governmental policy. Such a decision was considered as a juncture towards more transparent state governance. In this context, collection, selection, and classifying Tunisian music and dance repertoires are integral to the department's mission. Thus, the questions this paper tries to address are as follows: What's the mission of the archival department? Which processes of the archival assemblage are conducted in Tunisia? What is the role played by the department in safeguarding Tunisian music and dance repertoires? The research was performed between autumn 2019 and summer 2021, including archival research and interviews with team members of the archival department in the city of Tunis. This was to approach/map the digitalization and an open-source project of cultural policy in the post-revolution context. The findings allow to approach a historical perspective and compare the archival policy in the pre/post period of Tunisian revolution – will conceive challenges or perspectives of how the music and dance memory of Tunisian society will be preserved/safeguarded following the post-revolution context and Government agenda. Eventually, this theme has not undergone an in-depth analysis of its dynamic in the post-revolution period; This paper seeks to offer a path to deepen comprehension in this regard.

El Kahla, Iyadh (University of Hildesheim, Department of Cultural Policy) & Alla El Kahla (Martin Luther University of Halle-Wittenberg, Institute for Music, Media, and Linguistics)
Music and Dance Archiving in the Post-revolution Context in Tunisia: Challenges and Perspectives
 [for abstract, see El Kahla, Alla]

El-Shawan Castelo-Branco, Salwa (NOVA FCSH, INET-md), Patrick Evan Savage (Keio University), Elizabeth H. Margulis, (Princeton University), Hideo Daikoku (Keio University), Florence Ewomazino Nweke (University of Lagos), Nori Jacoby, Manuel Anglada-Tort, Shinya Fujii, Shantala Hegde, Hu Chuan-Peng, Jason Jabbour, Case Lew-Williams, Diana Mangalagiu, Rita McNamara, Daniel Müllensiefel, Patricia Opondo, Aniruddh D. Patel & Huib Schippers
Building Sustainable Global Collaborative Networks: Recommendations from Music Studies and the Social Sciences [for abstract, see Savage, Patrick Evan]

Emberly, Andrea & Kate Reid
 (York University, Toronto)

Singing My Story: Songwriting, Recording, and Community-based Music Making with Refugee Children in Canada
 [session VIB02]

Children account for 30% of the world's population but 42% of all forcibly displaced people. Given the globally accelerating patterns of forced migration around the world, many countries are grappling with the complexities of integrating refugee children into host societies and improving their wellbeing. In Canadian resettlement contexts, families are supported by settlement agencies that provide basic care while families transition into communities. During this time children and young people may be out of school, living in non-permanent housing, and facing a multitude of challenges. It has been widely acknowledged that forced migration and resettlement processes can have a negative impact on young people and the risks and stress of forced migration may have long-term and cumulative effects. In a collaboration between our research team and several major refugee settlement agencies, we have been exploring the use of song- and story-based strategies for sharing life stories for supporting cultural resilience, wellbeing, and musical learning for refugee children. Over the course of several years we have collaborated on the co-writing, production, and recording of songs and a children's book to explore how music can be used as a tool of cultural expression, connection, and integration. This paper explores how music has been used by the children in this project as an adaptation strategy while facing the complex adversities of forced migration and resettlement. Children are often the face of the refugee crisis, yet their perspectives on critical issues around displacement are seldom heard. This presents a substantial double bind when children are viewed as innocent victims, whilst they are simultaneously denied voice or power over their situations. This paper foregrounds how arts-based research creation and creative capacity-building recognizes children and young people as agentic creators and stewards of musical culture who locate and center their identities through musical engagement.

Emmanuel, Lolita
(University of Sydney, Sydney
Conservatorium of Music)

**Who Gets a Say/Play?
Negotiating Gender
Boundaries and Musical
Transformation in Assyrian
Stateless Diaspora**

[session IID03]

Drawn from feminist Participatory Action Research (PAR) in 2018 with young Assyrian-Australian women from my community, this paper examines how inter- and intra-generational tensions manifest in stateless diaspora through sustaining and negotiating gendered boundaries in wedding music performance. Indigenous to Mesopotamia but dispersed transnationally, Assyrians continue to express anxieties about cultural loss and preservation in stateless diaspora, highlighting rituals such as weddings as vital for maintaining ties to Assyrian culture (Younan 2020:46). Wedding music practices are common in ethnomusicological studies of gender, and while there is plenty scholarship on the relationship between gender, power and performance (Sugarman 1992; Doubleday 2008; Alaghband-Zadeh 2015), few studies examine how gender is mediated through performance in the absence of perceived ontological security provided by nation-states. I embraced intersectional analysis with a PAR methodology to collaboratively develop a podcast that, through discussing wedding music, illuminates the challenges faced by young women in maintaining ties to Assyrian culture in stateless diaspora. The key findings demonstrate that while identity is indeed composed of many intersecting power dynamics (race, gender, class, sexuality, generation, etc.) existing simultaneously, these aspects and their meeting points are dynamic, shifting across time, space and context. This perspective is critical for my current Doctorate research, where I develop a performance framework for Assyrian Art music, a small but growing genre that emerged in the 20th century for the “cultural communication, promotion and protection” of Assyrian heritage (Pakbaz 2015:1). In situating community desires to cultivate the genre within the context of Assyrian displacement and genocide, how might the social tensions described above impact or shape the development of newer genres like Assyrian Art music? Could understanding stateless diasporic identity as multiple and shifting provide an approach that avoids reinforcing gender boundaries or other power hierarchies that exclude or limit engagement in performance?

Erez, Oded
(Bar-Ilan University,
Department of Music)

**The Scattered Archive:
Home Videos as Ethnographic
Artifacts in the Study of
Wedding Music in Israel**

[session IID10]

As a tool for ethnographic documentation and presentation, video recording has long been a part of ethnomusicological and ethnochoreological methodology. By comparison, the place of home videos (i.e. video recordings produced for personal and familial use) as source material for ethnography, received little methodological attention. This paper considers the potential role of home videos as ethnographic artifacts in contemporary ethnomusicological research. It draws on an ongoing research project focusing on wedding DJs and their audiences. Alongside fieldwork at wedding parties, and interviews with DJs and their clients, the study deploys the collection, digitization and analysis of over 50 home videos (and counting) from the last 45 years, as a primary source of ethnographic data. Behind the decision to turn to these documentary objects, often collecting dust on out-of-use media such as VHS tapes in millions of homes, is the idea that in their totality such ubiquitous documents constitute a vast and rich dormant archive, which I term the scattered archive. The presentation will discuss the way in which our research draws on this archive to trace the rise of wedding DJs as cultural brokers, who are at once heirs to the core traditional functions of the professional wedding musician, mediators of elements from club culture into the realm of familial and communal celebration, and actors in the commercial field of the wedding industry. It will also address these largely professional wedding videos as an videographic genre, and as objects of personal memory, as our research tries to remain attentive to all these dimensions of the archive. Finally, the presentation will contextualize this methodology at the intersection of history, ethnography, and memory.

Escudero, Eric
(Memorial University
of Newfoundland)

**Creative Interventions toward
Decolonizing Music Production,
Promotion and Education in
the Time of COVID-19**
[session IID02]

This paper presents and discusses the challenges of releasing, distributing and promoting world music while also engaging with communities and decolonizing music education in the midst of the global pandemic. The release of *Bala* by Grammy-nominated master musician, Kronos Quartet “50 for the Future” composer and instrument maker Fodé Lassana Diabaté (founder of non-for-profit music educational organisation Foli-Lakana) through the Centre for Sound Communities (CBU) was part of the Piloting an Emerging Model for Community Music Education in the Time of COVID-19, and happened along with an online release concert followed by a Zoom roundtable, with members of the music and academic communities from different parts of the world. Community engagement and workshops followed, in which the African roots of Cape Breton culture and communities were celebrated. Students had the opportunity to participate in music making guided by Diabaté. These workshops aimed to disrupt colonial and racist approaches to music, including alternative perspectives on Cape Breton social, cultural, and historical identity. Since many educators feel “inadequately prepared to address the complexity of multicultural music teaching” (Miralis 2014:554), visual and written resources were developed to guide facilitators and students through the different components of the lessons. These resources will be available online to be used by educators throughout Canada and beyond. Finally, the paper also discusses how – through participatory music-making and research-creation – musicians, organisations, emerging scholars and communities have been supported and worked together in different parts of North America and Mali.

Espírito Santo, Maria
(NOVA FCSH, INET-md)

**It Has to Be Veiled:
Symbolic Representations
of Voice in Fado**
[session VIID03]

The sixty-year-long career of fado singer Ada de Castro taught her that the voice has to come from inside. In this presentation I share revealing details of my collaborative, problematizing discussions with the famous veteran fadista about voice quality in performance. “Rough,” “deep” and “innate” stand out among the qualifying adjectives for sonic, aesthetic and emotional assets of the fado singer that I am still classifying as a part of my PhD work. Intensive, almost weekly collaborative research since 2018 has built strong ties between us. Nonetheless, the intimacy of the subject seems to have emerged only during the last year. Consciousness of the voice as a cultural artefact and product of symbolic systems, engendered within socio-economic contexts, led us to discuss the notion of “authenticity” in the fado realm. The emotional universe under analysis results from a shared interpretive process made possible only by long-term fieldwork, pleasant leisure time and sometimes even tiring moments spent together. The power of the female voice in fado performance responsible for the emergence of different lines of interpretation are the central focus of this study. This presentation aims to contribute to the theorization of a central feature of the sound of fado tied with its vocal emotional expression.

Esteireiro, Paulo
(NOVA FCSH, CESEM)

PANEL ABSTRACT

**19th Century European Urban
Dances for Cavaquinho (Rio De
Janeiro, Brazil) and Machete
(Madeira, Portugal)**

[session IIE06]

In comparisons made between dances for cavaquinho from Brazil, present in a Brazilian manuscript with music by Mário Álvares (1876-1909), and dances for machete from Portugal, in manuscripts by musicians such as Cândido Drummond de Vasconcelos (fl. 1841-1882/3), it was possible to observe similarities in the type of dances cultivated. In this context, an investigation was carried out that unites researchers from Portugal and Brazil with the purpose of carrying out a comparative study between the manuscripts, in order to define the similarities and differences through a musical analysis of the works of these two active composers throughout the 19th century. The repertoire present in these manuscripts is quite varied, consisting of waltzes, polkas, square dances, mazurkas, contradanzas, schottisches, dances with geographical indications (e.g., African, Spanish, Turkish, pastoral), maxixes, tangos, among others. The current study presents some conclusions that intend to contribute to a more complete definition of the rhythms and the forms that define the observed dances. Taking into account the social relevance of these dances in an urban context, the study also contemplates a sociological aspect which seeks to understand the social institutions in which dances were cultivated and the profile of the musicians who composed and interpreted these compositions. The participants of this panel have carried out studies in the domain of popular chordophones, in the area of dance, either from a musical analysis perspective, or from a sociological perspective.

Esteireiro, Paulo
(NOVA FCSH, CESEM)

**19th-century European Dances
Adapted for Machete and
Viola: Salon and Concert Music
by Cândido Drummond de
Vasconcelos**

[session IIE06]

The machete is a four-string instrument whose presence has been documented in Madeira Island, Portugal, since the 18th century. Similar to the Portuguese and Brazilian cavaquinho, this instrument has an extensive salon and concert repertoire, mostly from the 19th century, which has come down to the present day, through manuscript notebooks that were mostly used in private classes for foreign visitors or in the education of children and young people from Madeiran families. As an instrument of small dimensions, the high technical level of some performers was sometimes a surprise, as evidenced by foreign visitors' testimonies throughout the 19th century. In this communication, the dances present in nineteenth-century manuscripts of music for machete are presented, as well as the characteristic forms and rhythms of each analyzed dance, in order to establish bridges with the repertoire of the Brazilian musician Mário Álvares. The analysis of compositions for machete by Cândido Drummond de Vasconcelos allows us to affirm that he was an excellent instrumentalist and that the repertoire for this instrument reached a high technical level. Uniting both composers, coming from opposite ends of the Atlantic space, is the fact that both have cultivated European urban dances, on string instruments with the same tuning, despite being played with different techniques. A relevant part of the types of dances observed is common to other regions and countries of the Atlantic space, such as the Azores, Cape Verde or Brazil, but also to other European countries. This communication also constitutes an attempt to contribute to the mapping of musical routes of the European ballroom dances.

Eymess, Anna
(Georg-August Universität
Göttingen)

**The Guitar Score Collection
Dez Compositores Cearenses
– A Project in Applied
Ethnomusicology**
[session IIB05]

In Ceará, northeastern Brazil, there is a very vivid musical scene around the instrument guitar, including a vast production of repertoire by local composers. These works are, however, mostly not represented in edited guitar score collections. This stands in contrast to the usual tool of transmission in the community: notated music is the core element for performers to learn new repertoire and a key element in music education. Starting from this problematic, observed by the researcher in a long-term community interaction as a guitar student and guitarist, the project of producing the score collection *Dez Compositores Cearenses* (Ten Composers from Ceará) was developed. Situated in the theoretical and practical framework of Applied Ethnomusicology, the project was carried out in partnership and collaboration with the local guitar community. In an ethnographic research, composers and repertoires were identified and selected; score and text materials were prepared in an editorial process. Conceptual guidelines were drawn from advocacy as a strategy in the field, and from cultural sustainability as a goal. This paper presents the carrying out of this project as a case study and illuminates the different work phases of production of the score collection as a community-oriented collaborative endeavor. In the field of applied ethnomusicology, this case study contributes by showing another possibility of a practical project. With notated music in its center, it presents a new approach within the case studies reviewed in this research, which do not contemplate score editions as material productions. Furthermore, the project opens possibilities of practical continuation and further academic investigation in ethnomusicology, opening interdisciplinary perspectives on the interface with music education (producing materials that can be used for didactic finalities), Historical Musicology (score editing) and Cultural Musicology (as a transdisciplinary approach).

Ezeugwu, Felicia
(University of Nigeria Nsukka,
Faculty of Arts, Department of
Music)

**Musical Representation of
Sexual Harassment and Rape
of Women in Opi – An Igbo
Community in Southeastern
Nigeria**
[session VIID01]

In Igbo contemporary society, just like any other African society, music is used for praise as well as critique/express unacceptable behavior and/or treatment. Scholarship on indigenous music performance in Nigeria generally, has however, focused mostly on entertainment and profiteering. Thus little attention has been directed at the musical representation of the monumental and dehumanizing consequences of sexual harassment and rape cases especially in Igbo contemporary society of southeastern Nigeria. In this study, I explore the musical representations of these abuses in Opi rural community as forms of intra-community dialogue, and a way in which society speaks to itself. Employing ethnographic method, I interviewed the community folks to find out how the musical arts performance by these women have impacted on the local people and influenced the incidence of abuses. Content analysis of these musical arts will be examined to ascertain their cultural significances. Specifically, I will interrogate the song texts as performed by these women to aid an understanding of the stories of their pain and how indigenous responses underpins their plight. I will then utilize the knowledge derived from the exploration of the connectivity between indigenous musical arts and sexual harassment and rape in Igbo contemporary society to contemplate a conversational mode that will arouse and address cultural practices against the threatening effects of rape issues.

Ezhevskaya, Anya
(Dallas International University)

It Takes Two to Cumbia: A Study of Enjoyment Derived from Specific Moves in Social, Partnered Dance

[session IIIA04]

What defines the engineering of enjoyment, the DNA of delight in social, partnered dance? Relying on the study of cumbia in Houston (USA), I trace how the nuances of the cumbia dance cause, correlate to, or contribute to enjoyment. I assert that enjoyment is related to the moves themselves because joy arises when people dance cumbia well (through relationship and contact), when they dance predictably (helped by cueing and empathy), and when they dance synchronously. The interaction of these elements creates a positive feedback loop where the unifying, most prominent element among the five is relationship. These conclusions are drawn from analysis of data from videos of cumbia lessons, participant observation in lessons and dancing, and conversations with practitioners. I ground my analysis in Labanotation described in seminal works by Ann Hutchinson Guest and the Bartenieff fundamentals pioneered, among others, by Peggy Hackney. I connect this analysis to socio-psychological elements of dance highlighted in studies by Emily Carlson, Kimberly D. Lakes, Christoph Stange, and Jan Stupacher. I explore the central Laban concept of relationship through the partnered reality of cumbia, consider connectivity in the new light of the dyad as a single organism, and take initial steps to analyze the interaction of two kinespheres that occurs when couples dance. The data I present has predictive power in relation to these sources of enjoyment: certain moves executed in a certain way boost quality, predictability, and synchronicity of the dance, thereby helping the dancers build a better relationship which contributes to partner enjoyment. A better understanding of the sources of partner enjoyment can in turn be applied in fields as diverse as choreography activism, geriatric health, and trauma healing through movement to music.

Faik-Simet, Naomi
(Institute of Papua New Guinea Studies)

Exploring Tena Buais' Pedagogy for Teaching and Learning Creativity among the Tolai of Papua New Guinea

[session VIA04]

This presentation reveals Buai as an indigenous pedagogy for teaching creativity and new dance forms among the Tolai people of Papua New Guinea. It is based on my recent PhD study which explores Buai as a pedagogical knowledge system that fosters the learning, understanding and knowing of creativity: a holistic educational endeavour that has existed for generations and beyond formal education contexts. Particular focus is on Tena Buai and Buai initiates' teaching and learning philosophies, methodologies, epistemologies, ontologies and pedagogies that are embedded in the Buai practice.

Fakhraeirad, Armaghan
(University of Pennsylvania)

**From “Drum of the Sea” to
“Drum of the Port”: The
Oceanic Life of Dammam
Drumming in the Port City of
Bushehr, Iran**

[session ID10]

In Swahili Port Cities: The Architecture of Elsewhere (2016), Prita Meier argues that “Monsoons, long-distance commerce, and even faraway places are not just symbolic imaginaries but very much the physical matter of life on the Swahili coast”. Meier’s work usefully examines the convergence of material and immaterial culture in the port city. Through a musicological lens, this paper builds on Meier’s approach to explore social and historical materialities of the embedded Indian Ocean, including the circulation of peoples and ideas in musical performance and musical objects, and considers what it means when the circulation of musical culture stops, detaches from its oceanic life, and takes root in a port city. In particular, I focus on the case of Sinj va Dammām (Cymbal and Percussion), a religious musical tradition mainly performed in the port city of Bushehr, Iran. I intend to discuss both the “real” and imagined oceanic histories of the genre, which are closely entangled with interregional circulation of music in the Persian Gulf and long-distance commercial trade across the Indian Ocean. Drawing on ethnographic and archival materials, this paper asks how musical instruments and musical practices reflect the multi-faceted, multi-layered liminality of being between the land and the sea. Further, how are the historical and cultural dimensions of life in a port city perceived and mediated today by listeners as well as performers of Sinj va Dammām? I propose in this paper that ethnomusicological approaches to such musical traditions, which have roots in oceanic circulation and maritime culture, need to be framed through the lens of oceanic as well as urban histories. Correspondingly, the liminality of port cities as a type of a city located between the land and the sea needs to be taken into consideration as a determinative factor in the formation of musical practice and imagination.

Falcão, Eduardo
(University of Aveiro, INET-md)

**Archiving through Listening:
The Construction of Konkani
Gramophone Records
Catalogue by Felix Correia
and Franklin D’Souza**

[session ID04]

The annexation of Goa, a former Portuguese colony, by the India Union in 1961 was followed by a period of uncertainty related to the territory’s destiny. Between 1961 and 1987, when Goa was declared an official state of India, the plurality of musical practices sung in the Konkani language played new roles creating narratives for a Goan identity. Created in 1946 as “Emissora de Goa”, the radio had an essential role during the Portuguese colonisation period. Today, All India Radio (henceforth AIR) in Goa stores a historical sound collection of 400 shellac discs that include instrumental and vocal music in Portuguese and Konkani. Felix Correia and Franklin D’Souza two music lovers and record collectors, published the book *Konkani Gramophone Records* (2011), a detailed catalogue that includes information of Goan shellac discs. Both collectors were avid listeners of the AIR, and through systematic listening, they managed to gather almost all detailed information about the discs without having access to the collection archived in AIR. The records listed in this catalogue were published mainly in the industrial city of Bombay, the hub of the Indian music industry. They include different styles of music like religious Catholic music, traditional songs such as mando and dulpod, but mainly music made by jazz musicians of Goa and Tiatr songs. These Konkani recordings register much of the musical idiom with which the Goan musical scene continues to live. This paper intends to explain the dynamics of making archives and music classification when listening is the only available way to access the music. It is based on interviews made in Goa in 2021 with the authors of *Konkani Gramophone Records*, an analysis of the catalogue itself, and an analysis of the data registered in All India Radio’s archives.

Falkenau, Anna
(National University of Ireland,
Centre for Irish Studies)

**“It Was in the Air”: Micro
and Macro Flows in the
Changing Soundscape of Irish
Traditional Music, 1961-1981**
[session VID09]

Irish traditional music revitalization, 1961-1981, took place in the microcosm of Galway in an intense manner and resulted in the city's emergence as one of the “hotspots for revival sessions” (Kaul 2007). Notably, music-making moved into a new space: the public house (pub). This development was the result of a confluence of micro and macro level flows, traversing local, national and international dimensions (de DeWalt and Pelto 1989/2019). Embedded in larger economic, cultural and socio-political processes, the lived realities of key actors were often cosmopolitan and mobile. Movements, or transient flows, were multi-directional and – akin to the flows of a traffic roundabout (Slobin 2018) – along numerous entry and exit points. My paper explores important flows in the intersection and the confluence of Irish traditional music and folk music revivals, focusing on an emerging Irish traditional music-making scene in public houses in Galway.

Fassler, Margot (University of Notre Dame)

Disciplinary Identities: A Dialogue between the International Musicological Society and the International Council for Traditional Music [for plenary abstract, see International Musicological Society and International Council for Traditional Music]

Fernão, Orlando
(University of Aveiro, INET-md)

**The Forgotten Expedition – The
Role of the Sound Archives in
the Restoration of Memory
and Autochthonous Cultural
Practices: The Case of Günther
Spannaus and Kurt Stülpner
Recordings in Mozambique, 1931**
[session VIA09]

This research arises from the recent discovery (2011) of sound archives that were engraved on 32 wax cylinders in Mozambique in 1931 as part of the expeditions carried out by the then Institute of Psychology, headed by Erich Hornbostel, and the Berlin Institute of Ethnography, headed by Otto Reche. These archives were deposited in the warehouses of the Museum of Ethnology of Berlin and, along the various transfers that the articles of the museum suffered since WWII, they were forgotten. In 1999/2000, Karin Bautz and Giselher Blesse rescued them and made accurate research of the 1931 expedition that culminated with an exhibition of the archives in 1999/2000. The exhibition and the resulting book/catalogue were entitled *Die Vergessene Expedition Auf den Spuren der Leipziger Mozambique – Expedition von 1931 (The Forgotten Expedition – On the Traces of the Leipzig-Mozambique Expedition of 1931)*. The existence of these archives is totally unknown to indigenous Mozambicans. Having regard for the added power that archives have to resurrect the cultural and social memory of peoples (Lancefield 2019; Gillespie 2017; Campbell 2014; Kahunde 2012; Toner 2003; etc.), this research aims to analyse the impact that these archives from 1931 will cause to descendants in 2021/2022. What reactions/results will it provoke to practitioners of this repertoire? What conclusions can be drawn regarding the social and cultural memory of the people recorded there? This research will bring an update on the role of sound archives in indigenous societies while it points out new perspectives of research, exploration, and valorisation of sound archives in times of globalization.

Filipiak, Yu
(Universität Hildesheim, Center
for World Music)

**The Center for World Music's
Tibetan Musical Instruments
Collection of the University of
Hildesheim**

[session IIB09]

The Center for World Music (CWM) at the University of Hildesheim in Germany houses extensive collections of some 5,000 musical instruments, 45,000 sound carriers and other musical documents. The musical instrument collections include 130 instruments from Tibet, which were collected by Rolf Irle between the 1970s and the early twenty-first century. The subject of this paper is the presentation and analysis of the Tibetan musical instrument collection at the Center for World Music. It is based on a research project supported by the Lower Saxony Ministry for Science and Culture between 2019 and 2021. The presentation focuses on types and characteristics of Tibetan musical instruments housed in the CWM collection and includes information on the collectors and the collection's history.

Fiol, Stefan
(University of Cincinnati)

PANEL ABSTRACT
**Positionality, Reflexivity,
and Intersecting Identities in
Ethnomusicological Praxis**

[session VA08]

The work of ethnomusicology typically comprises research (usually fieldwork), writing, and teaching. Each of these has been shaped in complex ways by the positionalities of ethnomusicological practitioners that have warranted increased scrutiny in recent years as ethnomusicology's complicity in maintaining colonial and neo-colonial power dynamics while reinforcing structures of privilege and marginalization come more into focus. Concerned with the ways in which ethnomusicological praxis is often informed by invisible navigations of race, ethnicity, gender, sexuality, caste, class and status, the authors consider possible strategies to traverse professional spaces in ways that acknowledges power disparities and actively works to dismantle the notion of academic neutrality. In seeking to destabilize extractive forms of ethnography and promote more equitable ways of doing research, we seek to do proactive work to cultivate an ongoing consciousness of accountability in the harm. In this panel, we collectively interrogate aspects of how power, identity, and the academic mission have shaped our work and how we as teachers and scholars might intervene to ensure that the disparate missions of ethnomusicology serve the communities under discussion and the broader educational project that is our *raison d'être*. Each of the three panelists approaches this work informed by their own intersectional identities, positionalities and privileges that have in turn been shaped by their research into diverse musical traditions spanning three continents. The authors examine how dialogical constructions of alterity, legacies of colonialism and missionization, engagement with indigenous knowledge, and alternative pedagogical strategies challenge simple understandings of reflexivity and positionality. With reflexive self-awareness, we ask how intersections of race, identity, and power might be navigated in the future.

Fiol, Stefan
(University of Cincinnati)

**White Caste Supremacy and
Dis/Connection in Fieldwork
Encounters**

[session VA08]

On a trip to the southern tip of India in 1959, Martin Luther King Jr. was introduced as an “untouchable” from America. While he initially bristled at the comparison, he later came to accept the fundamental similarity of oppression of Black Americans and Dalit South Asians. In contrast, I have found that white scholars of South Asia—no less than white missionaries—have tended to think of themselves as standing outside of caste. This idea is the unfortunate legacy of centuries of colonial scholarship that essentialized a “Hindu caste system,” and it can lead to white scholars feeling that they are neutral or invisible, resulting in disconnection with our interlocutors and obscuring an awareness of intersectional power dynamics in the field. The lack of an ascribed caste identity might allow fluidity within this social system, but whiteness is not neutral in the context of caste any more than someone’s Brahman-ness or Dalit-ness could be neutral in the context of race. This paper explores my own entanglements with caste, gender and race in the context of my family history and field work in the Indian Himalayas. I compare my family’s missionary work in India with my own fieldwork as a way to understand my own complicity in white caste supremacy, a term I adapt from Resmaa Menakem’s “white body supremacy” (2017). The accumulated traumas of white supremacy, colonialism, and capitalism over generations are stored in white and non- white bodies alike and when evoked, the wounds are not diminished by the passage of time. I recount my own tentative steps towards anti-caste advocacy by exploring my relationships to high and low status individuals in the field and by reflecting upon the coexistence of an ethics of debt, accountability, compassion in ethnomusicological encounter.

Fischer, Christine
(University of Vienna,
Department of Musicology)

**Swiss Choir Songs in Mission
Work during the 19th Century**

[session IIIA07]

The extent of the extra-European dissemination of Swiss song repertoires for four-voice choirs has not been captured in its full extent. In fact, the choral movements that were employed to shape Swiss national musical life and also strongly contributed to federal nation building, have been widely disseminated all across the globe. This paper aims firstly to sketch the extent of their global distribution. Secondly, it aims to answer the question of what effect was expected from these songs in foreign contexts” on the part of the missionaries who were responsible for their dissemination. In doing so, we will draw on the fundamentally postulated dispositions of Swiss theorists and philosophers in regards to the way listening and experiencing music was conceptualized - also in missionary work. These constructions of how reception of music “works”, on the one hand, referred back to idealist concepts that basically negotiate different modes of transcendence and liberty; on the other hand, the constructions of Swiss identities in themselves bore a strong transnational core, closely related to the conception of the Alps and their rural inhabitants. It is thus a matter of a multi-layered coexistence and juxtaposition of different conceptions of “own” and “foreign”, which formed the basis of the wide dissemination and at the same time also the – at least in some areas documented - success of these repertoires beyond Swiss national borders.

Foley, Catherine E.
(University of Limerick)

ROUNDTABLE ABSTRACT

What (All) Is in a Name?

[session IIB01]

The Committee on the Name of the Council (NoC) was established by the ICTM's Executive Board in July 2021 with the remit to recommend: 1) a potential new name for the Council; and 2) a potential change in the ICTM's voting system. The recommendations of the Committee will be presented to the Executive Board for its approval and, if approved, they will be voted on at the ICTM's General Assembly during the 47th ICTM World Conference in Legon, Ghana in 2023. The tri-plenary roundtable on "What (All) is in a Name?" provides the Committee with a public platform to introduce the members of the Committee to the ICTM membership; to discuss and share the primary issues of the name with the membership; and to engage in dialogue with the membership.

Forchu, Ijeoma Iruka
(University of Nigeria,
Department of Music, Institute
for Development Studies)

Igbo Songs for Ala the Earth Goddess and the Sustainability of the Abode

[session IIA10]

Within Igbo cosmology of southeastern Nigeria, ala (literally "land") is the abode of the earth goddess who is also known by the same appellation. The land is thus, not only material but also a spiritual and sacred entity, and most importantly, the source of life. Consequently, it has always been very important to the Igbo. To date, little or no scholarly attention has focused on Igbo music and environmental issues. This is so despite the massive land degradation that continually threatens the lives of individuals, sustainability of the environment and society. Given that environmental degradation is a worldwide phenomenon that attracts global concern, this study addresses this lack and, in the process aims to achieve an informed understanding on how indigenous Igbo music implicates and explicates the environment in southeastern Nigeria. Employing an ethnographic method, the study examines song texts and structural features of three Igbo songs that signal the land. The methodology also invokes the motherism theory which highlights cooperation, respect and reciprocity in order to achieve balance and wellbeing of the society and the environment. This aligns with the ecomusicological approach which examines the relationship between music/sound and the natural environment within cultural and social contexts for the purpose of environmental sustainability and human development. I argue that the environmental attitude of Igbo indigenous practices, which nurtured the earth and enabled it to foster and sustain life indefinitely, is still relevant today. This investigation unearths ancient Igbo musical tools and truths used in addressing an unrelenting land degradation challenge. It does not only present new ways of understanding these implements and their usage, but also interprets its lack of practice in the contemporary society.

Ford, Chloe (Charles Darwin University), Payi Linda Ford (Charles Darwin University)
 & Emily Ford (Charles Darwin University)
New Ways for Old Ceremony: Applying Ceremonial Knowledge Frameworks to Archiving Songs from the Daly Region, Australia [for abstract, see Ford, Payi Linda]

Ford, Emily (Charles Darwin University), Payi Linda Ford (Charles Darwin University)
 & Chloe Ford (Charles Darwin University)
New Ways for Old Ceremony: Applying Ceremonial Knowledge Frameworks to Archiving Songs from the Daly Region, Australia [for abstract, see Ford, Payi Linda]

Ford, Payi Linda
 (Charles Darwin University),
 Emily Ford
 (Charles Darwin University)
 & Chloe Ford
 (Charles Darwin University)
**New Ways for Old Ceremony:
 Applying Ceremonial
 Knowledge Frameworks to
 Archiving Songs from the Daly
 Region, Australia**
[\[session VIA08\]](#)

The paper presents a detailed case study of ceremonial knowledge frameworks using an Indigenous research methodology based on Mirrwana and Wurrkama philosophy. This approach to case study research ensures the preservation, interpretation and dissemination of ceremonial performances recorded in the Wagait and Daly regions of the Northern Territory of Australia. The research focused on the corpus of Rak Mak Mak Marranunggu ceremonial metadata and was centred on the final mortuary cultural and ceremonial practices of Wali and Wangga ceremonies; the Wangga ceremony is often accompanied by the Lirrga and Djanba ceremonies of the neighbouring regions. The final mortuary ceremonial practices and performances were recorded by a research team from Charles Darwin University in 2007 and 2009. Included in the corpus of metadata were written records made by early anthropologists and missionaries in the Wagait and Daly regions. The results of this approach to Indigenous research are now shared. The Indigenous knowledge about these ceremonies is kept stored safely in several readily accessible repositories whereby it is preserved, thereby extending the power of this knowledge for the benefit of Indigenous peoples and non-Indigenous peoples in Australia both now and into the future.

Fornaro Bordolli, Marita
(Universidad de la República,
Centro de Investigación en Artes
Musicales y Escénicas)

ROUNDTABLE ABSTRACT

Urban Music in the South of South America: Tensions between Modernity and Tradition

[session IID05]

The proposal is a discussion of the tensions between modernity and tradition that occur in musical and choreographic manifestations—including popular theater—disseminated through the stages and media in the large cities of South America between 1930 and 1950. “Musical Representations of Tradition: Folklore in Cassical Argentinian Cinema Musicals” addresses films (1933-1943) where the porosity appears between the iconic folk representations of the rural world with tango as an urban genre, a fluidity denied by the nationalist imaginary. These repertoires can be linked to the discography of the first Uruguayan phonographic label analyzed in “Phonography, City and Countryside: The Son d’Or Phonographic Label and its Contribution to Uruguayan Modernity.” Starting in 1944, these 78 rpm records show the exchanges around tango and related genres: waltz, ranchera, milonga and candombe. Record consumption is linked to “Orchestras and their Repertoires in the Carnival Balls” at the Solís Theater in Montevideo. In these dances, for which the stalls of the Theater were cleared, the coexistence of international trends of the moment is also appreciated, especially those from the US and Brazil. More about the latter country is addressed in “Tensions between Tradition and Modernity in the Popular Song of the Carioca Belle Époque”, with a reflection on how, with the development of phonography, a bridge is established between the practice and repertoire of pre-capitalist societies and the world of mechanized entertainment, in a superposition of two worlds and two times, evident in the periodical press of Rio de Janeiro. Returning to the stages, in “Zarzuela, Carnival and Opera” or ‘Badly Repressed Jealousy’” there is a discussion of the relations between these manifestations present in the Solís Theater since the 19th century. Zarzuela, early exported by cinema, was consolidated in the mainstream taste through Spanish and Uruguayan productions, including radio and television broadcasting. These proposals, introduced by associated researchers, invite discussion about processes that took place at relatively simultaneous times in different countries.

Fornaro Bordolli, Marita
(Universidad de la República,
Centro de Investigación en
Artes Musicales y Escénicas)

Phonography, City and Countryside: The Son D’Or Phonographic Label and its Contribution to Uruguayan Modernity

[session IID05]

The commercialization of recorded music and reproduction devices began in Uruguay in 1903, and the popular sheet music and pianola rolls developed in parallel with that boom. The First World War, in a movement contrary to that of the northern hemisphere, created an increase in the acquisition of technology related to music reproduction, since the conflict brought the enrichment of the country as a consequence. In turn, in 1922 the radio began its regular broadcasts in Montevideo. In 1938, Enrique Abal Salvo (1918-2008) made specific recordings of speeches, commercial advertisements and music direct-to-disc; in 1941 he founded the recording studio Son d’Or. In 1944 it became a phonographic label: it was one of the landmarks of the so-called “Uruguay of modernization”, one of the manifestations of the so-called Second Industrial Revolution, which came late in Latin America. In the production of the first two decades, genres that arrived from Europe in the second half of the 19th century, such as waltz and those that emerged at the end of the century, like tango and urban milonga, had a dialogue with Afro-Uruguayan candombe and musical trends from the US (fox-trot, two step, camel) and Brazil (marchas, maxixas, baiones, among others). These genres, with foreign and national authorship (very numerous), are performed by “typical orchestras”, that is, with the sonority associated with tango, and by jazz bands. In turn, the rural-urban opposition is strong, contrasting with a repertoire of rural milongas, rancheras, pericones. Industries involved in this process are linked throughout the period, as they settle in the environment: popular scores, phonograph records, broadcasting, and the specialized press feed back on each other, although not with the same intensity and each in a different relationship.

Fox, Stephen & Keola Donaghy (University of Hawai'i Maui College) **Sounding Community Resilience and Recovery: Hawaiian Music during the COVID-19 Pandemic** [for abstract, see Donaghy, Keola]

Franklin, Gale
(Carleton University)

Towards Reparative and Transformative Futures: Addressing White Supremacist Colonial Structures of Music Research in Canada
[session IIIA02]

Dr. Danielle Brown's (2020) "Open Letter to Music Studies" and Dr. Dylan Robinson's (2019) letter to music departments recently highlighted how white supremacist and settler colonial structures have been a barrier to all aspects of music studies. In alignment with these scholars' calls to action and building on research in Indigenous studies, whiteness studies and settler colonial studies, as a white settler in a Canadian PhD program located on unceded and traditional Algonquin territory, I seek to examine how whiteness and settler ontologies have functioned in Canadian music research. Drawing on autotheoretical (Fournier 2021) and extra-disciplinary approaches, I explore pathways to alternative radical futures and transformational opportunities for music studies. Through its reliance on Canadian narratives of settler peacekeeping (Razack 2007; Regan 2010) and multiculturalism (Coulthard 2014; Thobani 2007; Walcott 2019), music scholarship in Canada has long told the story of "inclusion" and "plurality," while neglecting the enduring harm caused by these narratives and the oppressive structures they were built upon. Considering methods and modes of analysis, I focus on the residue of positivist traditions and "color blind" practices in ethnomusicology that are informed by the ongoing structures of settler colonialism perpetuated in Canadian scholarship. I ask: how do the narratives we tell in Canadian music studies reproduce white supremacy and colonial ideologies? How might our unique positioning as music scholars allow us to guide the collapse of white supremacy and disrupt settler futurities (Tuck and Gaztambide-Fernández 2013)? Lastly, how can we cultivate an ethic of responsibility that is deeper than ethnomusicological alignment with white supremacy and other systems of oppression? Through this exploratory paper, I seek to demonstrate how pathways of responsibility and solidarity can lead to richer research and relationships, and guide music studies in settler colonial nations towards more expansive and generative futures.

Frazier, Mara
(Ohio State University,
Thompson Library
Special Collections)

PANEL ABSTRACT
World Dances in Labanotation: Archival Approaches, Performance Inquiry and Embodied Access
[session VE01]

Recognizing the constructed and mediated nature of archives, how can we appropriately understand and use Labanotation collections of global dances to access and share knowledge of diverse dance forms? Our Department of Dance undertook a project that focused on how undergraduate dance majors, library curators, and professors of dance can diversify our curricula and course content. We encouraged a pragmatic understanding of dance through cultural, historical, and embodied learning and archival engagement. Our course entitled HTL 4490 Special Topics: Embodied Access focused on reading, embodying, and understanding history and cultures through archival access. We will discuss how we achieved a student-centered approach to learning, mined the archives and interacted with them on a weekly basis and how students selected scores from two different regions of the globe, engaged in the process of contrasting, comparing, and analyzing movement, and utilized supporting artifacts from the collection. We will discuss how students determined items necessary to conduct their research for an embodied understanding of movement within its heritage and the conversations around access, copyright, and longevity of the project. Each paper will look at how we dealt with the archival process and enhanced what was, or was not, already archived, how the archival materials became part of performance, and how the performance/presentation aspects of the project contributed to the students' understanding of the archival materials and to the archive itself. We will specifically address how the embodiment of each world dance score lives in the bodies of the dancers and through the transmission of the knowledge from person to person. This panel will inform the audience about valuable archival resources made more visible and enriched by the project and will provide a case study in activation and creation of archives in a higher-education setting.

Frazier, Mara
(Ohio State University Libraries)

**Archives of Dance: Description,
Access, and Engagement**
[session VE01]

Institutional archives hold a wealth of information richly documenting traditional dance forms. However, documents and materials on traditional dance held in large institutional libraries may be difficult for researchers to locate, access, and use and may take a back seat to Western theatrical dance forms like ballet, musical theatre, and contemporary dance. In addition, while dance studies scholarship celebrates and emphasizes the so-called “ephemerality” of works of theatrical dance, scholarship in performance studies and ethnography shows us that privileging the written record of performance over embodied knowledge comes at a cost to knowledge; it reifies oppressive colonialist cultural structures, silencing performative knowledge that is passed down and archived in the body and in community. This paper addresses the question of how best to enhance discoverability of and engagement with unprocessed archival resources relating to traditional dance in today’s media and library environment while also taking a critical view of the colonialist imperialist mindset that is embedded in institutional archival practices. Curating archival resources of traditional dance calls for collaboration with communities and across scholarly disciplines and practices. This paper argues that we must reach backwards to the past, respecting and preserving physical materials through archival practices and seeking to understand the context that created the materials. An informed curatorial approach must also reach forward to digital scholarship methods that make materials accessible and recognizable to today’s scholars. I will describe my work as curator to procure, mediate, and digitally reformat collection materials to support the development of a new Department of Dance course, Embodied Access, focused on understanding movement from diverse cultures. This case study will demonstrate how traditional institutional archives and embodied knowledge may work together, and not in opposition or erasure.

Fredriksson, Daniel
(Dalarna University)

**Musical Storytelling
across Space and Time:
Streaming Liveness, Cultural
Heritage and International
Collaboration**
[session IIIA05]

In this presentation I will describe the process of creating/designing an artist-led project: a livestreamed audiovisual musical storytelling performance entitled “The White Shawl”. I will discuss artistic and technical decisions as well as certain theoretical issues. The main questions addressed regard the relationship between liveness (Auslander 2008; Sanden 2013), synchronicity, and approaches to oral-musical storytelling in the digital age (Wilson 2014). The story’s narrative was based on a folk tale about a girl from the northern inlands of Sweden who befriends the supernatural “vittra” people. As she migrates to America, she receives a gift from them: a magical white shawl which protects her and her family for centuries to come. The story was accompanied by traditional folk music and animated visuals, performed by myself together with musician and storyteller Chris Rippey. The performance was live broadcasted, with a split screen, from two geographical locations: Falun in Dalarna, Sweden and Lafayette in Colorado, USA. A key strategy and goal for the project was an urge to create a performance that would, in some small ways, “bridge” both time and space. Sverker Hyltén Cavallius (2002) has written about how music, space and place can come together to create “musical work holes”. In a similar way the spatial and temporal interconnectedness of the performance, combined with the narrative’s and some of the music’s provenance in historic archival sources, created for us as performers an interesting experience of interconnectedness with history. It created a sense of not only interculturality, but interchronology.

Freitas Filho, Francisco F.
(AVBEM – Associação dos
Voluntários para o Bem Comum)

From Friendship to Fieldwork
[session IID07]

The project was born in a “chat” on social networks between two musician friends who are very close despite the physical distance that separates them (Brazil and the United States). While talking about the COVID-19 pandemic and its consequences, especially for traditional culture, we began to think about the changes brought about by the pandemic. Members of traditional groups had their sources of income affected with the suspension of traditional festivals. They had to reinvent and adapt, taking advantage of two skills that are important for keeping tradition alive. This pandemic period caused changes in the relationships between people and with technologies, and despite the apparent democratization of social networks and their tools, this “universe” is still restricted to only some segments of society. Despite this, something as common, useful and necessary as the cell phone has become a tool of audiovisual inclusion. Some mestres (recognized culture bearers) live stream performances on social media and participate in virtual programs, interviews, workshops and online presentations. This project, which previously aimed to carry out a study on the variety of materials for making fiddles and bows and on the timbres preferred by musicians and luthiers, became a proposal to create an audiovisual tool for digital inclusion and visibility for fiddlers and luthiers, where each one, using their own cell phone, can “feed” the system, sending data about their work, life and art. The platform goes beyond academic goals. The use of cell phones as a tool will greatly help mestres, as some do not know how to write, and the possibility of recording audio and video messages is a good option, in addition to enriching their résumés. Thus, moved by the ties of affection and recognition to these artists and by current needs, belonging to this new virtual territory becomes necessary.

Freitas, Marco
(NOVA FCSH, INET-md)

**The First Mozambican
Experiences within the
“World Music” Market:
The Case of “Baila Maria”
by Grupo RM**
[session IID11]

Shortly after the independence of Mozambique in 1975, the country was plunged into a merciless civil war (1977-1992) fueled by economic sabotages and an unprecedented hunger crisis. By 1985, the already frail phonographic industry collapsed definitively, and the recording studios focused instead on producing songs exclusively for radio broadcasting purposes. During the following years, no phonogram was published in the country and entrepreneurs looked abroad for publishing opportunities of national repertoire within the international market, benefiting, in the process, from the growing interest in the so-called “world music” category. This paper aims to analyze the first Mozambican internationalization experiences within the realm of world music, between 1987 and 1993, focusing on “Baila Maria”, a song performed by Mozambique’s radio orchestra, inspired by traditional genres such as Mapiko and Tufo, that won the Grand Prix Découvertes (Radio France Internationale) in 1990. Following on recent literature on this topic, interviews conducted in Maputo with musicians and producers, as well as archival work, I intend to juxtapose different perspectives on the same musical product and explore the relation between musicians and publishers who participated in this endeavour, as well as the values that informed their decisions. By analyzing two versions of the same song – the original and its counterpart produced for the “world music market” – one can recognize the dual nature of this musical category: although it was a viable alternative from an economic point of view, in the end, artists were deprived of any decision-making regarding their songs, losing control over their creative work.

Frishkopf, Michael
(University of Alberta)

Music for Global Human Development Promoting Health and Wellbeing in Liberia, Ghana, and Ethiopia: Theory, Method, and Impact
[session IIIA04]

I outline Music for Global Human Development, a theoretical, activist ethnomusicology fostering human development through sustainable, music-centric, collaborative projects. Human development, a human process upholding human values in the world by reinforcing the I-thou essence of human connection, is impeded by dehumanization resulting from mediation of personal relationships through an impersonal world system (and ironically characteristic of far too much “development” work today). My model is systems theory, including a modified Habermasian duality of system and lifeworld. But maintenance of the lifeworld—locus of human value—depends not only on rational “communicative action” (as per Habermas), but equally on affective social connectivity, constructed through a profoundly social “sound world”, where feedback loops of sounded thought-feeling produce what I term “resonance”. Within that sound world, music provides a crucial technology for rehumanizing social relations damaged by system mediation, inoculating the lifeworld against system depredations. My method is participatory action research, forging collaborative, extensible, community-engaged networks, blurring differences between “researcher” and “researched”, “outsider” and “insider”, drawing participants themselves into a shared, resonant sound world, across boundaries of ethnicity, religion, nation, and class, transforming their own awareness and practices, as well as those of the societies in which they live. After outlining the general problem, theory, and method, I present three case studies, examples of resonant participatory action research networks, deploying music to address acute public health crises: poor sanitation in Liberia; rampant malaria in northern Ghana; and high maternal mortality in rural Ethiopia. In each case I outline the problem, the methods, and the impact. In conclusion, I suggest that resonant networks of participatory action research in ethnomusicology have the potential not only to transform local communities, but also the network itself, towards global human development, and the development of the global human, who thinks and acts globally.

Fuchigami, Rafael Hiroshi
(Tokyo College of Music)

The Construction of Japonesidades and New Practices in the Japanese Music Scene in Brazil: A Case of Shakuhachi Players
[session IE05]

This paper centers on shakuhachi practitioners in Brazil, focusing on japonesidades, or “japonesenesses,” which I define as the process in which the behavior, emotions, activities, and experiences lead practitioners to envision, enact, and construct a real or imagined Japan in Brazil. These shakuhachi practitioners are of various racial backgrounds; some are Nikkei, or Japanese descendants, and others are not. The history of the shakuhachi in Brazil begins in 1908 with the start of Japanese immigration. Traditions related to the instrument were transmitted exclusively by schools formed by immigrants and their descendants until around 2010, when non-Nikkei began to form new groups. Consequently, transformations in traditional patterns of cultural heritage among Japanese immigrants and changes in playing, teaching, and practicing shakuhachi in Brazil disrupted traditional shakuhachi customs. In this paper, I discuss shakuhachi traditions within the Nikkei community, activities in groups formed by non-Nikkei, factors that led to the expansion of the instrument outside of the Nikkei community, and resulting changes that took place. These changes include a move from ensemble to solo performances, an increasing interest in meditative solo pieces, and the emergence of groups without an iemoto system, or a system of hierarchies and generations of experts in a Japanese traditional art form. I argue that japonesidades do not only exist through Nikkei identity, nor are they enacted solely through shakuhachi practice. Rather, they are constructed through the interrelation between Nikkei and non-Nikkei in the context of traditional music, where individuals from these groups adopt one another’s values. Lastly, I argue that the importance of the study of japonesidades is in the fact that the concept is directly related to transformations in ways of teaching and practicing Japanese music in Brazil.

Fukuoka, Madoka
(Osaka University, Graduate
School of Human Sciences)

**The Activities of Socially
Engaged Art: Case of
Collaborative Dance Creation
between Indonesian and
Japanese Dancers**

[session ID08]

This presentation considers the current state of arts events in Japan, which have put importance on the activities of “socially engaged art” (Helguera 2011) through collaborative performance between artists. The case study is a collaborative creation of contemporary dance by Japanese and Indonesian dancers. This was the opening event at the “Downtown Kobe Art Festival 2017” in Japan, which was attended by citizens from Shin-Nagata districts. Many immigrants reside there, and the area has a history of accepting workers from Southeast Asia, such as in the shoe business. Due in part to the effects of the Kobe earthquake disaster in 1995, recent years have seen a decline in shopping arcades. The project was an activity in which young dancers from around Japan created a joint work with Indonesian contemporary dancers with the aim of regional development and the revitalization of local arcades through dance performances with the participation of residents. The dialogue and collaborative creation among the core members were the result of a long process lasting over a month, and room was made for learning the dance by residents, giving it a form in which many people could participate. This case study emphasized collaborative creation between Japanese and Indonesian dancers, but also connected their activities with the local community of Shin-Nagata, Kobe. It can be positioned as a resident-participation event that emphasizes community involvement. Socially engaged art, which aims to create new value by engaging with and influencing society, is gaining momentum and the above case can be related to this trend. Researchers’ intensive participation in such collaborations and conducting follow-up surveys are suggested for studies on socially engaged art activities.

Fukuoka, Shota
(National Museum of
Ethnology, Department
of Modern Society and
Civilization)

**A Continuous Attempt
to Produce and Utilize
Video Recordings of Folk
Performing Arts as a
Collaborative Project**

[session VD02]

Currently, there are initiatives to digitally repatriate archival materials to those trying to revive traditional performing arts. C. Small’s idea of musicking suggests that researchers who produce, archive, and repatriate video recordings of performing arts are participating in carrying on and transmitting traditions. In this presentation, I will introduce our project of producing video recordings of folk performing arts of Tokunoshima as a collaborative work between residents and researchers. We do not aim to repatriate the video recordings we produce but work together from organizing recording sessions to utilizing a multimedia program that shows the video clips. It is the effort to locate the resource within the activities of performing and researching and bring synergy to both sides. Tokunoshima is an island in southern Japan with a population of about 21,500 people living in 65 settlements. Each major settlement has its own repertoire of performing arts related to each other but not identical. They are sung and danced by the residents mainly during events to wish for and celebrate a good harvest following the rice farming calendar, even though the rice field had been replaced by sugar cane, potato, etc., under the Japanese government’s policy. The island is suffering from a declining and aging population, and it has become increasingly hard to maintain the traditions of the settlements. Given this situation, and at the request of some residents, we began video recording the performing arts in 2010, and to date, we have filmed about 250 performances in 28 settlements. We are exploring ways to make effective use of these videos. We will argue that the potential of video use may not lie in replacing the learning process but in motivating us to reflect on the performing arts of Tokunoshima from a broader perspective and to envisage their future.

Fung, Jessica Kai Sze
(Independent researcher)

**Forming and Performing
Heritage: Varying the (Re)
Presentations of Naamyam in
Hong Kong**
[session VA05]

This paper discusses the forming of heritage through the case study of the Cantonese narrative singing tradition of naamyam, contextualizes it in the cultural transformation of Hong Kong since the 1920s, and offers performance analyses on how naamyam was framed musically as heritage. Mostly heard in brothels in the 1920s, the genre was often performed by blind musicians accompanying their own singing on various instruments. It became more sporadic with the colonial government banning prostitution in the 1930s. Revival of naamyam began in the 1970s when scholars started to research and record the sound of it. At the same time, naamyam was being performed at the Festival of Hong Kong launched by the colonial government, strengthening its recognition as an art. Being inscribed onto the list of Intangible Cultural Heritage of Hong Kong, naamyam is thus being elevated from grassroots to artistic taste. From the 2000s onwards, soundscape of naamyam, usually elegant and precise, differs distinctly from those preserved in archival recordings, which are highly expressive and down-to-earth. I argue that naamyam was being transformed by performers and producers, musically and stylistically, into heritage. Through playing accompaniment for naamyam performances as a xiao (bamboo flute) player since the 2010s, I realize that the sound of my instrument is dissimilar to the early recordings' accompaniment because the singer could not play the xiao as accompaniment for himself (herself). In fact, the performance style of naamyam varies from performance to performance because performers' creativity was leaning towards making it more palatable to the performance. Musicians and their audience were determining the aesthetic of naamyam, reinforcing the turning of vernacular culture into cultural heritage. Cultural heritage is an instrument to (re)present the tradition in modern society, such that the varying sounds in various performances, are equally regarded as (re)presentations of naamyam.

Fürniss, Susanne
(Centre National de la
Recherche Scientifique (CNRS),
Eco-anthropologie)
& Michèle Castellengo
(Centre National de la
Recherche Scientifique
(CNRS), Institut Jean Le Rond
d'Alembert)

**New Perspectives on the Study
of Musical Scales**
[session VIA07]

It is usual in ethnomusicology to approach the study of music through the concept of musical scale, generally by measuring frequencies. We propose here a method to orient the research on intervals rather than on degrees. This avoids errors due to the fluctuations related to the recording equipment or the performance. We will use the example of the music of the Aka of Central Africa to illustrate our approach. Their rich and fascinating musical tradition is characterized by the practice of vocal polyphony, which has given rise to important research, including that on the pentatonic system. However, despite numerous field experiments and acoustic measurements, the exploration of the Aka musical scale has led to an unsatisfactory theoretical compromise. The research presented here takes a new starting point: temporal spectrography. Interval identification is based on the visual observation of harmonics common to two consecutive or simultaneous sounds. This method combines sonographic analysis and precise frequency measurement for both successive intervals of a monody and superimposed intervals of a polyphony. Based on new theoretical foundations, our research confirms Fürniss' proposal that Aka pentatonism is not a scale concept. Rather, it is a system of varying combinations of intervals from the 6-9 range of the harmonic series: the fourth (4/3), the fifth (3/2), the major tone (9/8), a minor seventh (7/4) and three unnamed intervals: 7/6, 8/7, 9/7. The latter – which a Western listener has difficulty in hearing as such – are at the root of the difficulties in understanding the interval system of Aka music. This system favors the combinatorics on which all performances of this music are based, while remaining harmonically coherent. It should also be noted that the usual reference to equal temperament and measures in cents prevent the comprehension of such a system.

Furusawa, Mizuki
(The Graduate University
for Advanced Studies
(SOKENDAI))

**There is No Sound of Kane
Gong Here this Year Again:
Record of 2021 Japanese
Gong Ensemble in Kitashida,
Saga Prefecture**
[session VID05]

This documentary film focuses on folk performance art involving an ensemble of Japanese gongs. These performances are very rare in Japan and are primarily practiced in northern Kyūshū, including the Saga prefecture; they perform with gongs, drums, and flutes. The lack of flute players is changing how these folk arts are performed; in some areas, the performances have stopped entirely. This documentary recorded the activity of the Kitashida- no-Kane-buryū (Gong Ensemble of Kitashida) in 2021 as they practiced in Kitashida section of Ōaza-Kuma, Shiota town, Ureshino city, Saga prefecture. The people of Kitashida have performed using this gong ensemble for their own farming-related rituals several times a year. Since the death of the last flute player in 2017, the rest of the ensemble in Kitashida have played with a cassette recording of the flute part. Using the recordings, however, has limited what they can perform. The people of Kitashida therefore began to curtail the gong ensemble's performance activities. After the beginning of the COVID-19 pandemic in 2020, there has been no opportunity for the ensemble to perform. The purpose of this film is to raise the issue of handing down folk performing arts in modern Japanese society. Playing the Kitashida flute, like other instruments, takes many years of training and practice must begin at a young age. The flow of young people out of the countryside due to a lack of employment opportunities and higher education institutions is one factor that makes it difficult to pass on the traditions of Japanese folk performing arts. Through interviews with local people in 2021, this film will discuss the possibilities and hopes of overcoming this situation.

Fushiki, Kaori
(Taisho University)

**Performances of the Lunar
Seventh Month in Singapore:
Deities, Ancestors, Wandering
Spirits and Living Human
Beings**
[session IIB11]

The lunar seventh month is well known as a Hungry Ghost Festival month in East and Southeast Asia, and it is said that on the first day of the month, the hell gate is opened and all the spirits come back to this world. Due to this belief, in some areas, such as Taiwan, lively performances and festive celebrations in towns are avoided. However, many performances are held under the tentage that was built on the public sphere and other spaces in Singapore. Lively performances such as kongkuan (music of procession), daxi (wayang, Chinese street opera), puppet theatres and getai (singing stage show) create festive and celebratory occasions. In the context of the religious rituals, there are some performances in them. For example, in front of the raised stage are the chairs of the wandering spirits, ancestors' tablets, statues or tablets of the deities, and the deities who descend on the bodies of the spirit mediums. The rituals include songs and music of the calling-and-sending of deities to-and-from the bodies of the spirit mediums. These performances have ritual and entertainment functions, and the place of the performance becomes a sphere of intersection with the deities, ancestors, wandering spirits and living human beings. This paper provides an overview of the hybridity of the performances of the lunar seventh month in Singapore.

Gallagher, Enid (University of Sydney), Jodie Kell (University of Sydney) & Yamuna Oldfield (University of Sydney) **Learning from the Ancestors: Warlpiri Women's Digital Learning Space**
[for abstract, see Kell, Jodie]

Game, Jenny
(JMC Academy)

**The Song Remains the Same:
First Nation Australians are
Adapting Living Musical
Culture in their Ongoing
Protection of Country**
[session VIB04]

The climate of emergency impacts everyone and Indigenous Australian musicians continue to evoke the power song as they have done since the Dreamtime, to share knowledge and care for their environment. This work examines contemporary relationships between Indigenous songs and music, and their role in sustaining both culture and Country, or local environments. How have they adapted this tradition to affect change today? Traditional and contemporary Indigenous Australian songs are commonly oral histories replete with knowledge systems from the Dreamtime and stories about life in social context. This includes ecological knowledge and how to care for Country. This work examines the work of diverse contemporary Indigenous artists such as the Unbound Collective, opera singer and composer Deborah Cheetham and country artists such as James Williams whose work demonstrates creative resistance to environmental degradation. In caring for Country, Aboriginal and Torres Strait Islander peoples are having to fight for their rights to be involved in the management of their traditional lands and for a treaty to recognise sovereignty and achieve self-determination. This study also looks at the activist role music has played in the fight for treaty from Yothu Yindi's 1991 release *Treaty*, up to today. Politically, there is a long history of resistance to First Nations people having a voice in parliament, and music remains an important medium for cultural sustainability, expression and nonviolent resistance.

Ganiko, Magy
(Utaki Art Center)

**The Urgency of the
Animistic Body**
[session VIB10]

MOI dance (Organic Movement of Individuation), was created in order to give performers, choreographers and artists in general, a tool to go towards those volcanic edges where we find the lava of our inspiration. The state of artistic creation of the body is that of an overflowing body, a body possessed by nameless intensities. In the West it borders with schizoid states, hallucination, mystical revelations, inner voices, a multitude of personalities. In the context of normality, it is seen as a disease, but in others, such as originary cultures, they are signs of superhuman qualities. Contemporary times are still submerged in "cogito ergo sum". For centuries, science and education in the West have taken this Cartesian synthesis as their motto to condemn the gaze of the "wild body". The body of the domain, on the other hand, is the conquering body, one-sided, inquisitive, superior, capitalist, dual, destructive of all living beings on the planet. The animist body, or perhaps neo-animist, tries to also integrate itself with machines, networks that are now part of the "natural world". Our proposal is to train in dance by possessing the ego as a simple witness, as a spectator witnessing the dance of its multiples. We train in possession techniques, letting beings that are hidden in darkness speak and take command of the narrative of the body in order to hear what our monsters have to say. So perhaps we can take the animist axiom of the Delphic oracle: Know yourself and you will know the gods, and the universe MOI emerges from diverse experiences, drawing mainly on butoh practice, Okinawense diasporic heritages, and Argentinean perspectives. MOI recreates itself with the sound of all entities, including musics of the La Boca neighborhood in Buenos Aires.

Gao, Yanxiazi
(Chinese University
of Hong Kong)

PANEL ABSTRACT

**Transmission and
Transformation: Exploring
the Intersection of Music and
Media in Chinese Contexts**
[session VD04]

This panel examines how different forms of media and their attendant modes of circulation have enabled the formation of new digital communities in Chinese musical and online contexts. Our discussion of media inevitably also invites consideration of how the COVID-19 pandemic has exacerbated and engendered new forms of musical transmission and transformation for Chinese genres, performers, and audiences. In this vein, Haywood discusses the various guises a Beijing opera aria took as it went viral as an internet meme, noting how audiences reacted along the way to the sense of cultural dislocation produced by the meme. Gao presents the musical life of the folk-pop musician Zhang Zhi, whose musicking and support of Xinjiang local music is facilitated via a Chinese short-video platform WeChat Channels. Finally, Wang draws attention to a livestream concert dedicated to Beethoven on a Chinese media platform that created an immaterial fetishism and reconstructed the model and engagement of Western classical music by infusing it with the platform's unique style of Japanese ACG culture. Collectively, we probe questions such as how new forms of mediation have had both a positive and negative impact on traditional and popular music genres; the construction of authentic and local senses of Chineseness through media; the aesthetic reception of virtual performance; and challenges posed by local policy, copyright protection, censorship, and the online music market. In all, we elucidate the opportunities and challenges engendered by the intersection of Chinese music and media in the midst of a global pandemic.

Gao, Yanxiazi
(Chinese University
of Hong Kong)

**“Support Local Music”:
Can We-Media Help Xinjiang
Folk-pop Musicians after the
Pandemic Crisis?**
[session VD04]

This paper examines a musical life of Xinjiang folk-pop musician Zhang Zhi (张智) and his band Voyagers (旅行者乐队) since the pandemic outbreak in 2020. Raised in Karamay, Xinjiang Uygur autonomous region as a Han migrant, Zhang speaks Kazakh, plays dombra and writes most of his songs in relation to Xinjiang. Although his musical style has always been labeled variously as world music, folk or experimental music, Zhang suggests that his musical classification should be ronghe yinyue (transcultural music 融合音乐) that encompasses both Eastern and Western, both nomadic and classical, and both folk and electronic music styles. During the pandemic, all of Zhang's gigs were canceled; shortly thereafter, he started to share his band's rehearsals, music nights for the local community and demonstrations of local instruments and fieldwork, by utilizing a short-video channel on WeChat. The purpose is to promote his “Support Local Music” project and to apply for funding from the Department of Culture of Xinjiang. The WeChat channel was launched in January 2020 to immediately respond to the pandemic crisis with 1.15 billion WeChat users. This novel musical ecosystem integrates sharing, promotion, live streaming, and paid service as a whole. It spreads videos on the Internet quickly through friends' sharing. In this paper, I explore the cultural identity of Xinjiang folk-pop, from perspectives of musicians, online viewers, performance activities, the music streaming business, and government policies toward folk and minority music. I suggest that on the one hand, the engagement of the we-media community facilitates Xinjiang folk-pop, particularly in dombra performing techniques from Hei Zha Ti school in Tacheng, Xinjiang. On the other hand, Zhang's classification of ronghe yinyue is a marketing strategy and a negotiation between government and musicians that weakens musical identity in a local sense.

Garawirtja, Brian Djangirrawuy
(University of Melbourne,
Melbourne School of Population
and Global Health, Indigenous
Studies Unit)

**Accounts of Asian Seafarers in
Ceremonial Songs and Dances
of Northeast Arnhem Land**

[session IIIA08]

Delivered by a senior Yolngu ceremonial leader and singer from northeast Arnhem Land, this presentation examines how a specific body of ceremonial Yolngu music and dance repertoires remains the primary vehicle through which traditional knowledge of historical Yolngu exchanges with visiting Asian seafarers over successive waves is recorded and transmitted. It will show how ancestral ceremonial repertoires commonly identify notable visiting captains, the names of their vessels and other notable figures aboard and how the Yolngu clans who own these repertoires managed a confederated system of flagged ports where foreign boats were allowed to land and trade. Yolngu songs within these repertoires, for example, recount the many trade items that Asian seafarers brought to north Australia in return for permission to harvest trepang and other local commodities, including knives, tobacco, cloth, playing cards, arrack and rice. Ceremonial Yolngu songs and dances also record dhamburru (drum) and djuling (flute) as musical instruments played by visiting Makassan seafarer and how, as practicing Muslims, they prayed to Allah. These repertoires demonstrate how the Yolngu historically welcomed Makassan trade in designated flagged areas, yet whenever Makassan vessels trespassed elsewhere or broke Yolngu law in other ways, the eternal ancestors who remain ever present and sentient in the Yolngu homelands would repel them, while simultaneously absorbing memory of their deeds into ceremonial law. Hereditary Yolngu songs owned and performed by the presenter will exemplify how, through this ceremonial logic, Yolngu people maintained productive relationships with their Asian neighbours, while simultaneously asserting their autonomy from foreign influences.

Garcia, Gilberto Vieira
(Instituto Federal Fluminense)

**European Urban Dances:
Salon Music and Street
Music in Rio de Janeiro**

[session IIIE06]

In Rio de Janeiro in the 19th century, European urban dances played in salons gained much notoriety, being present in various spheres of social life in Rio de Janeiro, influencing behavior and habits, involving leisure and teaching activities, mobilizing the publishing market and the press, and especially transforming dance and music practices themselves. This movement, which resulted in the expansion of its presence beyond private dance spaces, reached the streets and popular festivities, having as propellants and mediators the musicians known then as “chorões”. In this movement, marked by interpretations, intersections and appropriations, European urban dances were adapted, reconfigured and transformed, by incorporating other interpretive and performance contours and by broadening their social presence, thus composing a set of dances that gave origin to what we know today as choro. Taking into account the social relevance of these dances in an urban context, in the nineteenth century and, even more, in a society that was at the same time a society of court and slave, the study also includes a socio-historical aspect. From this, the concern of understanding the different institutions and contexts in which these dances were cultivated is assumed; reflect on the tensions and issues that involved defining sociocultural value; as well as analyzing the profile of the musicians who composed and performed these compositions.

Garcia, Miguel A. (Universidad de Buenos Aires, CONICET)

Disciplinary Identities: A Dialogue between the International Musicological Society and the International Council for Traditional Music [for plenary abstract, see International Musicological Society and International Council for Traditional Music]

Gay, Leslie

(The University of Tennessee,
School of Music)

**Black Jazz/White Bodies from
Pre-war Denmark: Movement,
Race, and Education in the
Thinking of Astrid Gøssel**
[session IID03]

In championing the significance of music, movement, and dance, Astrid Gøssel (1891-1975) profoundly influenced the development of early childhood pedagogy in Denmark. Gøssel located the dancing physical body, free expression, and music sound at the foundation of Danish education, even as a basis for human interaction. Notably, it is African American jazz, not European music, that best represents her social and pedagogical ideals, perspectives that proved both unique and strategic. Gøssel, a pianist and teacher, became engaged with jazz in the early twentieth century, first in a music theoretical way as a contributor to Danish music publications. Then, working with African American and Danish musicians, she began to explore this music as a performer and as an advocate of jazz to assert new cultural identities, especially as a means to reform educational pedagogies. Along with other Danish advocates of jazz among the modernist movement of *kulturradikalisme* (cultural radicalism), she placed jazz music and associated movement at the center of children's education. Her provocative goal to inscribe "blackness" in sound, movement, and dance with(in) Danes underscores her bodily-consciousness, her attention to physicality, embodiment, and breath as foundational to education. Further, I acknowledge Gøssel as a woman practitioner and champion of jazz, movement, and cultural radicalism, who has often been overlooked in favor of her male contemporaries.

Gazit, Ofer

(Tel Aviv University, Buchmann
Mehta School of Music)

**Praying for Africa: Chanting
Jazz in the Civil Rights Era**
[session VIB03]

In the late 1950s, a growing number of African American jazz musicians recorded African-themed albums, conjuring Africa through a variety of sonic means including hand-drums, bells, and chanting. Several scholars have associated these recordings with growing political awareness towards anti-colonial struggles and pan-African solidarity among jazz musicians. However, the emphasis on specific political events (such as the Mau Mau rebellion in Kenya and or Ghana's independence) has obscured the centrality of migrant musicians from Africa and the Caribbean in these recordings and the religious dimensions they afforded them. Using the notion of musical tension, this paper examines the crucial role of prayer and chant by Afro-Caribbean and African migrant musicians in jazz recordings that invoke Africa as a sonic space. Expanding the notion of African retentions (Maultsby 2000) to reflect present tense relationships, I explore how these religious performances resonated across the Atlantic through the sonorous pull of migration and exile. Analyzing the vocal work of Art Blakey (USA), Sabu Martinez (Puerto Rico) and Solomon Ilori (Nigeria), I conceive of tension not as a dissonance to be resolved but as a locus of meaning reflecting musical, social and political relations. Tracing the musical tensions created in the course of recording prayers and chants, I show how the commercial recording industry restricted the possibility for direct expression of political affinity. Instead, African, Caribbean and African American musicians used these recordings to explore present tensions: spiritual, social and personal.

Gharbi, Kamal
(Higher Institute of Music
at Tunis)

**The Characteristic Melodic
Formulas of the Tunisian
Modal System**

[session IIE07]

The thirteen modes that constitute traditional Tunisian music are comparable to other modal systems in the Mediterranean and the Middle East. For example, it is possible to understand and explain the Tunisian modes through tetrachordal theory, including principal and secondary note species (Arabic ‘uqūd or ajnās), scales, intervallic relationships, modal range, and specific accidentals. Additionally, eight of the thirteen Tunisian modes are often organized into three groups based on a scalar approach, including the C-based family of al-dhīl, raṣd al-dhīl, and al-māyah; the D-based family of al-ḥsīn, al-‘irāq, and ramal al-māyah; and the D-based family of al-iṣba‘īn and al-ramal. In each case, the modes within a group have the same tonic note and base tetrachord. But in only adopting this comparative and scalar approach to theorizing the Tunisian modes, the central feature of these modes remains hidden, that is, the melodic and rhythmic formulas (Arabic ṣiyagh). These formulas distinguish one Tunisian mode from another as well as all of the Tunisian modes from other regional modal systems. These formulas represent the spirit (Arabic rūḥ) and fixed imprint (Arabic baṣma) of the Tunisian modes, musical features that constitute social and cultural identity for many Tunisians. This paper explains how these characteristic melodic and rhythmic formulas are the defining method for listening to, transmitting, teaching, and interpreting the Tunisian modal system.

Giri, Subash
(University of Alberta,
Department of Music)

**Engaging Community in
Creating an Ethnomusicology
Archive: A Digital Community
Archive Project in Edmonton,
Alberta, Canada**

[session VD02]

Archiving is not a new practice in ethnomusicology. The various methods and approaches of archiving have been practiced in ethnology and folkloric research long before the emergence of ethnomusicology as a discipline. However, there has been always a gap between the culture bearer and the archivist/curator/institution. In recent decades, this gap has raised some serious concerns in ethnomusicology about the access, intellectual rights, authorship, ownership, privacy, equality, and social justice in archival practice (Seeger 1996). This paper examines the role of a community in the creation and development of an archive in ethnomusicology. Based on the theoretical and methodological framework of applied ethnomusicology and participatory action research (PAR), the paper discusses how researched communities, particularly minority and marginalized communities, can be involved in an archival creation and development initiative in ethnomusicology with collaborative, egalitarian, grassroots participation, and shared roles and authority (McIntyre 2008), and how this participatory involvement from these communities in all stages of archival creation process (planning, designing, implementing, and disseminating) can help them in documenting, preserving, representing, and maintaining their own musical and cultural practices (Ostashewski 2015). The paper delineates a case study of a “Digital Community Archive Project” drawn from the author’s doctoral research, which is carried out with the active participation and collaboration of the local minority Nepalese immigrant community of Edmonton, Alberta, Canada.

Giroux, Monique
(University of Lethbridge,
Department of Music)

**Métis Cultural Festivals
Within and Beyond the
Settler State**

[session IIIA02]

Métis cultural festivals are vibrant gathering spaces for Métis living across and beyond the Métis Homeland, a vast border-crossing area that includes northwestern Ontario, Manitoba, Saskatchewan, Alberta, northern British Columbia, parts of the Northwest Territories, northern North Dakota, and northern Montana. Sometimes conceived of as a “pemmican trail” of festivals (borrowing from the First Nations concept of the powwow trail), these Métis-led gatherings center on music and dance. Attendees can witness and dance to fiddler after fiddler performing Métis, Canadian old-time, bluegrass, Cajun, Quebecois, and Cape Breton standards, while experiencing the thundering rhythms of jiggers and square dance troupes. These fiddle and dance performances are interspersed with vocalists singing folk, gospel, rock, and classic country, as well as original songs in French and English and, occasionally, songs in Michif (a Métis language). This paper surveys several of these genre-bending Métis festivals, addressing both their local and broader national significance (i.e., pertaining to the Métis nation beyond state boundaries). Although they are all overtly positioned as apolitical spaces for the celebration of Métis culture, I argue that, in practice, they are complex political spaces where issues of recognition (Coulthard 2014), revival (Bithell and Hill 2014), and resurgence (Simpson 2011) intersect. Though most are understood to some degree as family reunions—placing them within a framework of contemporary kinship and alliance—they also function as pilgrimages that facilitate reconnection with ancestors and reclaiming of place; as spaces to (re)learn cultural practices under the guidance of Elders; and as opportunities to engage with the settler state in order to be seen as Métis, or alternatively, to publicly enact a nation-to-nation relationship. Together, the pemmican trail serves as an example of the ways in which music- and dance-centred cultural events can enact, sometime simultaneously, engagement with and turning away from the settler state.

Glazovskaya, Alexandra
(University of Limerick, Irish
World Academy of Music and
Dance)

**Local Becoming Global: The
Example of the Northern Irish
Dance Style in Russia**

[session VA04]

After the world was struck by the phenomenon of the Irish dancing show Riverdance in 1994, the local “traditional” dance form became an internationally recognisable and worldwide practiced one. Formerly seen as a one-nation specific style (also reflected in its name), it has transcended the original geographical borders. Today’s “tradition” was shaped in the late 19th century, in the era of searching for national identity. Alongside other means, the idea of true “Irishness” was conveyed through dance with its aesthetics, movements, posture, etc. However, my practice-based research conducted over three years of work in Russia as a Festival Irish dance teacher is focusing on the example of the Festival Irish dance style, which (up to recent years) has been practiced exclusively in the Northern Ireland. The political and religious tensions in the region had had a great effect on people and on the artistic sphere as well, where dance had been a political tool. In today’s world the functions of dance have shifted once again. The process of globalisation and glocalisation has demolished the boundaries imposed by time/space dimensions. Festival has made its way to Russia, where people have no ethnic connection to it, but see it simply as recreational activity. To summarise, one can see that traditional Irish dance has served different purposes at different times—starting from nation building and a political instrument and moving to a less ethnified, but more international art form. Individual practitioners benefit from the contact with the foreign cultures, as they are building new communities bypassing political borders. The survival potential of any dance style lies in its flexibility (Royce 2002), so the dissemination of the style and creative collaborations enhance the dance style.

Gore, Georgiana
(University of Clermont
Auvergne)

ROUNDTABLE ABSTRACT
Displaced Dance and Ritual
along Sea and Land Routes:
Connecting Communities
[session IID03]

This roundtable will draw upon four ethnographic case studies in order to explore the ways in which dance and ritual practices may shift from one location to another and become reconfigured in novel social and cultural environments or may circulate within a region with shifting borders. Border crossings are always complex processes, whether occurring through voluntary migration or enforced displacement of individuals or communities, or the displacement of the borders themselves. The focus in this roundtable will not, however, be on the sustainability of cultural practices or identities through dance and ritual amongst displaced populations, but rather on the localised emergence of forms already existing historically or geographically and how these are impacted by sea or land routes/trajectories. It would appear, from an initial examination of the four case studies and from my own research, that movement patterns, event structure, cognitive or sensory skills may differ when relocation occurs through land routes or through travel across water to island communities. We suggest that in the former case, shifts occur through processes of circulation in which ritual structure and movement, for example, develop new inflexions. Is this because land borders are more permeable or because the enforced displacement of peoples is easier? In the second case, creative reconfiguration seems to be a stronger feature. Could this be because islands are more hospitable but also sites of transient passage? In both contexts, such portable forms of practical knowledge may facilitate processes of coexistence and alliance through interaction in shared space and time, and also serve as bridges between communities in home and host countries. Exclusion and conflict may, indeed, also be generated through dance and ritual, but in this instance by instating cultural boundaries.

Gove, Joaquim Borges Armando
(Eduardo Mondlane University)

Sound, Body and Lyrics:
Sociocultural Dimensionalities
of Zore
[session IIE08]

Zore is an indigenous entertainment musical art form practiced, in Inhambane, southern Mozambique, by vaTonga. Zore can be performed at any occasion for special events or just for the sake of joy in the community. It is composed for song, percussion, and dance, and its lyrics can address any theme or issue of the community (community problems, political endorsements, family problems, etc.). However, most lyrics of Zore use metaphoric language to convey sexual concerns mostly addressed by women. This work investigates the relations between the sound, lyrics, and dance (body movements) to understand: 1) how performers and the audience make meaning of this practice; and 2) in what way it physically and psychologically affects the participants. I collected data through direct observation in different contexts in Inhambane and Maputo, and I applied Peircean semiotics to underpin nuances involved in experiencing and interpreting Zore for making meaning by the participants. Trying to uncover the dimensions through which these elements relate to each other and affect the participants, ethnographic thick description and content analysis was applied to analyse the musical sound, lyrics, and dance (body movement). Results suggest that Zore is potentially a sexual appealing performance, for individual performers and audiences experienced sexual desire during and after Zore performance. This is despite the fact that not everyone understood the lyrics, because they did not know the language used or they could not decipher such metaphoric language carrying sexual life messages.

Grant, Catherine
(Griffith University, Queensland
Conservatorium Research
Centre)

**Music, Human Rights, and
Cultural Sustainability**
[session IIB02]

Where human rights are violated by prohibiting or controlling the musical expression of a group of people, the vitality and viability of whole music traditions can be jeopardised. Afghanistan is an egregious example, where the Taliban's stance on music violates the right of Afghani people to express their culture, placing in jeopardy not only lives, but also the future of Afghani music traditions. Yet, as countless recent initiatives around the world have shown, music can be a means by which individuals and groups counteract injustices and advocate for human rights, on matters from gender and race (cf. music in the #blacklivesmatter and #metoo movements) to economic and health status (cf. music's role in advancing the Sustainable Development Goals). In turn, improving human rights can reinvigorate music practices in a society, as people have greater capacity to engage in creative and cultural pursuits that enrich their lives. The intersections between human rights and the sustainability of music traditions are more multifaceted and complex, however, than these familiar examples might suggest. In this presentation, I explore these intersections, offering a simple tool to conceptualise them: a four-cell matrix, with music endangerment and music sustainability on one side, and the violation and attainment of human rights on the other. Considering the relationships between all cells of this matrix generates questions that are not often examined in music sustainability (or human rights) scholarship. Are there circumstances where the atrophy or disappearance of a musical practice actually advances human rights? Conversely, can human rights advancements endanger musical practices? Can efforts to sustain a musical practice violate human rights? Problematizing the links between human rights and music sustainability may lead to advances in both fields, as theorists and activists better understand the nuances and opportunities of these links.

Granzer, Susanne (University of Music and Performing Arts Vienna, Max Reinhardt Seminar)

Philosophy on Stage: A Model towards Acting Theories and Theorizing Actings

[for abstract, see Böhler, Arno]

Greco, Lucrecia Raquel
(Universidade Federal da Bahia;
Universidad de Buenos Aires)

ROUNDTABLE ABSTRACT

**Embodied Epistemologies:
Creating Refuges against
Colonialocene Disaster
through Contracolonia
Performances**

[session VIB10]

This roundtable proposes dialogues between performers/researchers from different geographies involved in animist/non-anthropocentered performances. We focus on how the sensibilities trained in these processes are good as thinking-feeling tools for creating a contracolonia (Bispo dos Santos 2019) refuge against the anthro/colonia/capitalocene. Knowing that dance and music generate space, time, subjectivities, and human and more-than-human relationships, we focus on the performativity/micropolitics of this embodied animistic training/epistemology for shaping us as sensible subjects towards human and non-human good for living worlds. Contra-colonia struggles had helped colonized subjects, as all of us are in some way, to recognize animism, not an epistemological failure but a strong tool for knowledge. Dancing symbiotically with all the beings we are and with all those, human and non-human, with whom we share the world, shapes our daily experience and positions us as responsible subjects in the generation and maintenance of life. This roundtable proposes to share experiences, movements, and sounds between those interested in creating shelters. We will share embodied epistemologies performed in different geographies, grounded in diverse geopolitical traditions, practiced in different contexts (e.g., ritual, performance arts, training, demonstrations). We will move based on the embodied knowledge of Murui-Muina people of the Colombian Amazon; animist Agama Fo Ewe diasporic practice; butoh and MOI practice in Argentina; and performances for collective togetherness in Europe and South America. We will discuss methodologies and thinking/moving/playing/listening strategies. We are sure of our micropolitical strength as human performers, but we know our experiences and knowledge faces cosmopolitical challenges in this hegemonic, colonialocene necropolitical world. In this roundtable we wonder how our embodied non-anthropocentric epistemologies, our micropolitical actions can contribute to pragmatic cosmopolitical convergences towards a world in which a lot of worlds can exist.

Greene, Oliver
(Georgia State University,
School of Music)

**Defining Identity through
Traditional and Hybridized
Black Masking Indian Music
in New Orleans**

[session VE04]

The Black Masking Indians (BMIs, aka Mardi Gras Indians) of New Orleans maintain one of the oldest African-influenced traditions in North America. Elaborate suits depicting Native American and African-inspired designs are personified through dance and song. The practice of masking Indian commemorates Native Americans who provided refuge to escaped African slaves, and to those who formed maroon communities to aid in their survival. Music and related media of expression play integral roles in the maintenance of BMI resistance ideology. Locality, contextual shifts in performance spaces, traditional call-and-response percussion-accompanied songs, and hybridized songs in varying styles of popular music define the evolution of BMI aural identity. This analysis examines the impact of recordings of popular BMI songs by influential practitioners of the tradition. These include: 1) Big Chief Emile “Bo” Dollis (1944-2015) of the Wild Magnolias, composer of “Handa Wanda” (1970), the most popular BMI recording to date, (2) George “Big Chief Jolly” Landry (1915-1980) of the Wild Tchoupitoulas who made traditional and rhythm ‘n’ blues (RnB) recordings with the Meters and the Neville Brothers bands, and (3) Big Chief Donald Harrison Sr. (1933-1998) of the Guardians of the Flame, the first individual to include African drumming in Mardi Gras processions, and who, with Donald Harrison, Jr. (jazz saxophone) produced the album *Indian Blues* (1998), a fusion of traditional and jazz arrangements of BMI songs. This paper answers two questions. First, what similarities and differences exist between BMI music performed in contrasting settings: traditional neighborhood street processions where call-and-response songs are performed, and staged venues where RnB, funk, jazz, and rap arrangements of standard repertoire are performed? Referencing local African American scholars (Ya Salaam, Evans, Jackson) and others (Draper, Lipsitz, Sakakeeny, Price), I answer the second question: how does context affect production and the perception of identity?

Grupo de Pesquisa NEGÔ
(Laboratory of Ethnomusicology,
UFRJ): Victor Cantuária,
Leonardo Moraes Batista,
Danilo dos Santos & Acsa Braga
& Thamara Collares

**BATEKOO is a Place of
Heatedness, Learning and
Life Drive: Black Perspectives
Ethnomusicologies**

[session IIB03]

The work developed by the NEGÔ Ethnomusicological Research and Study Group brings together issues of a black collective formed by young people, who are willing to foster racial, social, sound and corporeal emancipation, with BATEKOO, which is an entertainment, culture, information and training platform created by and for black and LGBTI+ youth in Brazil. This platform holds parties, develops training activities, and “produces” black people musically and artistically. From our experience at the BATEKOO party, we understand this space as one dimension of an effusion of black culture, which affirms the plurality of bodies, acting through music and dance in the simultaneous fight against oppression, discrimination, and segregation. For us at NEGÔ, this party that echoes the sound of black youths’ tambourine, is an Afro-diasporic encounter that moves between memory—through ancestral connection and a rheontology focused on building a counter-narrative—and what is referred to as the black body in society (Evaristo 2020). In the Music Graduate Program at the Federal University of Rio de Janeiro, through the Laboratory of Ethnomusicology (PPGM-UFRJ/LE-UFRJ), our group has done research on this Batakoonian universe. We venture on possible paths to carry out collaborative, participatory, engaged and political work, through a quilombist approach (Nascimento 2018, 2019), which allows us to carry out a blackography based on musical practices of/in the BATEKOO party as protagonists, through our bodily, visual, and sound experiences. Our research is grounded in racial-critical perspectives as a political-methodological-epistemological debate mediated by discussions and approaches that transgress the colonial and colonizing ballast of the white-cis-hetero-patriarchal academy, enabling us to write another ethnomusicology, a perspectival black ethnomusicology.

Grupo Resistência Cultural
(Laboratory of Ethnomusicology,
UFRJ): Juliana Catinin,
Francielle Idala Dias, Nyl Mc,
DJ Pirigo & Ana Paula Gualberto

**Constructing Emancipatory
Alternatives through
Underground Rap in Rio De
Janeiro: The Praxis of the
Organic Intellectual in Music,
Production, Education and
Audiovisual Field**

[session IIB03]

Rap music in the periphery of Rio de Janeiro is vibrant, organized, and political. In fact, there are several groups making music and holding musical events and the organization of the local rap scene is something that draws attention because of its political and cultural intention. On the outskirts of the city there are not enough cultural opportunities for the local population, so the mobilization of these rap groups to expand cultural possibilities is important for people's daily lives. Considering this, this paper will present the point of view of a specific group of musicians, researchers and cultural producers who work through rap to help shape a cultural life in these places. The goal is to present the group's sound praxis, the articulation between discourses, actions and practices around sound in their engaged work. To this end, the actions of the group will be presented as the organization of events, the construction of collectives for the strengthening of hip hop culture, the production of audiovisual materials, the theoretical production about the practice and articulations between musicians from the local underground scene. In these actions the participatory action research method is used, where it is not possible to define researchers and researched, and there is an intention to act upon a social reality. Our local activity has a political intention of emancipation, which leads us to classify ourselves as organic intellectuals, that is, intellectuals whose objective is not only to generate a theoretical knowledge of the world, but who want to take this knowledge to the people in a critical way. In this way, there is an attempt to optimize the praxis for effective social change from a micro perspective, but paying attention to the macro perspective.

Gwerevende, Solomon
(Dublin City University)

**Ubuntu and Gutsaruzhinji-
based Livelihoods
Sustainability: Muchongoyo
Musical Heritage Enterprises
in Zimbabwe**

[session VIB07]

Largely, external community development models exclude indigenous knowledge systems and have not yielded satisfactory results in rural communities. Resulting policies and approaches have undermined indigenous communities, epistemologies, and ethics like those enshrined in the ubuntu (social relations and ethics) philosophy. Furthermore, exogenous models contributed to the indiscriminate exploitation of ethnic musical heritage resources for political reasons. The Ndau of Chipinge district, from time immemorial, used muchongoyo musical heritage as a means of sustaining their physical, psycho-social, political, and emotional needs. The inhabitants of Chipinge district often rely on food handouts from government and non-governmental organisations. Chipinge is prone to erratic rainfall patterns. The exclusion of ubuntu ethics and musical traditions in development initiatives worsens indigenous people's living conditions. Given these contexts, this paper hypothesises that muchongoyo musical arts can be used as a creative cultural industry for the sustenance of the livelihoods of its practitioners. The argument is that although the impulse for socio-economic transformation may emanate from external influences, adaptation only comes from within, through dynamics specific to the beliefs and values of the people concerned. There is a limited number of applied ethnomusicological studies supporting this proposition in southern Africa, particularly Zimbabwe. This paper aims to contribute to the claim that community-based musical heritage enterprises are an effective vehicle for an indigenous self-determined process of sustaining livelihoods. Specifically, grassroots entrepreneurial initiatives, like the muchongoyo heritage creative industry, can support an indigenous conception of livelihoods sustainability informed by the notion of gutsaruzhinji, meaning the equitable distribution of economic resources. Gutsaruzhinji and ubuntu ethics emphasise the collective approach to development, collective well-being, the significance of indigenous people, culture, and the natural environment. This paper focuses on the opportunities, strategies, and limitations for incorporating muchongoyo musical heritage in transforming the lives of its practitioners.

Halid, Raja Iskandar Bin Raja
(Universiti Malaysia Kelantan)

**Marginality and Performative
Sufism: Music and Spirituality
in the Naqshbandiyya
Haqqani Sufi Order**

[session IIE11]

The Naqshbandiyya Al-Aliyyah Sheikh Nazim al-Haqqani Sufi Order in one of a number of Sufi sects practicing in Southeast Asia. It was named after its spiritual leader Sheikh Nazim Haqqani (1922-2014), a charismatic Turkish-Cypriot Muslim scholar and Sufi. The tariqa attracts followers from all over the world, including well-known Muslim scholars and royals from Malaysia, Indonesia and Brunei. However, its teachings were theologically contested, and the tariqa was considered deviant by religious authorities and eventually banned in Malaysia. Despite the ruling, its members (of different races and nationalities) continue with their beliefs and regularly congregate in a Sufi lodge in the outskirts of Kuala Lumpur for their spiritual activities. This religious centre provides a space for congregational prayers and talks, including the performance of zikir, mawlid and hadrah. Besides gaining spiritual guidance and enlightenment, disoriented urban youths were also attracted to the tariqa due to its tolerance of music. In Sufism, music is often said to soften a believer's heart and feed the soul. Musical ensembles were formed to accompany mawlid and hadrah sessions and provide an avenue for artistic expressions. The sounds of chants, singing, rebana and djembe drums, in praise of God and Prophet Muhammad, continue to emanate at weddings and numerous events throughout the city. This paper explores the Haqqani music ensemble, their musical hybridity and negotiation between religious marginality and mainstream artistic expression.

Halužan, Tanja
(Institute of Ethnology and
Folklore Research, Zagreb)

**Crisis Management in
the Field: Negotiating the
Pandemic during Fieldwork
with Wedding Musicians
in Zagreb**

[session ID07]

The pandemic changed everything. In Croatia, where weddings are regarded as one of the most important life-cycle customs, during the COVID-19 pandemic they have been (and continue to be) simultaneously recognized as high-risk events. The necessary but severe restrictions imposed on wedding gatherings has affected everyone involved in the great machinery of the wedding industry: not only wedding couples and their long lists of invited guests, but also musicians who, at the beginning of the pandemic faced sudden cancellations of nearly all long-planned performances and a subsequent, continuing severe shortage of work. More than a year later, significant modifications in their working possibilities and performance contexts are still evident, further underlining the insecurity, precariousness, and financial instability as persistent and salient features of their work and working lives. Zoom interviews were still possible, however, especially given that musicians had much more free time than usual. Through ethnographic insights and media discourse analysis, in this paper I present musicians' responses to the imposed crisis and consider the influence of profound social change on their labour and also on their musical practices. Descriptions of lived experiences from the present moment demonstrate the many ways the corona virus crisis has changed how we think, write about and comprehend music, musicians, and their roles in the specific ritual contexts. As a young scholar whose research has been undeniably altered by the pandemic, I interrogate how we might approach changes in the performing worlds we study, outlining both methodological and theoretical challenges and the creation of adaptive strategies. I further argue that current circumstances may provide an opportunity for significant recalibration, perhaps even a near-complete reformation of our ethnographic lens for the future and similarly drastic changes for the labour performed by professional musicians.

Hampton, Barbara
(City University of New York,
Hunter College)

**Intersectionality:
Explanandum or Explanans**
[session IID03]

This study purports to critically assess the uses (and abuses) of intersectionality in the field of ethnomusicology. Focusing on representative studies of musical settings, it will examine: a) the ways in which intersectionality captures experiences of subjectivity and strategic deployments of identity with attention to how the “matrix of domination” (Collins 2001:11-12) has constituted the lived experiences of black women; and b) the uses of intersectionality as a general theory of identity. I argue that the identities most problematic in negotiating everyday life should be the analytical starting point and call for an emancipatory programmatic in ethnomusicology that both elucidates the web of power relationships around the silenced subjectivities of black women and raises questions about the control and production of ethnomusicological knowledge, while preserving the explanatory strengths of intersectionality.

Hamzaoui, Ikbal
(Institut Supérieur de Musique
de Tunis)

**Mexican Son Jarocho and
Tunisian Stambeli as a Case
of Connection between the
Mediterranean and the
Atlantic**
[session VIIB05]

Afro-Mexican studies have addressed the theme of Africanity in the Mexican musical genre, the son jarocho. Historians like Gonzalo Aguirre Beltran and Antonio Garcia De Leon have addressed the question of populations and music between North Africa and Mexico. Having worked on the cross-listening between the Mexican son jarocho and the Tunisian stambeli, I have observed during the last ten years the evolution of a contemporary process of construction and interaction between these two communities and the interest that they relate to certain instruments such as the guembri with the leona, and the connection of the steps performed by the dancers of the son jarocho sound with the rhythmic figures of the metallic castanets of the stambeli. The discourse of musicians began to claim the connections of their music and origins between the Mediterranean, the Caribbean and the Atlantic. The sea and the ocean now represent the symbol of creation and reunion and no longer a place of passage or separation. We will develop our communication on the role of sea routes in the construction of musical knowledge and the development of new musical genres, taking as an example the historical and contemporary processes of interaction and interlocution through music and dance between connected communities by sea in the case of Mexican son jarocho and Tunisian stambeli.

Hardwick, Patricia Ann
(Sultan Idris Education
University)
& Noor Sabiha Binti Hatta
(Sultan Idris Education
University)

**Spiritual Inheritance and
Cultural Resilience in the Mak
Yong Tradition**

[session ID05]

Mak yong is a form of Malay theatre that can be performed as a form of entertainment and as a healing performance. Variations of the mak yong tradition can be found in the vernacular cultures of Yala, Narathiwat, and Patani in southern Thailand, Kelantan and Terengganu in peninsular Malaysia, the Serdang Sultanate, and the islands of the Riau Archipelago in Indonesia. Mak yong performance was banned in Kelantan by Parti Se-Islam Malaysia from 1991-2019. PAS argued that traditional beliefs related to mak yong performance promoted polytheism and were against their definitions of appropriate Islamic practice. PAS also took issue with the prominent roles of women, mixed male and female performances, and transgendered performance. Narratives about the origins of Kelantanese mak yong explain that the art was created to treat spiritual and emotional illnesses. These narratives emphasize the inheritance of spiritual knowledge from ancestors and the protection of mak yong by Puteri Sa'adong, a Kelantanese ruler with supernatural powers said to serve both as royal patron and spiritual guardian of the art. This paper will explore mak yong as a form of intangible, ancestral, and spiritual inheritance. We will investigate how concepts of ancestral lineage and the ritual transfer of traditional knowledge are understood by lineage mak yong performers and how these concepts intertwine with the resilience of mak yong. Lineage practitioners distinguish those who tiru, or imitate, from those who belajar, or studied. Many traditional performers believe that there are spiritual repercussions for people who perform without going through a sembah guru, the ritual process to acquire formal permission to use traditional knowledge. We will also explore how the concept of mak yong as a spiritual inheritance moves elderly performers to try to revitalise the art, even though many face discouragement from government officials and younger family members.

Harnish, David
(University of San Diego)

**Between Sustainability and
the “Classical”: Positions
of Wayang Sasak, the
Shadowplay of Lombok,
Indonesia**

[session VIA01]

Like many Muslim-majority islands in the archipelago, Lombok endured decades of tensions between officials arguing for the modern practice of Islam and the earlier practices of music and culture. Several music forms were discouraged or banned by clerics as distractions from the faith. The local wayang Sasak (shadow play of the local, majority Sasak) came under scrutiny for the depictions of human forms, the mixing of sexes in the audience, the magical properties of performance, and the depicted Hindu- or Sufi-inspired asceticism of heroes. In response, dalang (puppeteers) often took on commercial engagements and modified performances, making them shorter and emphasizing humor over philosophizing to avoid sanctions, though the form still declined in popularity. Government officials intervened to assist but were only interested in sustaining the longer, more serious “classical” style; those efforts were considered failures and wayang continued to contract. Then, a surprising development emerged in the 2010s – the advocacy of traditional culture – and study groups formed to support particularly the shadow play as a valued foundation of Sasak identity that aesthetically intersects both Islam and the ancestors. This presentation explores the elements of wayang Sasak performance, changes in processes over decades, and the socioreligious and political movements that have both diminished and propelled gigs. Though lacking the broad transformations of shadow play developments in neighboring Java and Bali, several dalang who innovated wayang Sasak are identified for sustaining the form into the 21st century.

Harris, Amanda (University of Sydney), Genevieve Campbell (University of Sydney),
 Matt Poll (University of Sydney) & Jacinta Tipungwuti (University of Sydney)
**Animating Cultural Heritage Knowledge through Songs: Museums, Archives,
 Consultation and Tiwi Music** [for abstract, see Campbell, Genevieve]

Harris, Rachel
 (University of London, SOAS,
 School of Arts)

PANEL ABSTRACT

Creative Practice as Activist Intervention

[session VD11]

In this panel, we reflect collectively on the relationship between music and human rights in the experience of historically excluded and marginalised peoples around the globe: Indigenous communities from Australia and Japan, Uyghurs and Dalits. Our four papers focus on examples of creative practice, including music and dance performance, music teaching, and podcasting, and frame them in the sphere of activist interventions. Through these four case studies, based on ethnographic research and personal experience, we explore a series of interlinked questions. How do marginalised peoples make demands through creative interventions? What is the place of musical performance within the larger project of movements which press for social justice? What strategies have marginalised musicians employed in their activist interventions, and how should ethnomusicologists engage with these projects? How does this engaged experience relate to discursive trends regarding social justice in the contemporary world? How do we engage with the range of different actors and institutions who have sometimes radically different ways of engaging with justice and equality? We take a critical look at the limitations and potentials of cultural movements and liberal activism, and examine how issues of inequality are understood and contested among marginalised communities across different contexts. Each speaker reflects on a different approach to musical activism: the embodied experience of a dancer engaged in creative projects to protest human rights abuses against the Uyghurs; producing a podcast series in collaboration with an indigenous Australian hip-hop artist; teaching Ainu songs to a world music ensemble; writing about Dalit activists and musicians in an anti-caste movement.

Harte, Colin
 (City University of New York)
**Inventing Tradition: The Piano
 in Irish Traditional Music**
 [session IE04]

The role of the piano in Irish traditional music is a contested one. Since its inclusion in certain Irish traditional music contexts in the early decades of the 1900s, the piano has gradually been incorporated into more Irish musical practices and has slowly garnered a level of acceptance amongst musicians and enthusiasts alike. The piano's ability to provide both harmonic and rhythmic accompaniment as well as perform melodically has raised issues concerning authenticity and the musically appropriate role for the piano in Irish traditional music. Historically, this role has been defined and re-defined by celebrated practitioners ranging from Kitty Linnane to Mícheál Ó Súilleabháin, who have sought to expand and develop the use of the piano. This evolutionary process has resulted in the development of new pianistic techniques and conceptual approaches designed to meet the challenging demands of Irish traditional music performance. Using ethnographic and historical research methodologies, this paper analyzes the historical evolution of the role of the piano in Irish traditional music. My research focuses upon pianists from Irish musical communities in the United States of America and Ireland. Many of the interviews yielded information pertaining to pianistic musical practices, Irish musical contexts, musical history, new pianistic instrumental techniques and the evolving role of the piano in Irish traditional music. This research examines the unique historical narrative that has been constructed concerning the role of the piano in Irish traditional music and seeks to illuminate how this narrative continues to inform pianistic, Irish traditional musical practices.

Hassan, Scheherazade (Iraq) **Research, Music, and War at Home** [for plenary abstract, see Pettan, Svanibor]

Hatta, Noor Sabiha Binti (Sultan Idris Education University) & Patricia Ann Hardwick (Sultan Idris Education University) **Spiritual Inheritance and Cultural Resilience in the Mak Yong Tradition** [for abstract, see Hardwick, Patricia Ann]

Hawkins, Daniel
(Cornell University, Department of Music)

Anticolonial Strategies of Transcription in New England Folk Music

[session IIB01]

New England fiddlers and the nonstate peoples of Zomia might not appear to have much in common. But the strategic appropriation of agriculture, hierarchical political structures, and other lowland innovations in East Asian high country (Scott 2009) bears marked resemblances to the fiddlers' cautious use of written music. When fiddlers in one community transcribe their tunes, the documents that result are quite poor approximations of the music they play – and that's the idea. While the “gap” between a sound event and its transcription has long been characterized as a problem to be solved through better notational techniques (Ellingson 1992), these musicians exploit the gap to create an archive of broadly prescriptive texts whose utility is limited to those with insider knowledge of local repertoires (Taylor 2003). This strategy does not contradict understandings of transcription as an enterprise that works within the shadow of colonial history” (Treloyn 2006). Instead, it funtionalizes transcription's limitations as a colonial tool – it's incapacity to fully supplant the local – in the service of the local. This paper builds on James C. Scott's theory of synoptic legibility (1998) and uses interviews, textual analysis, and participant observation pursued over three years of fieldwork and 12 years of community engagement. It proposes that these fiddlers' practices represent a form of folkloric appropriation whereby colonial technologies and repertoires of mass culture are repurposed to address the needs of the small group. The use of this technique links contemporary New England fiddlers to a much older and global history of (often undeclared) local resistance that has only recently begun to be theorized. Their archives, meanwhile, provide scholars with an unlikely but instructive model of anticolonial writing from authors who could hardly be considered subjects of colonial empire (Coulthard 2014).

Haywood, Matthew (Chinese University of Hong Kong)

Struggling against Schizophonia: The Curious Case of a Beijing Opera Meme

[session VD04]

Searching for the origins of something that we encountered on the internet can be a laborious task requiring endless googling. In the case of the internet meme “ching cheng hanji,” this process became particularly convoluted by the way in which the meme invited multiple aspects of popular culture and Chinese traditional music into its fold, including Beijing opera, rap, and a Romanian pop-rock band. By analysing the genealogy of “ching cheng hanji,” this paper investigates the transformation of media and the ways in which actors react to the deterritorialization incurred by these transformations to shed light on the flows, circuits, and encounters of globalization. On the one hand, concepts such as schizophonic mimesis go some way towards uncovering the transformative processes of globalization by demonstrating how its circuitry disassociates music from its authors and is mediated by colonialist power asymmetries. With regards to “ching cheng hanji,” this was clearly the case as an abundance of editing, misinformation, and orientalist signifiers penetrated the meme's evolution. On the other hand, a closer reading of how internet users interacted with the meme reveals how they often laboured against the displacing effects of schizophonia due to their sheer curiosity in locating the “original” source. For many, struggling against schizophonia was a rewarding process that enabled a more profound form of encounter with Chinese culture that they may otherwise have never experienced. This paper therefore offers a rudimentary theorization of “curiosity” as a process by which actors interact with and try to make sense of their increasingly hybrid world, enabling them to work against the tides of transformation and dislocation associated with globalization. This is all the more significant amidst the COVID-19 pandemic which has dramatically increased our dependency on technology for cross-cultural encounters.

Hebden, Ellen
(Kenyon College)

**Innovating through Beauty:
Women’s Mobilities and
the Expansion of Tufo in
Mozambique**

[session VIB07]

Tufo is a “traditional” dance with Arab influences that originated in Mozambique’s northern coastal provinces of Nampula and Cabo Delgado in the early 20th century. Historically, tufo is connected to the rich tradition of competitive ngoma practices throughout eastern and southern Africa that are socially important “mechanisms of innovation” (Ranger 1975). In this paper, I examine the ways in which tufo dancers in northern Mozambique are “designers of technology and innovation” (Mavhunga 2014) through their public performances of tufo. While tufo is widely considered to be a national heritage practice associated with Makhuwa women from Ilha de Moçambique and Maputo’s Mafalala neighborhood, in the past decade, tufo’s popularity has increased and the network of clubs has expanded throughout the country. Drawing from ethnographic and interview data collected during 14 months of performance-based research with tufo groups in Zambézia’s Pebane District, I analyze this growth through the lens of beauty. In popular discourse, tufo dancers are the embodiment of a muthiana orera—Emakhuwa for beautiful woman—and growing numbers of women join tufo to learn associated beauty practices that include singing, body movements, and material adornment, such as wearing capulanas and mussiro. Bringing together recent work on African beauty (Dosekun 2016; Meneses and Arnfred 2018; Nuttall 2007) with ethnomusicological scholarship on mobility (e.g., Impey 2018), I argue that beauty is a form of everyday innovation, that in the context of tufo, affords women access to forms of mobility from which they are excluded in other contexts.

Helmlinger, Aurelie
(Centre National de la
Recherche Scientifique (CNRS),
Centre de Recherche en
Ethnomusicologie)
& Esther Magnière
(Université Paris Nanterre,
Laboratoire d’Ethnologie et de
Sociologie Comparative)

**FAIR Enough? Sound
Archives of the CNRS –
Musée de l’Homme (France)**

[session VD03]

Resettled since 2009 in Nanterre University (UPN, France), the Centre de Recherche en Ethnomusicologie (CREM), attached to the Laboratoire d’Ethnologie et de Sociologie Comparative (LESC), preserves the historical archives of the former music department of the Musée de l’Homme (Paris), founded in 1929. Over more than nine decades, a highly rich and varied collection of ethnomusicological documents and recordings has been gathered. This paper will focus on the progress in the treatment of the scientific documents produced and gathered by present and former researchers: mainly sound archives (both published and unpublished), but also video, images and paper documents. Thanks to the support of various institutions (mainly CNRS, UPN, French Ministry of Culture, BnF), this constantly growing fund has been treated both retroactively and for contemporary data: inventory, cataloguing, digitization, on-line publishing (<https://archives.crem-cnrs.fr/>). This paper will provide feedback on a decade of engagement in digital humanities, and, more particularly, on the process of committing to FAIR principles promoted in data sciences, that aim to make the data “Findable, Accessible, Interoperable and Reusable”. A reflection on the technical environment of our archives has been undertaken, and a data migration is underway. Moreover, managing a platform with more than 70,000 items inventoried, over 55,000 items digitized, close to 30,000 items in open access, and participating in “ANR Anthrophen”, a project testing the technical, juridical and ethical limits of open access in anthropology, the CREM team is in a position to share its experience about the consequences of open data for our discipline, its strengths and limits, the links with the communities.

Hemetek, Ursula
(University of Music and
Performing Arts Vienna,
Department of Folk Music
Research and Ethnomusicology,
Music and minorities
Research Center)

PANEL ABSTRACT

Minority Studies and the Category of Class: Insights from Vienna

[session VID08]

In ethnomusicological minority studies, the categories of ethnicity, gender and sexual orientation as a reason for discrimination are very often in the focus. Less often class in intersection with other criteria is paid attention to. Class here means the hierarchical distinction between social groups along different forms of intertwined resources, for example finances or cultural knowledge and skills. This panel presents four case studies from Vienna that deal with different approaches to class in the context of minority studies. The urban area of Vienna is the local point of departure as all four contributions deal with musical identifications in the Viennese context. The perspectives of the research approaches represent the great diversity within ethnomusicological minority studies. The panel deals with musical genres, like for example Syrian dabke music, a style very much connected to working and rural class in Syria, and its changes of meaning in diaspora in Vienna. It also deals with the role of researchers and the possibilities of anti-hegemonic fieldwork and hierarchies involved when working with Afghan refugees. It deals with the biographies of selected Syrian musicians since arriving in Vienna, where the issue of class affiliations pops up virtually everywhere, often in intersection with aspects of ethnicity, nationality, and gender. Finally, it looks into municipal housing complexes and examines musical activities there along the lines of class and classism and its intersections with other criteria for discrimination.

Henriques, Donald
(California State
University–Fresno)

Decentering Narratives, Fraying Boundaries: Mariachi, Cinematic Cosmopolitanism, and the Mexican Nation-state

[session IID01]

On the global stage, no other musical expression is identified with Mexico more than mariachi. The popular version of this rural music and dance tradition emerged during the Golden Age of Mexican Cinema (1936-1969) primarily through ranch-themed films that featured the singing charro (Mexican cowboy), a mythologized and nostalgic figure linked to post-revolutionary nationalist ideology and wrapped within cosmopolitan European musical aesthetics. Through the convergence of cultural politics, technologies, and economic interests, this reimagined version of mariachi was packaged and promoted by North American transnational radio, record, and film industries for global consumption. Developments within the popularized mariachi model since the Golden Age include expanded roles for female performers, advancements in teaching, and elevated levels of artistic performance. The sound and image of mariachi has remained relatively consistent throughout the decades. However, recent experimentations with other Mexican regional musics, particularly banda sinaloense and norteño, as well as opera and rock, blur musical boundaries while challenging cosmopolitan and nation-state inspired discourses of identity and aesthetics associated with the mass-mediated mariachi of the Golden Age. As a result, new conceptual approaches are needed to critically examine whether recent manifestations are merely temporary excursions outside traditional boundaries, or if they foreshadow an impending break with the past. Ethnomusicological research on mariachi has centered primarily on traditional repertoires, performance practices, pedagogical issues, social life, and relationships with Mexican, Chicano, and Mexican American cultural identities. In this paper I argue that recent developments indicate a fraying of mariachi's ties to cosmopolitan European aesthetics and the nation-state narrative that took root in the North American transnational media industries over seventy years ago. I also highlight the need for new approaches to the study of regional musics with mass-mediated versions that cross traditional and popular boundaries.

Herrera Corado, Beatriz
(MULTÍLOGOS: Danzas,
cuerpos y movimientos)

**Perceiving Fieldwork through
a Female Body: Challenges
and Obstacles of Women as
Ethnographers**

[session VIIB09]

This presentation is based on my personal experiences as a dance researcher in Guatemala, in dialogue with Latin American female academics in the field of music and dance anthropology. Conceiving fieldwork experience as gendered and marked by inherited colonial inequalities, I refer to my presence and interaction with Mayan musicians and dancers. I relate two episodes in which my attempts to build trust and a reciprocal relation with local practitioners was obstructed due to both my physical appearance and linguistic identity as a mestiza and my sexual identity. Such episodes include being uncomfortable among drunk male musicians at parties, needing the companion of a male partner in order to feel safe, resisting the unfortunate stalking of a male dancer from a prestigious troupe by phone calls, and the absence of a local female specialist in the fields of ethnomusicology and dance anthropology. By highlighting personal experience as a determining epistemological process in which ethnography is negotiated and created, I am inspired by Mary Louise Pratt's critique of the attempt to separate "description" from "personal narrative" in ethnographic writing, and Kirin Narayan's analysis of "native" anthropology; in order to perform an integrative embodied example that displays the obstacles faced by female ethnographers during their labour at "home". Such performative intervention also provides speculative possibilities of interaction and relationship that, based on reciprocity and care, could become part of ethnographic preparation for fieldwork. As a preliminary conclusion, this presentation advocates for the revaluation of personal experiences and gendered interactions for young scholars approaching fieldwork.

Herrera Corado, Beatriz (MULTÍLOGOS) **What (All) Is in a Name?**
[for plenary abstract, see Foley, Catherine E.]

Herrera, Eduardo
(Indiana University)

**Beyond Transparency: On
Recognizing Privilege and
Vulnerability in the Classroom**

[session VA08]

The experiences of tenure-track faculty of color in the United States are often grouped in studies that reach predictable conclusions: they are hired by universities to diversify the institution but are rarely asked to speak candidly about their experiences with discrimination; they find themselves burdened with service on committees and taskforces related to equity, diversity, and inclusion but rarely find themselves with sufficient authority to shift policies and dictate courses of actions; they face a disproportionate amount of invisible (and emotional) labor in acting as role models and mentors of racially minoritized students; and they encounter higher and shifting standards of excellence to gain tenure. While these experiences ring true for many of us, that does not mean we all experience them the same way. There are still a multitude of reasons why our individual positionalities complicate such generalizations. This essay reflects on my experiences teaching in the United States, an adventure that started in 2002 when, as a first-year master's student with a teaching assistantship, I stood for the first time in front of a classroom that saw me as Latino or Hispanic. In the following twenty years, I have slowly embraced a pedagogical approach based on transparency that has led me to recognize that my understandings, actions, and decisions are shaped by privileges, implicit biases, and systemic oppression at the intersections of my identity as a cis-gender male with invisible disabilities, non-native English speaker, dual citizen, white-passing mixed "mestizo" Colombian read as Latinx, and professionally established middle-class professor from an upper-middle-class upbringing. In this narrative, I emphasize the tensions between perceptions and expectations based on race and ethnicity as they cross with other vectors of identity that have allowed and hindered my participation in academia and my experience as a pedagogue and faculty member in the United States.

Hiney, Aoife
(University of Aveiro, INET-md)
& Artur Calado
(University of Aveiro, INET-md)

**Shared Research Practices
beyond Ethnomusicology:
Teaching, Learning and
Performing**
[session VB02]

This paper focuses on the potential of shared research practices to contribute towards the optimization of performance in the specific context of collective musical activities. Shared research practices emanate from and are most strongly associated with the field of ethnomusicology. However, this methodological approach, in seeking to promote the democratic and dialogic co-construction of common new knowledges can also resonate with the co-construction of a musical interpretation. A case study will be presented, featuring a non-professional choir that predominantly performs Western art music. The findings demonstrate how adopting shared research practices in rehearsals, through group discussions and analysis of audio-visual recordings of previous performances, led to collective decisions regarding how the choir could co-construct their interpretation of a musical work. The results of this case study also reveal the depth and rigidity of existing hierarchies that surround certain types of knowledges particular to the field of music and music performance in the context of Western art music, and how shared research practices may help to dilute these hierarchies. While the findings demonstrate the potential of shared research practices for the optimization of performance in collective musical activities, a number of questions remain to be discussed. These questions focus on how the role of the conductor or leader may be transformed through shared research practices, the implications of possible transformations of existing roles, and how shared research practices in music performance can be articulated within academia, specifically in relation to producing and publishing academic texts for specialist journals.

Holton, Jared
(University of California–
Santa Barbara)

PANEL ABSTRACT
**Sounding the Social and
Cultural: Listening to and
through the Tunisian
Musical Modes**
[session IIE07]

This panel examines how musical structure relates to social structure by investigating the Tunisian modal system. Scholars have documented the historicity and musical structure of modal traditions in the Mediterranean and the Middle East mostly through scales, tetrachordal taxonomies, microtonal variation, and modern social encounters (Marcus 1989; Signell 1977; Wright 1978; Racy 1990; Aydemir 2010). Even though these and other scholars attest to the importance of modal music for building social and cultural formations, the details of how this occurs remains unexplored. The Tunisian modes present a relevant case study for investigating these issues. Largely unknown in English-language scholarship, the Tunisian modes constitute one of the oldest, continuing modal music traditions in the world (Reynolds 2015). The thirteen modes are said to derive from Muslim Spain in the 9th century and currently comprise a central piece of identity and heritage for many Tunisian people. Tunisian musicians and pedagogues transmit these modes through nuanced listening practices which enable them, ultimately, to differentiate themselves from other Arab communities. Consisting of three papers presented by both American and Tunisian music scholars, this panel advances Arab music theory scholarship by connecting modal listening and performance practices to processes of signification. Paper 1 identifies the nuanced listening practices of Tunisian musicians via melodic and rhythmic formulas. These fixed musical phrases differentiate modes in order to elicit a world of associations. Paper 2 probes the process whereby these reoccurring formulas establish a musical interface for making social and cultural formations. Paper 3 gives an explicit example of this process by describing how pentatonic-like melodic formulas are racially coded in Tunisia across six different modes. These papers reveal that modal music in Tunisia is still a vital resource for perceiving and interpreting the world.

Holton, Jared
(University of California–Santa
Barbara)

**Listening to Modal Worlds:
Processes of Sonic Stamping
and the Tunisian Musical
Modes**

[session HE07]

From Aristotle’s description of the frenzied Phrygian mode to al-Fārābī’s discussion of musical ethos upon the human body, and to the nationalized heritage of Arab music today, one thing is certain: modal music effects humans and their ecologies. But, how this process of effectivity occurs is undertheorized. How does modal-musical structure and their performances elicit embodiments and extra-sensory associations, such as with non-human beings, times and seasons, or astrological phenomena? This paper seeks to investigate the process through which modal music comes to bear social and cultural significance, particularly as it occurs in the Tunisian modal system. The melodic and rhythmic formulas that reoccur throughout the thirteen Tunisian modes provide an interface for individuals and collectives to stabilize listening practices, which facilitates world-building. But immanent listening encounters between sound and people in the classroom or on festival stages do not demonstrate uniform or even congruent actualizations of meaning. Instead, the fixed formulas provide consistent opportunities for musicians, pedagogues, and avid listeners to relate their encounters to pastness, and to assemble the potentials of a present to forge a future trajectory of meaning. This process of “sonic stamping” interprets a variety of ethnographic and archival data, suggesting that even as a formulaic and fixed modal-musical interface transmits from generation to generation, the social and cultural formations associated with this interface shift, alter, and adapt to accommodate difference (pace Deleuze 1994). This paper contributes to Arab music theory by extending its technical expertise toward concerns from post-structural philosophy and sound studies, all of which are filtered through several ethnographic vignettes from Tunisia.

Hood, Made Mantle
(Tainan National University
of the Arts)

PANEL ABSTRACT
**Performing Ontologies in
Insular Asian and Southeast
Asian Performing Arts**

[session HA02]

This panel uses the concept of “performing ontologies” to problematize heritage and religious hymns in the performing arts by examining issues of dissemination, inheritance and contextualization. Seeking to more radically prioritize fieldwork data as a means of theorization, “performing ontologies” is the expression or presentation of worldviews that negotiate between inherited traditions and modern cultural practices (Hood 2021). The subjective positioning of artforms as local heritage or homogenous practice often prioritizes a Western European sense of time, place and circumstance which restricts culture bearers to bounded categories and labels such as heritage music, traditional dance or ritual theatre. A more dynamic and multifaceted approach to heritage and norms suspends these bounded categories to reference local ontologies. Social, economic and historical processes shape performing arts and affect worldviews that may prioritize an ontology of nature and divinity as co-creators in performance. An ontology embodied may prioritize changes in performance to accommodate ideas about the nature of being or reality. In order to examine how ontologies are performed, displayed and represented, this panel is made up of three interrelated case studies: The first looks at regional forms of heritage singing in Malaysia, Indonesia and the Philippines to see how UNESCO’s intangible designation conflicts with local ontologies about sound and movement. The second probes connectivity among different Hakka hymns, challenges existing imaginations of missionary contextualization, and proposes new approaches for the examination of related socio-cultural-musical practices. The third looks at historical processes that have seen the Japanese remote Ogasawara island community transform from having “no tradition” to forming aesthetic sensibilities around a multiplicity of borrowed artforms. Each case study highlights that heritage and norms may not be fixed or stagnant, but see culture bearers performing ontologies that constitute a dynamic progression of tradition-making processes.

Hood, Made Mantle
(Tainan National University
of the Arts)

**Performing Ontologies in
the Vocal Heritage of the
Philippines, Malaysia and
Indonesia**

[session IIA02]

This paper interrogates conflicting ontologies of performance among vocal heritage practitioners, archivists, and academics from three different countries. The term “performing ontologies” (Hood 2021) describes the expression or presentation of worldviews that negotiate between inherited traditions and modern cultural practices. Recent scholarship concerning the decolonialization of theorization and anthropology’s “ontological turn” (Holdbraad and Pedersen 2017) move ideas about performance away from the top-down application of Western European theories towards more radically prioritizing fieldwork and theorizing through acknowledging multiple “ways of being” in the world. Southeast Asian vocal heritage as a marginalized, peripheral intangible property reflects specific “ways of being” as songs are inherited and transmitted from musical predecessors to current practitioners. UNESCO as a stakeholder uses the designation “heritage” for genres such as Malaysian mak yong, pre-Islamic Maranao Philippine darangen and Balinese kakawin epic chanting. Mak Yong has endured increasing Arabization in Kelantan that conflicts with notions of a performer’s internal energy (angin) as a source for healing rituals, healing through dance, trance, and spirit possession. Tourism and commercialization in the case of Balinese epic chanting stands in opposition to personal spirituality and temporal bridging to the ancestors. Philippine darengen’s local ontologies performed through epic narratives involving the life and death of mythical heroes, courtship and love are enmeshed in the harsh reality of war-torn Mindanao conflict zones around Lake Lanao. Based upon onsite and virtual collaborations with my colleagues from Malaysia, Philippines and Indonesia, this paper argues that regional forms of heritage singing are rooted in sound and movement ontologies that conflict with UNESCO’s intangible designation. Often marginalized and peripheral to mainstream worldviews, singers performing ontologies through their vocal heritage help bridge worldviews from pre-modern times out into the soundscape of the everyday.

Horlor, Samuel
(Yunnan University, Center for
Ethnomusicology)

**Proxemics and Analyzing
Spatial Relationships in
Chinese-language Pop Records**
[session VIB08]

The field of proxemics within cultural anthropology is about the use of personal space as an element of non-verbal communication. Employed in popular music studies by scholars of anglophone rock, Ruth Dockwray and Allan Moore, its principles are used to challenge the hegemony of European classical music analytical referents that they consider limiting when looking at studio-produced “aural texts”. Specifically, going beyond reliance on notation of pitches, rhythms, harmonies etc., they focus on spatial relationships between singer and listener, borrowing the proxemic categories of “intimate”, “personal”, “social”, and “public” zones – how a recorded voice may seem sometimes to whisper “intimately” in the ear and at other times to bellow from a “public” distance. But, in turn, are these categories ethically and usefully taken up outside of the anglophone rock context for which they were first harnessed? In this paper, I use them to consider patterns in how spatial relationships are represented in a particular repertory of Chinese-language pop’s canonical studio recordings. In an ethical sense, I argue that this analytical experiment complicates judgments based on emic/etic distinctions: global cosmopolitan awareness held by practitioners and audiences, among other things, warns against assumptions of difference in the knowledge structures of “culture-bearers” and “outsiders”. On the other hand, my analysis points tentatively towards the benefit of refining the intimate-personal-social-public framework at the heart of proxemics to properly take account of spatial representations that the songs may share with life in urban China observed ethnographically; thus it exposes the questionable “universality” of analytical tools meant to work across and compare cultural contexts. Overall, the case study suggests that analysts seeking to work in ethically informed ways face not a simple choice between hegemonic and marginalized approaches, but a complex picture of intersecting and potentially competing concerns.

Howard, Keith
(University of London, SOAS)

PANEL ABSTRACT
**“The People Demand that
Artists Serve the State”:** Music,
Dance, and Artistic Rights
in North Korean Autocracy
[session VB01]

North Korean officials maintain that little control and censorship of artistic production is required in their country, because it has developed its own system of human rights in which artists, in their works and performance practice, always reflect the desires and wishes of the people. This panel critiques the reality of music and dance production. Historically, after the Pacific War ended in 1945, many artists, including musicians and dancers, settled in what since 1948 has been the Democratic People’s Republic of Korea (North Korea). Artistic freedom, and allegiances to factions based on regionalism and political affiliation, was gradually reigned in. Censorship and control mechanisms increased, and once state autocracy under Kim Il Sung was cast in stone in the late 1960s, so all music and dance were required to embrace a monolithic ideology, *yuil sasang*. This was measured on the basis of incorporating ideological “seeds” (*chong*) within outputs framed by approved model forms, rather than in terms of technical expertise, performance aesthetics, or creativity. Control of artistic production, however, was and is embedded in violence since the Penal Code prescribes the death penalty for “reactionary propaganda and agitation.” In this panel, we document first how musicians, dancers, scholars and educators debated ideology and creativity in two key journals as artistic freedoms were gradually removed; second, discuss the development of propaganda pop music, and how it was used to buttress ideology and the political system; third, match the curated accounts of music and dance in publications and seen online with what North Korean refugees relate about their everyday experiences growing up in the country; and, fourth, explore how children are trained in music, and the role children’s performances play in projecting images of the socialist state.

Howard, Keith
(University of London, SOAS)

**From Creativity to Ideology
in North Korean Music and
Dance: Reconstructing How
Autocracy Removed Artistic
Freedom**

[session VB01]

For half a century, a monolithic artistic policy has gone hand in hand with absolute political autocracy in North Korea. This, according to official statements, constitutes a Korean style of human rights based on the will of the people. Artists, including musicians and dancers, must adhere to a literary art theory (*munye riron*) that requires ideological purity and uses approved model works to generate new artistic production. This is the result of a transition away from artistic freedom begun in 1955 with the so-called “*juche* speech” and the Ch’ŏllima “flying horse” mass movement (Howard 2020) which was cast in stone after Kim Il Sung’s 1967 “May 25 instructions (5.25 *kyoshi*)” (Tertitskiy 2018). To document the transition, I explore articles by musicologists, composers, choreographers, and educators in two journals, *Chosŏn ūmak* (Korean Music) and *Chosŏn yesul* (Korean Arts). I reveal divergent and critical approaches to the imposition of ideology and state control. First, I look at how Kim Wŏn’gyun (1917–2002) – the composer of the first significant song explicitly celebrating Kim Il Sung as leader – abandoned his Soviet training as he argued that songs must replace abstract orchestral and instrumental forms, and how musicologists followed his lead, settling on a “national” melodic style, moderated by Kim Il Sung’s speeches but based on other composers’ folk song transcriptions. Second, I turn to the dancer Ch’oe Sŭnghŭi (1911–1968?), the most significant twentieth-century Korean dancer, whose choreographies still form the foundations for both North Korea’s “national dances” (*minjok muyong*) and South Korea’s “modern dances” (*shin muyong*). I show how she fought criticism, was purged then rehabilitated, then resisted to conform until she vanished from view. Third, I fast forward to ask whether the consensus of conformity which emerged by 1967 remains in today’s music and dance production.

Hsu, Hsin-Wen
(National Taiwan Normal
University)

**The Polyphony in Missionary
Contextualization: Hakka
Hymns as Assemblage**

[session IIA02]

The concept of “polyphony” proposed by Mikhail Bakhtin in his comments on Fyodor Dostoevsky’s prose (1984) refers to the multiple voices that different characters in a literary work can contain. For Bakhtin, Dostoevsky’s work is remarkable because the voices of different characters were not merged into the single perspective of the author but had their own perspective and signifying discourse within the narrative structure. Bakhtin’s notion of “polyphony”, in my view, is useful to rethink the missionary contextualization of hymns that has taken place across different Christian denominations and non-denominational churches across the globe for decades. In analyzing Hakka Christians’ efforts to promote ethnic mission by making Hakka hymns to facilitate the communication of religious message in local context, I adopted Bakhtin’s notion of “polyphony”, as well as the notion of “assemblage”, another conceptual tool that has been used by a growing number of scholars in sociology (cf. Latour 2005), anthropology (cf. Clifford 2013; Tsing 2015), and music studies (cf. Born 2011; Moisala et al. 2014; Hennion 2015[1993]), who aim to highlight the fact that many socio-cultural-musical phenomena are more a joined gathering than a homogenous existence and that these phenomena are shaped by ontologies that acknowledge both human and non-human components (actants). In this presentation I present a brief history of the making of Hakka hymns in postwar Taiwan. In addition, I discuss the ways through which different human and non-human components were gathered in the organizational process, and I analyze the polyphony of diverse ontologies in relation to the entanglements of cultural traditions, religious beliefs, and social values that my selected texts and performances embodied. In so doing I aim to probe the connectivity among different Hakka hymns, challenge existing imaginations of missionary contextualization, and propose a new approach for the examination of related socio-cultural-musical practices.

Hu, Qifang
(University of Texas at Austin,
Butler School of Music)

**Island Song: Popular Music
and Okinawan Identities**
[session VIIB03]

Shima-uta (lit. island song) is a genre of minyo (folk song) originating from the Amami Islands, which formed the Ryukyu Kingdom (1429-1879) with the Sakishima and Okinawa Islands. In 1992, the Japanese rock band, The Boom, released their original hit song “Shima-uta” composed by lead vocalist, Kazufumi Miyazaki, based on his impressions from visiting Okinawa. The song’s popularity propelled the reputation of the islands’ minyo to national recognition. The Boom’s “Shima-uta” became one of the most famous pop songs related to Okinawa even though the band members were not from the Ryukyu Islands, but from Yamanashi Prefecture on the Japanese main island. “Shima-uta” has been covered by numerous artists across the world, among them the well-known Okinawan singer, Rimi Natsukawa, whose 2002 version became an iconic representation of Okinawan minyo. How does a pop song by a non-Okinawan rock band become traditionalized into the pantheon of shima-uta folk genre from the Ryukyu Islands? By analyzing the two versions of “Shima-uta” by The Boom and Rimi Natsukawa, and examining the social histories of the song and the folk genre of the same name, I demonstrate how the song’s style, structure, and performance practice frames the intersection of Ryukyuan (specifically Okinawan) and Yamato (Japanese) identities, regional and national affiliations, and well as tradition and modernity in Japan.

Huang, Wan
(Shanghai Conservatory of
Music, Musicology Department)

**Sanlele “Jumping” on the
Road of Glocalization:
Sounds of Okinawan Tropical
Champuru Culture and the
World Youth Uchinanchu
Festival**
[session VIIB03]

Sanlele, a three-stringed musical instrument that emerged in 2004 in Okinawa, is a hybrid musical instrument that blends the Hawaiian ukulele with Okinawan sanshin, a three-string plucked lute. “San”, meaning three, comes from the Okinawan sanshin. “Lele”, meaning jumping, has a direct connection with the Hawaiian ukulele. The sanlele can thus be understood literally as “jumping sanshin”. During the process of hybridizing, the sanlele developed at least four versions – sanlele in 2004, Ryukyu Pine K1, rectangle sanlele, and Umi Ashibi sanlele – reflecting an ever-changing aesthetic preference, depending on time and cultural space, by musical instrument makers. Integrating the performer into an understanding of sanlele, there emerges another interesting sense of flexible aesthetics and uncertain identity in performance. This paper is based on regular fieldwork since 2018 in Yaeyama and Naha, Okinawa. It draws on various literatures, theoretical concepts, and interviews, enlarging the discussion by taking multiple contexts into consideration. This paper argues that by taking the performer into consideration, it is clear that the sanlele’s meaning can be flexibly constructed and invoked in any performance. Through “switched meanings” in performance, the sanlele’s connections with Okinawa and Hawai‘i can be switched on and off. There are several factors contributing to its “jumping” on the road of “glocalization” (Robertson 1995), including Okinawa’s unique champuru cultural spirit, the Worldwide Youth Uchinanchu Festival, and overseas Uchinanchu who are rethinking their identity through a process of “transnational homing” (Walsh 2006). To make, to play, and to listen to the sanlele, are opportunities for instrument makers, performers, and people who use it, to open up dialogues with the histories and cultures of Okinawa, Hawai‘i, and beyond.

Huang, Yi (Universiti Putra Malaysia, Faculty of Creative Arts, Department of Music), Fung Chiat Loo (Universiti Putra Malaysia, Faculty of Human Ecology), & Fung Ying Loo (Universiti of Malaya, Department of Music) **Li Jinhui's Children Musicals: Bridging Traditions and Modernity in Contemporary Children Music Education** [for abstract, see Loo, Fung Chiat]

Hurley-Glowa, Susan
(University of Texas Rio Grande Valley)

Boundaries, Styles, and National Traditions in Cabo Verde: Reflections by a Boundary Maker
[session IID01]

This proposal uses my work over time to explore the relevance of boundaries in ethnomusicological narratives, discussing their conceptual importance, methodological role, and impact on knowledge production. When I began research in Cabo Verde (also called Cape Verde) in the early 1990s, descriptions of music beyond the morna and coladeira were limited to Portuguese and virtually non-existent in English. After completing a dissertation in 1997, I was hired to write entries on “Cape Verde” for *The New Grove Dictionary of Music and Musicians*, just as this source expanded to include music outside of the Western art tradition. New Grove guidelines suggested that writers include sections on historical background, languages, and ethnicity; primary music and dance forms; modern developments; and relevant sources. The organization of music cultures by nation and topic in reference sources like New Grove played a role in the way music and nations were represented to the outside world, and undoubtedly impacted future knowledge production and methodological approaches. Like in the classic parable of the blind men describing an elephant cited by Bruno Nettl, among many others, I wrote the entries from a particular perspective based on my training and experiences. Over time, as I learned more, my initial entries became outdated, especially the view of Cabo Verde’s diverse cultural roots based on a European-African dichotomy. I rewrote the materials in 2014, resituating Cabo Verde within a family of Black Atlantic traditions, but in recent decades, Cabo Verdean musicians have participated in a cosmopolitan music scene where boundaries of all sorts are increasingly blurred, and representation needs to be considered once again. As one of the boundary makers, I reflect on boundary issues in my presentation, and offer suggestions for research that adjusts or erases them based on new conceptualizations and realities.

Hutchinson, Sydney
(Humboldt-Universität zu Berlin, Institut für Musikwissenschaft und Medienwissenschaft)

Whose “World Music”?
Popular Music and Internationalism between Latin America and the German Democratic Republic
[session IID01]

Published research on musicking in the Eastern Bloc tends to focus on single countries and often suffers from a tendency to apply antagonistic concepts and assumptions emanating from the capitalist world and the Cold War context (Tochka 2016:20), including the idea that musicians and researchers behind the so-called Iron Curtain were isolated and provincial. Meanwhile, music research from the Eastern Bloc is typically left out of disciplinary histories of popular music studies and ethnomusicology. Favoring “Western” music and music research leads to an impoverished understanding of popular music in a global context and of how global politics have shaped music, its circulation, and even music research. It overlooks the impact of internationalism as both ideology and practice in the Second World and fails to recognize how policy changes created ebbs and flows in music and music research across borders. One significant musical flow was that which linked East Germany (German Democratic Republic, or GDR) with Latin American socialist countries. Recordings from East German radio and records of events like East Berlin’s Festival des politischen Liedes (FPL), to name just two sources, provide ample evidence of the wide circulation of Latin American music in the GDR and its broad impact. Predating WOMAD by a decade and bringing together artists from all over the globe, one could even consider FPL the first world music festival. This paper considers how such evidence can and should transform our view of popular music and music research in the GDR specifically and the Second World in general. It suggests that socialist internationalism overlaps but also contrasts with First World cosmopolitanisms. And it reflects on the enduring legacy of Second World musical internationalism as part of a history of place inscribed on Berlin’s Museumsinsel and literally underlying its new and controversial Humboldt Forum.

Hwang, Okon
(Eastern Connecticut State
University, Performing Arts
Department)

Nanta Industry in Korea
[session ID10]

The origin of “*Nanta*” (a theatrical production) and “nanta” (a musical genre) is a Korean common noun “*nanta*” meaning “random beating.” The randomness in the act of beating may suggest dynamic energy and an animated state, and such a connotation is largely responsible for the popularity of the theatrical production and the musical genre; *Nanta* has been staged in 57 countries and is the longest-running theater production in Korea since 1997 with several spaces dedicated exclusively for its productions. Soon a new music genre inspired by the theatrical production emerged incorporating various choreographed movements. The word “nanta” was recycled to designate this burgeoning musical genre, and the term is now widely disseminated in music education communities and commercial circles in Korea. Percussive rhythms featured in the theater production and the musical genre, however, are nothing but random as codified Korean traditional percussion rhythmic patterns are employed. Indeed, nanta is typically considered to be a Korean “traditional” musical genre even though many nanta groups employ inventively shaped and sized percussion instruments with various material sources including plastic. Searching a Korean term 난타악기 (nanta instrument) in the internet would lead to many commercial sites selling different types of drums utilized during nanta performances by as young as kindergarten students, as old as senior citizens, and in-between. Drawing from scholarship on Korean traditional percussion genres (Lee 2018; Kwon 2015; Hesselink 2012, 2006) and by probing the contexts of production and consumption patterns, this paper examines how the Korean nanta industry positions itself in the market economy with its rising popularity.

Iannitti, Bianca L.
(Wesleyan University)

**Virtual Relief: The Role
of Agency, Survival, and
Adaptation among South
Indian Artists**
[session IID02]

In the form of two case studies, this presentation explores the ways in which social media and other virtual spaces provide a “voice” for the marginalized and underrepresented artists and performers in South India. The basic human rights of survival among these artists are challenged. Likewise, the implications for ethnomusicology in dealing with the research methods involving such artists are under great duress. Technological advances and human adaptations remain constant, prompting “new” configurations of socio-cultural, religious, financial, and political structures, which may even influence the (re)creation and consumption of performance traditions while threatening obsolescence of the ancient practices. Who or what dictates this filtration process? Within the past 20 years or so, the rise of social media platforms like Facebook, YouTube, and Instagram, have been adopted by South Indian musicians, dancers, and performing arts organizations, not only as a means to form relations with fellow artists and enthusiasts in India and its diaspora but as a way to gain personal agency over one’s intellectual property, culture, and livelihood. As India continues to face a “second-wave” of the coronavirus, restrictions on public events (i.e., temple festivals, weddings, funerals, etc.), have jeopardized the livelihood of local artists. The first case focuses on the Indian arts organization SPIC MACAY and their virtual “Support the Artist” initiative to provide financial aid for practitioners of Indian classical and folk art forms. The second looks at the work of Kuchipudi dancer and scholar Yashoda Thakore and her collaboration with the organization Suno India to develop the podcast “Her Story of Dance.” As part of the Kalavantulu community (a marginalized group of hereditary dancers and musicians), Thakore’s series sheds light on the lineage of women who preserved and nurtured this dance tradition in the face of adversity based on caste, region, language, and cultural hegemony.

Igbokwe, Ubochi
(University of Colorado,
College of Music,
Department of Musicology)

**Òkùkù Nwàamadī: Ritual
Symbolism and Musical Arts
among the People of Ndoki**
[session VIID02]

Òkùkù Nwàamadī refers to post-entombment funerary rites for a deceased adult male of noble birth. The rite which is integrated with musical performance hinges on the belief in the spirit of the deceased as one that is in transit. Through the Òkùkù ceremony, with its musical gradients, a deceased adult male attains the status of ancestor. However, there is increasing abandonment of the Òkùkù ritual, thanks to the influence of conservative Christian movements and current pivot to “modernity”, resulting thus by extension the disappearance of musical practices associated with the rite. The question is, can performance of Òkùkù Nwàamadī or lack of it assert or inhibit artistic and social rights of progenies? What impact might this have on individual cultural identity and personal pride, as well as communal ethos? Communal and individual aesthetic sensibilities and ethical investment in Òkùkù Nwàamadī underpins metaphysical approbation. Is a tradition/modernity interface possible? Relying on ethnographic data gathered through personal experience and archival collections, this study seeks to examine how religious ideations are misconstrued in this musical location. It also examines the cosmological rationalisation of musical arts as well as participatory discoveries and categorization in Òkùkù Nwàamadī. The study further explores the possibility of reconciliation of this tradition with the Christian faith, through a modification of the art to enable general participation. I further suggest that such a modern take would ensure a preservation of the musical culture, one which is integral to the distinctive culture and identity of the people of Ndoki.

Ingram, Catherine
& Mary Mamour
(University of Sydney, Sydney
Conservatorium of Music)

**The Online Kudung (Pigeon)
Dance Challenge and Dance
Video Sharing within the
South Sudanese Australian
Community**
[session VIIA02]

The Kudung (pigeon) dance, with its rapid and pulsating shoulder and waist movements, is one of the most difficult Jieng (Dinka) dances. It is popular in Jieng communities of the Yirol region of South Sudan, as well as amongst Yirol communities now spread around the world. While recent online videos show that the dance is still performed in Yirol to live singing and drumming, Kudung dance performances shared virtually from Yirol communities elsewhere are usually to pre-recorded songs by well-known Jieng singers such as Bilpam Akech and Manyang Apar. This paper explores the online Kudung dance challenge that emerged during 2020, the first year of the COVID-19 pandemic, driven by women in Melbourne’s South Sudanese Australian community who had spent many months that year in lockdown. Various groups consisting mainly of women and sometimes also involving young people, uploaded videos to YouTube and Facebook. Now, fourteen months after the first compilation video was shared, it has been viewed on YouTube more than 20,000 times. We explore the various layers of significance to the processes surrounding this Kudung challenge, drawing on discussions with community members (including dancers in the videos) and our combined perspectives as an important musician and community leader in the Australian Jieng community and an Australian ethnomusicologist. We consider the significance of this challenge—deriving from desires to relieve the boredom of lockdown, to train children in dancing and learning about Jieng culture, and to unite the community—alongside demonstrated benefits of dance for resettled refugees (Vissicaro 2009; Dieterich-Hartwell, Goodill and Koch 2020). We also examine how public sharing of these online videos might respond to years of negative and inaccurate media portrayals of the diverse South Sudanese Australian community (Majavu 2020) and the complexities of Australian identity construction for Australians of South Sudanese heritage (Hatoss 2012).

Inoue, Ko
(National Museum of Ethnology)

Are Spirits a Matter of Mood? A Sacrificial Gong Ensemble of the Krung People in Northeastern Cambodia
[session IIB11]

This paper explores what the Krung people consider a “spirit” by investigating their musical and ritual practice of sacrificial gong ensembles. The Krung people are one of the indigenous groups residing in the highlands of northeastern Cambodia. Ethnomusicologists do not usually ponder what spirits are, only regard them as supernatural; however, the question becomes relevant when we examine the relation between sound and spirit beings. In the event of sacrifice of buffaloes or oxen, Krung people play the gongs to please the spirits. The tune of the sacrificial gong music is called tarom. In the final phase of the sacrifice event, the musicians playing the gongs are addressed as brah tarom (the divine spirit of tarom). Pieces of meat are put into the players’ mouths as offerings. When the meat is offered, the players should not stop playing the gongs; the sound of tarom must continue. As long as the players keep on playing tarom, they are regarded as divine spirits. Could the status of brah tarom be considered a form of spirit possession? While to the Krung people the brah tarom musicians remain human, in another sense, however, they are divine spirits. I contend that the players partake of the divine spirits. The players’ bodies partake in the joy of the sound of tarom, and the brah tarom is the joy of the sound of the tarom. What is a spirit like? Considering Krung everyday life, a spirit might be described as a mood that comes over a person or a place, suddenly or gradually. There are many cases in the anthropological/ethnomusicological literature where sounds or feelings partake of or are identified with spirit beings.

Inoue, Sayuri
(Osaka University, Graduate School of Language and Culture)

Producing Variation in the Performance of Myanmar Classical Songs: Focusing on the Transmission and Memorization System
[session VE05]

This paper explores the variations in the performance of Myanmar classical songs from the perspective of its transmission and memorization system. For this study, I will analyze the variations in playing the same melody of the song on a harp. The variations for the major songs are standardized to some extent. However, we can observe variations not only among different musicians but also in the same musician’s performance. This study will focus on producing variations in the same musician’s performance. Myanmar classical songs are primarily transmitted orally. The oral tradition requires memorization by musicians, so why do variations occur while playing? The question can be considered by understanding the transmission and memorization system of Myanmar classical songs. These songs consist of the song’s melodies and instrumental parts. The song’s melodies are called alaik, and the instrumental parts are called akwek. The literal meaning of akwek is “a compartment,” and it refers to the smallest unit of music. There are so many alaiks that are repeatedly used, not only in one song but also in other songs. Akwek for the same alaik may remain the same, or it may change. In general, as the difficulty of the song increases, musicians will learn more complex akweks. Then, musicians acquire several akweks for the same alaik. In the performance, musicians play by rote, so they play various akweks for the same alaik intentionally or unintentionally. I have assumed that this is the system for producing variations in performance. U Myint Maung (1937–2001), the most famous harpist, transcribed a large number of handwritten notations. Daw Khin May, U Myint Maung’s wife and my harp teacher, said that he played different variations during every performance. I will analyze U Myint Maung’s notations and demonstrate how he created such variations.

Insee Adler, Supeena
(University of California–Los Angeles)

Thai Performing Arts and Community in Southern California

[session VIB03]

Thai music and dance are taught in two distinct contexts in southern California: in multiple Thai Buddhist temples, and at the University of California–Los Angeles (UCLA) as a performance course for undergraduate and graduate students. While UCLA serves its student population, the temples serve the wider community, especially non-Thai or American children of Thai heritage. Thai Buddhist temples in southern California function not only as religious spaces for monks and lay people to practice their beliefs but also as community centers for people to participate in non-religious cultural activities. The attendees of temple classes seek to reconnect to their Thai roots through conventional narratives of nation, religion, and king, as well as through the contemporary concept of “local wisdom,” all of which are strongly present in Thai culture but otherwise not experienced by communities in the U.S. Temple communities emulate Thai cultural activities according to conventional calendars but on a smaller scale, giving participants a sense of belonging to Thai communities in the homeland—a homeland to which some parents envision returning. By taking Thai language, music, and dance classes for several years at the temples, children learn to value their parents’ heritage and gain respect for their parents’ beliefs. The author will present her ethnographic perspective on these cultural activities as both an observer and an active participant in organizing and teaching music, dance, and culture at a temple in Escondido, California, and as the director of the Music of Thailand Ensemble class at UCLA.

Inserra, Incononata
(Virginia Commonwealth University)

Virtual Tarantella Folk Music and Dances: Redefining Tradition and Community within and beyond the COVID-19 Pandemic

[session IIIA10]

Since the COVID-19 lockdown began in March 2020, several examples of music-centered vernacular creativity have been reported in Italy, such as balcony music performances. In this paper, I look at the pandemic circulation and representation of tarantella, a southern Italian genre of folk music and dances, by considering not only balcony performances but also virtual concerts and music videos, remote classes, and special music and dance projects circulating on social media. I argue that, while its main goal was to replace in-person music and dance gatherings made illegal by lockdown measures, the virtual presence of tarantella as a result of the pandemic reflects a larger process of globalization and digitalization of this folk tradition. Tarantella has been at the center of a strong revitalization movement since the 1990s, which has brought several changes to these folk music and dance traditions, ranging from innovation to commercialization (Inserra 2017). If read within this context, “virtual tarantella” represents a complex vernacular response to the COVID-19 pandemic, reflecting local cultural and artistic responses to lockdown, the growth of online tarantella communities thanks to social media, and at the same time the continued transformation of tarantella as a result of its revival. Moreover, this virtual music and dance “gatherings” provided not only a much needed moment of communal bonding during a particularly difficult time for Italian residents, but also a reflection on the role of ancient tarantella rituals today and ways to replicate virtually the embodied community that is central to traditional tarantella festivals, performances, and teaching methods. This virtual phenomenon, therefore, echoes the debates spurred by tarantella’s pre-pandemic revitalization dynamics as well as larger debates about (re)defining “tradition” and “community” within globalized and digitized contexts—debates that are central to the current scholarship on traditional music and dances.

International Musicological Society and International Council for Traditional Music

PLENARY ABSTRACT

Disciplinary Identities: A Dialogue between the International Musicological Society and the International Council for Traditional Music
[session IIIE01]

One of the most vexing questions among members of the musicological community has been that of identity. A necessary extension of this issue concerns the self-identity of the musicologists themselves. Can a musicologist live according to multiple and ever-changing identities, or are we defined by the disciplinary tribes we were raised in or chose to join? If musicology is an interdisciplinary pursuit, should it necessarily disintegrate into sub-disciplinary denominations, in line with other centrifugal forces that set us apart from one another and shrink the intellectual horizon? How should large international associations such as IMS and ICTM act to encourage individual academic freedom and a sustained, comprehensive dialogue among peers? This roundtable will bring together musicologists with rich, diverse disciplinary and interdisciplinary experiences, hoping to foster a better understanding of these issues.

Ivanova-Nyberg, Daniela
(Bulgarian Cultural and Heritage Center of Seattle)

Archives as Embodied Individual and Social Memory: Field Research among the American and Bulgarian Folk Dance Communities in the United States
[session VIID08]

This paper is concerned with notions of archive and archiving while researching two cultural phenomena in the United States: Bulgarian dance as practiced by the “American Balkan” folk dance communities, and Bulgarian dance as (re)discovered by the Bulgarian immigrants settled in the United States in the 1990s and later. What does a Bulgarian dance archive in the United States look like? Does it have a place (or places)? In what ways are archives created by non-Bulgarians similar or different from those produced by Bulgarians? Who makes such archives, how, and why, and who uses them? In answering these questions, this research explores various personal and organizational (community) archives by considering the historical, political, and technological eras in which the Bulgarian dance “arrived” and has its “pics” in the United States. The analytical overview suggests that exploring the music-and-dance archives of the American and Bulgarian communities is of significant importance in revealing issues such as motivation, cultural appropriation and preservation. For Bulgarians abroad, creating archives stems from the willingness to enjoy the communal experience, preserve, and pass the Bulgarian dance (and culture in general) to the next generation. Simultaneously, the creation of music and dance archives reveals basic human needs for a shared experience. Researching archives of Bulgarian music and dance lovers and scholars allows an entry into the processes of cultural cross-pollination. The latter is undoubtedly facilitated by the Internet, where everything and everyone is data. Thus, publications on YouTube, social media, and other online platforms constantly nurture the field and invite fresh perspectives. This research follows contemporary approaches in archival, ethnochoreological, and critical cyberculture studies. It rests on intensive fieldwork among the American Balkan folk dance community and the Bulgarian folk dance community in the United States.

Jacoby, Nori
(Max Planck Institute for
Empirical Aesthetics, Music
Department)

**A Global Study of Rhythm
Perception**
[session ID03]

Rhythm perception has been thus far studied predominantly with participants recruited from the Global North. It therefore remains open whether and how concepts such as rhythmic prototypes and categorical rhythm perception are relevant to participants from diverse cultural backgrounds. We experimentally studied the mental representations of rhythm in 39 participant groups in 15 countries across 5 continents, spanning urban societies, indigenous populations, and online participants. This large-scale research project in the field of cross-cultural music cognition involved a collaborative team of 35 co-authors, including cognitive scientists, anthropologists, and ethnomusicologists. The experimentation was carried out partly in research laboratories at universities, but in many cases also in fieldwork contexts. Listeners reproduced random seed rhythms, which they heard via headphones, by tapping along with them. Their reproductions were fed back as the stimulus (as if playing the “game of telephone” with oneself, unknowingly), such that their internalized expectations (rhythmic prototypes) could be estimated from the distribution of reproductions. Every tested group showed a set of specific prototypes with peaks at small integer ratio rhythms. However, the occurrence and relative importance of individual integer ratio categories varied across groups, often reflecting local musical practices. By contrast, university students and online participants tended to resemble each other. Our results provide strong evidence that discrete rhythm categories at small integer ratios are relevant to the perception of all musical styles. These discrete representations likely help to stabilize musical systems in the process of cultural transmission but interact with culture-specific traditions to yield diversity that is evident when perception is probed at a global scale.

Jadinon, Rémy
(Africa Museum in Tervuren)

**Experiment with Harp Scalar
Systems: The Example of
the Adungu Harp in Uganda**
[session VE06]

Stringed instruments such as harps allow musicians to easily experiment with scalar systems. The instrument is regularly subject to innovations that affect the harpist’s making and tuning. The adungu harp in Uganda is a good example; since the 1950s, the influence of popular music has seen its constituent parts adapted to the needs of musicians. The first transformation is the addition of extra strings (from 5 to 12) to increase the range of the instrument and to change its tuning and thus “play traditional music or rumba” (interview with artist Leo Palayeng, May 2019). Recently, the artist Ssewa Sewa has patented the janzi, a double-necked harp with 22 strings tuned to two different scales, one diatonic (Western) and one pentatonic (African). Finally, the set-up of a microphone in the sound box is becoming more and more common for live performances. Through the example of various innovations, we will look back at the historical and sociological conditions that led to these transformations.

Jahandideh, Mitra
(Australian National University)

Khele: An Inspiration of Nature

[session IIA10]

Khele is a calling tradition associated with the Talesh people of Iran as a part of their rural soundscape and social events. The oldest form of khele is still performed in the ranches and farms of this region. This traditional call imitates sounds in the natural environment of the countryside and mountains. The Bakhtinian concept of dialogue is useful for addressing how nature sounds result in the creation of khele. Bakhtin studied the way language is used in everyday life. He demonstrated that not only do we need to study the structural elements of language, but also we need to examine dialogue, a ground that language is formed and forms. For him, dialogue is an undeniable part of our interactions and social life. Living is what situates us in dialogic space; it is what gives meaning to whatever is happening around us and in our lives. For Bakhtin, dialogue is shaped based on the interaction between self and other. The other can be a human or non-human being, an object, or even an idea (Holquist 1986; Hermans 2002). The Bakhtinian notion of dialogue is also useful in framing the broader process of engagement with soundscape through khele. In more detail, this dialogue is a self-dialogue for the person who performs khele (the Bakhtin's I) based on the existing sounds in nature (Bakhtin's "other"). Khele is created from the dialogue between the performer as I, and nature as the other, in an interaction with the environment as the social relation. Considering my interviews with the local people of Talesh and sound recordings of the region, I will examine those dialogic moments that inspire the Talesh people to create khele and address how environmental and natural sounds have meaning.

Jähnichen, Gisa
(Shanghai Conservatory
of Music)

Challenging Audiovisual Memory in China

[session IID06]

An ICTM conference theme statement, supported by some actual observations and their typological analysis, is dedicated to the question "What are new selection and deselection policies that will impact archival approaches and their related ethnomusicological activities" in China? This paper will deal with necessary selection and deselection policies and how they connect to archival workflows. Keeping in mind the amount of work that is needed to archive an entire collection born digital into an archive that is mainly based on physical access (due to newly implemented rules regarding intellectual property and institutional safety), the idea of deselecting items for better focus and accessibility becomes as urgent as the initial need to select collections through ethnomusicological project designs. Although one could argue that memory is unlimited in today's digital world, especially in China, where memory development and digital speed are given attributes to technology developments, the human component of subjectivity in audiovisual features plays an intriguing role. The predictive nature of an answer to the roundtable's third question on de/selection policies (see Ling, Jiasui) also includes the mention of general tendencies that may apply to many other places in the world.

Jambrošić, Nikola Sebastian
(University of Zagreb)

**Simulation in Music Teaching:
The Case of School 3 and Class 3**
[session VA06]

The complexity and dynamics of the contemporary world, as well as achievements in technology, pose new challenges in education, putting new demands on contemporary teachers. This manifests in their teaching methods and model choices. It is necessary, therefore, to refresh “traditional” methods or replace them with ones which actively include students in the teaching process. In doing so, students’ creativity becomes truly visible, which is the aim of contemporary teaching. One such method, perhaps still an alternative one, is simulation. Simulation has been well-known in the education system for 50 years, but represented to varying degrees, depending on teaching or geographical area. Simulation mimics the function of the reality of a process or system, with the aim of collecting data. As a technique (not technology) in education, it allows students to replace or amplify real experiences with guided ones, and consequently, to replicate essential aspects of the real world which they can manipulate on different levels. Simulation thus can be in the service of the development of knowledge, skills, and attitudes, and also can be applied in different disciplines. Simulation-based strategies, tools, and techniques can be applied in designing structured learning experiences. It can also serve as a measuring tool related to targeted competencies of teamwork and learning outcomes. As a co-author of *Music 4: A Textbook for Music in the Fourth Grade of Grammar School*, I faced a lot of challenges imposed by contemporariness and contemporary curricular approaches. In this paper, I present how the method of simulation is used to show “behind the scenes” processes – from an idea to its realization and distribution of popular music works – respecting the given parameters of the curricula and the music subject’s learning outcomes.

Jang, Hyun-Jun John
(University of California–Los Angeles, Herb Alpert School of Music, Department of Ethnomusicology)

**Place for a Happy Life: Aging,
Precarity, and Leisure at
K’ollat’ek Dance Clubs in
South Korea**
[session VA01]

Trot (t’ūrot’ū) is a genre of South Korean popular music that has its roots in Japanese colonial modernity of the early twentieth century. In its various styles over the years, trot has served as an artistic medium that encapsulates sentiments about family, love, and the divided nation particularly for older working-class people. While trot has recently gained tremendous popularity in the mainstream media and among younger people, trot had commonly been associated with the soundscapes of the local markets and the elderly. South Korea currently has, by far, the highest rate of poverty among the elderly as an OECD nation and, therefore, many of them suffer socioeconomic and ontological forms of precarity. However, in my observation, trot helps elderly people to resist such precarity. K’ollat’ek social dance clubs began to emerge in the early 2000s and gradually became popular among middle-age and elderly dancers as an affordable and accessible form of leisure where they dance in pairs to fast-tempo, disco styles of trot songs. This paper investigates the social dancers and musicians at k’ollat’ek in South Korea as a form of aging culture that resists precarity, stigmatization, and loneliness. Korean case studies of gerontology has been largely limited to research in the fields of economics, social work, and public policy. Moreover, ethnomusicology so far has shown limited discourse on aging populations around the world. In this paper, I aim to present a contemporary South Korean case about how popular music and dance is elevating the dignity and livelihood of elderly people.

Jayaprakash, Jyothi
(Jawaharlal Nehru University,
Department of Theatre and
Performance Studies)

**Fijiri of Bahrain – Transition
of Pearl Diving Music from
Seas to Stages, and Beyond**

[session IID10]

The extremely dangerous act of diving for precious pearls with no equipment, and no promise of return to the shore gave birth to one of the most interesting musical genres in the Arabian Peninsula: fijiri. This paper will analyze fijiri – specifically in the Kingdom of Bahrain, as an ocean song/music ritual that transformed into a unique cultural repertoire attracting intellectuals and tourists alike. While the pearl diving season created songs, dances, rituals, and other cultural activities, with the introduction of cultured pearls from Japan and the discovery of oil in the 1930s, the pearling tradition which sustained the country for decades came to a grinding halt. The dars (music houses) which used to be a meeting place for nahhams (singers) who came to practice and showcase their art dwindled drastically. Musical instruments used in the fijiri such as the tar and jahla bear striking resemblance to some of the popular instruments used in India and Sri Lanka. India being an important buyer of the precious Arabian pearls, the paper will investigate whether the music of the Indian subcontinent inspired fijiri's musical compositions. Using theories of performance studies spanning four years of doctoral research, this paper will use interviews with scholars and performers, rare video documentation by the International Organization of Folk Art, Bahrain, and inputs from Bahrain's culture authority (BACA) to analyze the cultural performances during the pearling era, and their disintegration with the decline of the pearling industry. Several large-scale measures are in place now to revitalize and safeguard the fijiri by BACA, which recently earned fijiri UNESCO's intangible cultural heritage honor. The paper will understand the performance of preservation to analyze how the fijiri negotiates its own museumization as it transcends from the ocean to the proscenium.

Jiang, Haoran
(Chinese University of
Hong Kong)

**Biopolitics, Official
Chineseness, State
of Exception: Music
Management in Taiwan's
Martial Law Era**

[session VIB06]

In 1949, the KMT government implemented martial law in Taiwan. Since then, Taiwan was in a state of exception for thirty-eight years. During the martial law era, the government enforced military-style discipline on Taiwanese people by the necessity of wartime. Various aspects of people's everyday lives, including music, were enlisted into governance. The government imposed strict music censorship and many songs were listed as "banned songs"; on the other hand, the government promoted a set of patriotic songs and "purifying songs" in conformity with the official ideology. This paper aims to investigate the power mechanism behind music management in the Taiwan martial law era. It explores Taiwan in the context of a state of exception and engages in dialogue with the work of Michel Foucault, Giorgio Agamben and Roberto Esposito's analysis on biopolitics, thereby illustrating the relationship between biopolitics, official Chineseness, and music management. It points out that the KMT government's music management was a strategy of biopolitics which worked together with the official Chineseness advocated by government. The purpose of music management was to make people live and solidify the regime of KMT. However, music management also harmed lives. That was because martial law was a state of exception that suspended law and made everyone become bare life. Also, it was a result of a "paradigm of immunization". More than that, through some examples and drawing on the concept of "playing with law" (Agamben) as well as other theoretical resources, the author believes that Taiwanese people still had possibilities for resisting state power.

Jiménez Pasalodos, Raquel
(University of Valladolid)

**The Warrior and the
Trumpet: An Archaeological
Survey of European Brass
Aerophones**
[session II A05]

The variety, constructive excellence, and geographic and cultural spread of archaeological remains of brass instruments is certainly remarkable. In this paper, organological remains, iconographies and written sources will be considered in order to better understand the continuities and changes during these centuries, their cultural relevance and their possible symbolic meanings. Archaeological, iconographic and written sources permit us to propose a particular Indo-European conception of horns and trumpets, which seems to have already been in place during the Atlantic and Scandinavian Bronze Age, which extended and developed in various ways during the Iron Age and which probably continued, to some extent, in Medieval times. These sources point to a possible Indo-European mytheme about a horn or trumpet, sacred or numinous, obtained or belonging to a hero or prestigious masculine character. These ideas could be based on a previous myth of high-status warriors or eminent masculine leaders in possession of brass aerophones with god-like or magical attributes. This hypothesis would not only explain their remarkable technological and formal development, their great identitarian value revealed on iconographies, their use as masculine or virility symbols, and their apparent control by warrior elites, but also allows us to understand their important presence in votive deposits linked with water or warrior rituals. Along with the epic repertoire and the warrior dances, horns and trumpets would not only act as visual and acoustic symbols of these cultural values, but also contributed, in various performative contexts, to their reinforcement and transmission, ensuring the legitimization of the social order and gender ideals and their perpetuation. Finally, this presentation will reflect on the possible continuities of these cultural conceptions, uses and functions of brass aerophones, and critically reflect on the extent to which these archaeological sources can be used to understand certain present phenomena.

Jin, Yun-kyong
(Korea National University
of Arts)

**What is the Buk-Han
Dae-Piri? The Double Reed
Instrument of North Korea**
[session IE08]

After independence, the Korea peninsula was divided into two parts, each with different governments and ideologies. Korean traditional music (gugak) also divided into two and developed along contrasting paths due to the social changes that occurred either side of the border. Briefly stated, North Korean players tried to make new music that was appropriate for the new era while South Korea players tried to maintain traditional forms. A campaign to modernize traditional instruments first began in North Korea in 1960s. By developing instruments beyond their traditional form, they could be made suitable for playing western-style songs that featured harmony. The North Korean authorities also sent their new music and modernized instruments to the Korean populations resident in Japan and in northeast China (Yanji/ Yanbian), and as a result musicians playing traditional instruments at the Geumgansan Gageukdan in Tokyo and the Art School at Yanbian University began to use the modernized forms. After 1990, some North Korean modernized instruments began to be used in South Korean traditional orchestras after they were introduced through exchanges with Korean Japanese and Korean Chinese musicians. This was encouraged because South Korean composers were keen to add more complex techniques to their works for Korean orchestras than were possible using traditional, unmodernized instruments. In this presentation, I will play both South Korean piri and North Korean dae-piri, and will analyze their similarities and differences. South and North Korea once shared the same traditional music, but now they have very different musical styles, which means that musicians are today unable to meet and mix together. A key starting point in reconciling the two parts of Korea will be to understand our musical history and create new music that can foster peaceful relationships.

Jocoy, Stacey
(Texas Tech University)

Kagura Dance as a Ritual of Japanese Identity through Precarity in *Kimi no Na wa* and *Kimetsu no Yaiba*

[session VIID05]

In episode 19 of the hit anime *Kimetsu no Yaiba*, Tanjiro remembers his father's Hinokami kagura dance, which offers him expected strength in battle. This worldbuilding sequence places the action amidst localized rituals of Shinto belief, which Jolyon Thomas notes, in *Drawing on Tradition*, offers a fecund site for historical imagination. Kagura dances, as an element of Shinto, are historically localized and unique, offering modern anime fertile cultural space—a potent location for both soft power constructions and modern narrative. Hinokami can be grouped with the kagura dance in the recent anime movie *Your Name (Kimi no Na wa)* by Makoto Shinkai. Both dances reference essential aspects of Japanese traditionalism, residing in narrative spaces connected with memory. In *Your Name*, Mitsuha's kagura dance contains powerful but forgotten regional memories that combine with the kuchikamizake ritual to create the pivotal time distortion. Hinokami kagura ties Tanjiro's father to the power of regional ritual, the memory of which reveals forgotten breathing exercises that amplify Tanjiro's spiritual power against demons. While both anime use traditionally influenced dance movements and music to depict kagura, Hinokami also incorporates an extended orchestration technique. "Kamado Tanjiro no Uta" by Go Shiina, underlaid throughout the scene, changes timbre from soft lyricism to heroic orchestral dynamism, aurally impacting the critical moment narrative as it switches from memory to climatic present. This presentation compares these two kagura scenes, using comparative musical analysis with aural-visual synchronicities, emphasizing their effectiveness in translating iconic elements of traditional Japanese culture into historical imaginary that builds powerful modern narratives of Japanese identity.

Jordan Gonzalez, Laura
(Pontificia Universidad Católica de Valparaíso, Instituto de Música)

Feminist Performance as Challenging Voice-Body Regimentation

[session VIIB01]

In the context of the so-called "social outburst" that took place in Chile in late 2019 and the subsequent political transformations that occurred (such as the writing of a new constitution), a number of sonic performances and songs have been released. Among them, the feminist performance, *A Rapist in Your Path (Un violador en tu camino)*, is the one that probably achieved widest global circulation, counting tons of versions in different languages and places. Building on the work of Bieletto-Bueno (2020), who has analyzed the affective dimensions of this piece by underlining the central role of vocality (Meizel 2020), this paper focuses on two versions of this performance, both of which present critical vocal modifications. On the one hand, I focus on the metal-style version performed by a collective of female musicians. It includes a plethora of singing techniques (growl, scream, choral arrangements) that introduce "noises" challenging the acceptable regime of sonic appearance of women. I also study, on the other hand, a version sung in Mapuche language. This version not only defies the conventional meanings through literal translation, but also dislocates the whole sounding sphere by situating this "urban" performance in a rural setting, so that other, non-human voices may also participate in the appeal. This paper shows that these vocal performances make explicit the diversity of current feminist voices through their sounds. It also stresses how these sonic experiments put into question the current understanding about conventional female voices. I will make use of the concept of "regimentation of voice-body relationships" (Weidman 2020) in order to interrogate the potentiality of these voices to challenge what Stoeber calls "the sonic color line" (2018). Besides the powerful goal of contesting violence against women, this performance also allows us to broaden the possibilities of female voices to be heard.

Jovanović, Jelena
(Institute of Musicology of the
Serbian Academy of Sciences
and Arts)

**Experience of Embodying
Otherness through Serbian
and other Traditional Songs,
in Serbia and Abroad**

[session VE03]

The paper is based on the notion of embodying Otherness (Trimillos 2004). It is focused on experience gained through long-term practical ethnomusicological work in the sphere of mediation of traditional songs in contemporary times, that is: teaching pupils Serbian traditional songs belonging to other nations, as well as through learning and performing traditional songs of other nations in Serbia. The aim is to “explore the ways that cosmopolitan approaches can enlighten the ethnography of dance- and music-making” in the context of wider common cultural origin (Slav and East European). Despite actual globalization processes, in these encounters of Self and Other the focus is on “coming back” to common elements of traditional cultures with the aim of deeper insight into their own culture, languages/ dialects, customs, music, and through it, self-identification. Through this action, cosmopolitanism is a natural state of mind of tradition bearers as well as fellow ethnomusicologists/mediators of traditional music. The premise is: the more we respect our own culture, the more we shall respect others’ culture. Within the specific context of partly institutionalized or uninstitutionalized work on learning traditional songs (Jovanović 2019) – in the International Summer School for Traditional Music (Poland; Ambrazevičius 2020) and in the vocal group Moba (Serbia) – work on performing one’s own and other’s songs is a benefit of cosmopolitan relation towards the world and the culture (i.e., one’s own and others’) with no political implications involved. In this process both a cosmopolitan ideal and the notion of utopia in devotion to traditional songs are included. From here on, we might tell about musical cosmopolitanism of the imaginative community of singers (pupils and teachers), through the elements of musical universals present in every traditional musical piece, and those are transmitted through oral narratives and mirroring as method of learning songs, within vertical musical time.

Jure, Luis
(Universidad de la República)
& Martin Rocamora
(Universidad de la República)

**Micro-timing in Uruguayan
Candombe Drumming**

[session ID03]

This paper presents the results of measuring and analyzing the micro-temporal properties of the rhythmic patterns in Uruguayan candombe drumming, and discusses the relationship with the underlying metrical structure. The analysis of micro-rhythmic aspects of music has experienced an important development in recent years. Microtiming involves small-scale temporal deviations of events on the musical surface with respect to an underlying conceptually regular metrical grid. The systematic use of these deviations can be of structural importance in the rhythmic and stylistic configuration of some genres. Broadly speaking, micro-rhythmic variations fall into two general categories: those occurring at the tactus level and taking the form of tempo variations (e.g., rubato, accelerando or ritardando), and those more appropriately represented by the time-shifting of events with respect to the steady beats of a locally constant tempo (e.g., “notes inégales” in Baroque or “swing” eighth-notes in jazz). Candombe is a drumming tradition with deep African roots developed in Uruguay, that shares many traits with other musics of the Afro-Atlantic world. Its cyclic, timeline-based rhythm results from the interaction of the patterns of three drums of different size and pitch, each with their characteristic patterns. Its rhythmic cycle comprises four beats, each subdivided into four pulses, as in several other Afro-Latin American rhythms. For this research, a dataset of annotated multitrack audio recordings by renowned candombe players was analyzed using computational techniques, in order to display the micro-temporal characteristics of the most important rhythmic patterns in candombe and their interactions, and how they may be affected by multiple factors like performance context, tempo, personal styles, and group interactions.

Juretić, Davor
(Alfa d.d. Zagreb)

**Musicking in Music Teaching:
The Case of School 1 and Class 1**
[session VA06]

I am a music theory teacher in a music school, which aims to educate professional musicians; I am also a music teacher in a grammar school, which provides general education. My work experience gave me insight into educational reform in Croatia, which focused on general education and music as a subject, but not on music education specifically. Music in general education resembled the teaching of music history in music schools, where the focus was on content (which is certainly important), rather than activities, interests, and music teachers' and students' preferences. Students did not have opportunities for significant professional engagement in music; neither did they have opportunities to become educated listeners or music users. The intention of the reformed music curriculum is not to guide students toward a professional music path, but to have them know music, to express themselves through music, and to contextualize music in appropriate and effective ways. The textbook, *Music 4*, of which I am a co-author, is completely compatible with the curriculum guidelines and offers new content. I believe that the textbook sets a new paradigm in which students engage in music in accord with Christopher Small's definition of musicking (1998). In his extended definition, students know and experience music not only through visual/verbal learning, but through active practice (e.g., moving, conducting, listening). This is supported by the fact that the new curriculum offers music as a minor field of study (B-domain), allowing students to express themselves with and through music by singing, playing, dancing and movement, creativity, as well as applying information and communication technology. Implementation of these activities is still optional, but the music teacher has autonomy of choice. *Music 4* provides support to that end. In this paper, I present how my two-layered working experience shaped my music teaching style, and how I implemented musicking through activities in class, predominantly in grammar school, and in *Music 4*.

Jurková, Zuzana
(Charles University Prague,
Faculty of Humanities)

**Musical Worlds of the Czech
Israelis**
[session IID11]

From afar, it would be possible to imagine Czech Israelis as a group that would be homogenous, given their relatively small numbers, one in which collective remembrance would create the basic axis of their group identity (Assmann 2001), and music is one of the ways "that people articulate the collective identities that are fundamental to forming and sustaining social groups..." (Turino 2008). On closer inspection, however, this group can be seen to consist of cohorts that are not very connected to each other. Their formation has been influenced by three basic factors: Their situations, both in terms of the broader society and individually, prior to their emigration; the circumstances of their departure from the Czech lands to Israel; and the (changing) cultural and societal context in their new country. When studying the musical worlds of these cohorts, music reveals its multifunctionality and its polysemantic nature: In some cases it is an irreplaceable yet constantly fluctuating, highly valued component of culture, while in others it is a sonic object that conveys memories, either personal ones or those of a certain era. Those endeavoring to combine music and its different meanings into a broader whole pursue their own independent trajectories.

Kagumba, Andrew Kalyowa
(Memorial University of
Newfoundland, School
of Music)

**Music, Indigenous Tourism,
and Cultural Rights Discourse
in Uganda: The Case of the
Batwa Trail**

[session VIB01]

This paper focuses on the Batwa, a hunter-gatherer community who were evicted from their ancestral forestland by the Government of Uganda in 1991, in order to establish Mgahinga National Park. Due to the creation of the national park, mountain gorilla tourism thrives in the region. Yet on the other hand, the Batwa continue to exist as a marginalized and landless community. Since 2006, the Batwa have been engaged in the Batwa Trail, an activity in which they perform their traditional songs, dances, and showcase aspects of their hunter-gatherer livelihood for tourists. Drawing from ethnographic accounts of the Batwa Trail, this paper examines the links between music, indigenous tourism, and cultural rights. I explore the ways in which indigenous tourism functions as a social institution through which the Batwa negotiate their group and self-identification. I examine the Batwa's musical performance as a performance of indigeneity articulated through their use of traditional singing, dancing, costumes, props and gestures. In this process, musical performance functions as a form of cultural representation through which the Batwa define themselves in relation to other actors with competing ideological interests. The Batwa performances, when situated within a touristic context, serve to illustrate that cultures and indigeneity evolve with modernity. I situate the Batwa group and self-identification processes within the larger discourse of cultural rights in Uganda. This paper puts ethnomusicology into dialogue with scholarship in indigenous tourism and cultural rights, highlighting how tourism can provide new opportunities for indigenous peoples to advocate for their rights.

Kakosimou, Olga
(Greek Ministry of Education
and Religious Affairs)

**Performing Fado in
Contemporary Lisbon:
Tradition, Music Industry and
Current Aesthetic Dialogues**

[session VID02]

When it comes to terms of commerciality, the cultural industry is mass-producing aesthetic vocabularies in order to have a greater impact on a larger audience. Historically, fado has always been associated with the everyday life of the fadistas, as an integral part of it and a necessity of "belonging". Fado is primarily an oral tradition which carries strong binding features both at the level of music performance, aesthetics, ethics and at the community level. Fado consists of a broad corpus of poetic stories being told and shared, of words and utterances, of pre-existing melodies and repertoires, of meanings and performances, which together create an aesthetic vocabulary and a strong sense of traditionality, often disregarded by the global music scene and industry. However, in recent decades, there have been many phenomena of commercialization of fado, mainly on the occasion of its recognition by UNESCO as the intangible cultural heritage of humankind. Large tourist waves flooding Portugal, in combination with current tourist culture policies, bring the traditional fado community face to face with global musical trends. How might the fadistas negotiate (or not) their musical and cultural identity in front of new, global audiences, and at what price? How far can a global audience go perceptually in lack of the experience of music as social life, as a poetical way of being-in-the-world? In this paper I will use original as well as online ethnographic material to illuminate such phenomena of dialogue between fado and the modern music industry.

Kalinga Dona, Lasanthi Manaranjanie (Sri Lanka)

Research, Music, and War at Home [for plenary abstract, see Pettan, Svanibor]

Kallio, Kati

(University of Helsinki, Finnish Literature Society)

Karelian Activists, Finnish Folk Music, and a Debate about Cultural Appropriation
[session IIIA01]

When the Finnish folk musicians started to revive old singing traditions in the second half of the 20th century, they relied heavily on rich Karelian language sources, which, in Finland, are often understood to represent a common heritage. This policy was not questioned in the public discussion until recent years with a new generation of Karelian language activists. They heavily criticize the use of Karelian folklore as part of Finnish culture, especially the use of genres that have spiritual meanings, such as laments, but also, for example, the Finnish national epic Kalevala. Thus, there is an evident need to facilitate the discussion between the activists, researchers and the field of Finnish folk music, and to figure out what kinds of public discussions are needed about Finnish and Karelian traditions, history, nationalism, and the revival of traditions. Yet, the setting is extremely complex. Whereas Karelian language is quite easy to define, Karelian culture, heritage and identity are not clear-cut entities. In the present paper, I analyze this complexity and the recent discussions in relation to folk music and folklore research. – Finnish and Karelian are close related languages, separated around the changing border between Sweden (later Finland) and Russia. People in Finnish Karelia mostly speak eastern Finnish dialects, which are linguistically and historically close to Karelian language. Karelians in Russian Karelia mostly speak dialects of Karelian language. During the Russian regime (1809–1917), some areas of Russian Karelia were joined into the Grand Duchy of Finland. When Finland first gained independence and then lost the Second World War, the population of these areas was evacuated. The policy of the nation state of Finland was to assimilate the Karelian speaking orthodox population into Lutheran Finland. Thus, most descendants of evacuees do not speak Karelian as a first language but may have Karelian identity.

Kamata, Sayumi

(Tokyo National Research Institute for Cultural Properties)

Who Performed with Whom? The Unknown Network of Kabuki Musicians in Meiji-period Japan
[session VID06]

In kabuki, a vibrant form of theatre, accompanying musicians are essential to the running of performances, but they are less well documented than the actors. Previous studies have discussed the development of the Meiji period (1868-1912) mainly on the basis of the discourses of later musicians, but have not attempted to corroborate the ensemble group activities of musicians as a whole from fragmentary historical sources. In other words, although musicians of the Meiji period played an important role in shaping the present tradition, little is known about their actual condition. This paper aims to shed light on the careers of kabuki musicians in the Meiji period, using materials from the period as clues rather than later discourses. The last decade has seen a dramatic increase in the availability of image databases of kabuki-related materials, making it easier to compare multiple editions from different libraries and research institutions. Making use of these resources, I have mainly collected cast playbills (yakuwari banzuke) published by theatres of the time, extracted evidence of musicians' appearances, and analysed the position and relationship of musicians in kabuki. The points to be discussed are as follows: 1) the role of individual musicians and the duration of their participation; 2) the extent to which co-starring relationships among the musicians was fixed; and 3) whether any notable links between leading actors and musicians can be demonstrated. Through the above discussion, I will clarify how the diverse practices of kabuki were supported in Meiji period Japan, when society itself was undergoing major changes, with a focus on musicians.

Kammermann, Andrea
(Lucerne University of Applied
Sciences and Arts, Music
Department),
Suse Petersen
(Lucerne University of Applied
Sciences and Arts, Music
Department)
& Dominic Zimmermann
(Lucerne University of Applied
Sciences and Arts, Music
Department)

**Empowerment through
Embodied Musicking
Practices: Opportunities for
and Limitations of Cultural
Participation for Young
Refugees**

[session VIB02]

According to UNESCO (2012), cultural participation can be defined as “participation in any activity that, for individuals, represents a way of increasing their own cultural and informational capacity and capital, which helps define their identity, and/or allows for personal expression”. Although cultural participation of refugees in their host society is often viewed as a key element of a successful integration, what cultural participation exactly means varies quite a bit. For our ongoing applied research project that engages young refugees in various musicking activities, we chose a methodological framework that draws on the Capability Approach. Advanced within international development studies and subsequently adopted in other fields such as social work, this is a method that sets individual human agency as one of its core elements. Newly arrived persons often suffer from the fact that their skills are either not recognized or underestimated, due to a lack of verbal expressiveness in a foreign language. Literacy, however, is a social practice that involves being literate beyond language, such as through music and dance. Individuals’ recognition of their own musicking skills can be a fertile ground for the enrichment of their social identities and contribute to their cultural participation. Furthermore, understanding the corresponding processes as embodied practices not only connects to limited verbal expressiveness but can help to understand tacit and thus often neglected aspects of empowerment. Such an approach finally calls for a reflexive investigation of the practices related to the participative ethnomusicological research, which aims at a better understanding of the sociocultural dynamics in settings that are intended to culturally engage, empower, and enable participation by young refugees through musicking. The contribution will outline the theoretical and methodological framework and present its application based on ethnographic material stemming from a four-year Swiss research project on the empowerment of young refugees through musicking.

Kang, Ching-Jie
(Tainan National University of
the Arts, Graduate Institute of
Ethnomusicology)

PANEL ABSTRACT

**(Re)contextualizing Musical
Instruments through Design
and Craft in Taiwan and Japan**

[session ID06]

This panel examines the social and cultural contexts of musical instrument design in East Asia from the perspectives of Science, Technology, and Society (STS). (Re)contextualization through musical instrument design and craft is often embroiled in contested trajectories and altered contexts (Bates 2012). This panel presents four musical instrument case studies that demonstrate how technology in design can either uphold entrenched gender bias and marginalize rural communities, or empower local craftsmen to produce ecologically sustainable materials for the industrialized production of musical instruments. The first paper explores inheritance and the politics of making guqin (古琴; Chinese zither) in the historical context of the Chinese Civil War, and observes that both ethnicity and nationality play a complex role in determining the heterogeneity of guqin making in Taiwan. The second paper critiques the male-dominated, Western European design industry of classical musical instruments, particularly the viola. Using a quantitative method, this project discovers that the physical properties of viola can address ergonomics and acoustics while achieving gender equality for Asian female petite bodies. The third paper uses ecomusicology to critique issues of sustainability and industrial monopolization in the plastic recorder industry. Based on the idea of distributed capitalism (Rifkin 2011) and using “a piece of paper flute”, musical instrument material diversity can disrupt the monopolization of unsustainable materials. The fourth paper examines Japanese dances that utilize a wooden clapper called naruko and how this rural farmer’s tool was commercially appropriated through the process of festivalization in the invented post-war Yosakoi festival. This panel argues that practical instrument design for idiophones, chordophones, and aerophones from Western European and East Asian music cultures is possible from the aspects of politics, gender, and ecological industry.

Kang, Ching-Jie
(Tainan National University of
The Arts, Graduate Institute of
Ethnomusicology)

**Design, Copy, and Paste:
Disrupting the Monopolization
of Materials in the Plastic
Recorder Industry through
Paper Flute Design**
[session ID06]

Eco-organology is a rapidly emerging discipline involving musical instruments, ecosystems, and societies (Guy 2009; Dawe 2001; Titon 2013; Allen 2014). The main objectives of eco-organological research are to study network relations between tangible materials and aesthetics from the viewpoint of culture and society. Rather than a linear relationship between music and ecosystems, eco-organology is not only concerned with the selection of sustainable materials, but most importantly, identifying and critiquing the power structures, principal stakeholders, and multiple agendas of material selection and profit-driven industry decision making. The causality between acoustical aesthetics and material properties among makers, consumers is in chaos (Wan 2008). Therefore, I design a flute made of paper to empower the end-users in Taiwan schools to participate in the making process and material selection of recorder. This participatory manufacture is based on Rifkin's (2001) distributed capitalism, and encourages end-users as consumers to consider the importance of material diversity and variety in sustainable musical instrument design. Paper flutes have been trialed in workshops and seminars in southern Taiwan since 2018. In these contexts, end-users frequently acknowledge the relevance of alternative materials to plastic for making instruments. In this way, consumers participate in instrument making and narrow the gap between manufacturer and musician. The paper flute template can be downloaded through an open-source file and users print and cut out the pattern. This paper argues that eco-organology – the study of sustainable approaches to instrument design – includes materials and accessibility that makes instruments like the paper flute a model design that prioritizes end-user participation.

Kearney, Daithí
(Dundalk Institute of
Technology) & Susan
Motherway (Munster
Technological University)

**Where the Local is Global:
A Review of Siamsa Tíre's
Strategy for Sustaining Living
Arts Communities in Rural
Ireland**
[session VID09]

Based in the southwest of Ireland, Siamsa Tíre, The National Folk Theatre of Ireland, comprises a small professional company alongside a predominantly amateur community cast. Supported by tourism and language initiatives in the 1960s, the company established two rural training centres in the mid-1970s, a small professional company in 1985 and an urban theatre and arts centre in 1991. Though Siamsa Tíre's activities have remained primarily local they have attracted international audiences through tourism marketing and touring. Indeed, the company has performed annually, during the summer season, since 1968. In so doing they have aided rural regeneration by providing a popular tourist attraction in the region for over 50 years. COVID-19 restrictions closed the theatre temporarily in 2020 and 2021. This period has given the company time to review its identity, its purpose and its business model. Significantly, the company has returned its focus to cultural engagement within the local community. They have also harnessed digital tools to overcome the challenges posed by their geographical location, at a distance from major arts centres and activities, by engaging in new collaborations in a virtual space and connecting with a global audience through streaming and online classes. This paper examines the origins of the company to evaluate its role in both rural regeneration and cultural tourism. It assesses the importance of this community cultural enterprise in developing art and artists. In particular, the paper assesses opportunities and challenges related to funding and arts policy and focuses on the strategy the company has adopted to ensure that the arts continue to play a significant role in ensuring a living, sustainable rural life.

Kell, Jodie
(University of Sydney),
Enid Gallagher
(University of Sydney)
& Yamuna Oldfield
(University of Sydney)

**Learning from the Ancestors:
Warlpiri Women's Digital
Learning Space**
[session VIA08]

In this presentation we discuss a project in which Warlpiri women are preserving and maintaining ceremonial singing genres in a digital website space. As much more than a repository of documentation, this digital space is being set up so that access to archival sound, video and photographic documentation is possible within contemporary performance spaces. We illustrate how this technology will facilitate engagement with archival deposits left by knowledgeable elders from past generations and can be used to continue to teach contemporary generations the songs, dances and design necessary for the maintenance of different genres of Warlpiri song. We will examine how different generations receive and respond to the creation of lyric videos of Yalwulyu song and how this informs intergenerational knowledge transmission through these reimagined multimedia formats. We propose that the long-term creation of the site, from the original recordings to the digital space is a dialogic process involving Warlpiri elders, teachers, and non-Indigenous researchers and technicians in collaborative relationships that support the maintenance of cultural song and dance practices.

Kerst, Catherine Hiebert
(Library of Congress,
American Folklife Center)

PANEL ABSTRACT
**Collectors, Archives, and Users:
Documentation, Purpose,
and Access in Ethnographic
Archival Repositories**
[session VIB09]

Ethnographic archives serve as valuable repositories of individual and social memory and knowledge that document the ongoing community-based creativity and artistry of individuals and groups. As such archives gain prominence, from very local and informal collections to large national and international repositories, there has been an increasing acknowledgement of the crucial value of these resources as cultural documentation. Further, there has been an accompanying interest in understanding the complex contextual background of such collected materials. Ethnographic collections are never simply objective assemblages of items, but rather created works, brought together with intention. This panel will address, from several perspectives, the importance of considering the motives, incentives, and background of individual collectors, archivists and institutional repositories in order to learn about the circumstances and rationales for what has been collected, preserved, and organized so we can better understand the archival materials themselves. Our first speaker will open the session with a presentation on American folk music collector Eloise Hubbard Linscott, including correspondence between Linscott and her friend, singer Carrie Grover, to examine Linscott's perspectives on collecting scope, purpose, and her own work and informants. Our second speaker will illuminate the impressive field documentation of another American collector, Sidney Robertson Cowell, who found federal support in the 1930s for directing a survey of traditional music being performed among numerous cultural groups in California. Using an autoethnographic approach, our third presenter will examine the roles of collector, archivist, and archives user/researcher and how each role contributes to the archival assemblage of individual and community social memory based on Scottish and American examples. Our last speaker will explore the relationship between the online Scottish ethnographic repository, Tobar an Dualchais/ Kist o Riches, and the linguistic communities it serves, based on his role as a cataloguer for the repository, community educator, and folklorist.

Kerst, Catherine Hiebert
(Library of Congress, American
Folklife Center)

**Sidney Robertson Cowell:
WPA Folk Music Collector
in 1930s California**

[session VIB09]

Robertson Cowell (1903-1995) was a remarkable woman collector of traditional music whose recordings made from the 1930s through the 1950ies reside in the American Folklife Center at the Library of Congress. The bulk of her recordings were collected in the American South, Midwest, and in her native California, most notably during the New Deal Era. The impetus for her folk song research was to record and document, “what people are singing now.” She travelled widely alone in her car, with her dog and a recording machine, calling herself a “Lady on Wheels”. Cowell’s multi-format archival collections reflect the vibrant musical culture and social memory of numerous cultural groups, including immigrants. Divorced from her first husband, Kenneth Robertson, and lacking the financial backing of her formerly wealthy California family who lost their fortune during the Depression, Cowell discovered that she could collect folk music for the Resettlement and Works Projects Administrations from 1936-1940 when federal support for the arts and documentation was encouraged. With only an undergraduate degree in Romance Languages from Stanford, but a deep curiosity and a well-attuned musical intelligence, plus incredible pluck, she was able to record a significant corpus of traditional American music. Cowell’s archival materials comprise a wealth of correspondence, fieldnotes, and unpublished writings that elucidate her field recording methods, her interactions with performers, and her sensitivity to ethics and performers’ rights. Through an exploration of examples drawn from Cowell’s rich archival materials generated during the 1930s in California, this paper will illuminate her significant role as a dynamic woman dedicated to collecting folk music. It will also serve to exemplify how accompanying field documentation in the archive, even beyond the recordings themselves, do much to enhance and inform our understanding both of the collector’s intentions and what was collected.

Khaleli, Jasemin
(University of Music and
Performing Arts Vienna, Music
and Minorities Research Center)

**Sounding Out a Classed Field:
Municipal Housing in Vienna**

[session VID08]

In the global discourse on affordable living and the real estate market, municipal housing in Vienna is gaining new significance in research and cultural work. However, it has also been a field imbued with ideological projections, desires, or anxieties by various political parties. In the revival of the historical myth as a socio-political utopia of so-called Red Vienna and the simultaneous culturalization of conflicts and precarious living, municipal housing describes a sensitive field where questions of urban coexistence are negotiated. Varying in architecture, location, and rent levels, and by no means marginal in numerical terms (one in four city residents’ lives in such housing complexes), the Gemeindebau reveals its marginalized position due to its stereotype-loaded public image and its underprivileged access to resources. This paper draws on the insights gained through fieldwork in the context of municipal housing in Vienna and examines musical activities along the lines of class and classism. In doing so, the Anton-Figl-Hof, a medium-sized complex from the late 1950s, serves as a starting point for determining the musical field. While debates around migration and integration continue to dominate tenants’ perceptions and research literature, “class” seems to be less fashionable. This project approaches municipal housing as a classed field of study and intends to apply its results onsite. How does the intersection of class with ethnicity, age or gender resonate in the domain of individual taste and music consumption in everyday life? Why does class matter in the ways music and sound are dealt with and spoken about? How does class affect interpersonal relationships between residents – and not least, between research partners and the socially positioned ethnographer herself?

Kidula, Jean
(University of Georgia, Hugh
Hodgson School of Music,
Ethnomusicology/Musicology
Department)

PANEL ABSTRACT
Transforming Musical
Expression, Experience
and Appreciation: Virtual
Musicking for Community
Formation during the
COVID-19 Pandemic
[session VD01]

The COVID-19 pandemic has very rapidly transformed the musical experience. While the virtual platform had already set in motion unprecedented exposure to musics around the globe that resulted in the creation of new communities around particular genres, performers and experiences, that process was greatly accelerated with the lockdowns that were instituted in many countries restricting or even banning public in-person gatherings. The “live” performance experience and gathering around music was in many cases transferred online with the performers rethinking ways of engaging their publics and feeding off the energy of the people in the venues. This panel explores various virtual “live” music scenes where artists with different intentions creatively curated their products and attracted large followings, in essence demonstrating the resilience of artistic ingenuity and audience appreciation of the arts as well as interrogating the impact and limitations of the “virtual” format of presenting and representing music that has been normalized because of the COVID-19 pandemic. The case studies are drawn from Africa, more specifically, Kenya, Nigeria, South Africa and the larger African historic and recent diaspora.

Kidula, Jean Ngoya
(University of Georgia, Hugh
Hodgson School of Music,
Ethnomusicology/Musicology
Department)

Who Had Church? Music and
Community in Virtual Worship
Services during COVID-19
Lockdowns
[session VD01]

In-person Christian religious services have been venues for the formation of alternative communities in African and African Diasporic spaces going back to the slave and colonial enterprises that disrupted forms of belonging and identity for these groups. Music was a fundamental agglutinative form and identity marker of these new social, cultural and religious groups. With the increased adoption of Pentecostal-style worship music sets especially after the 1970s, worship (arts) leaders encouraged and engaged audiences/congregants to musick beyond just sound, resulting in collective and individual sonic, kinesthetic and other artistic expression. When lockdowns were instituted in different countries at various times during the COVID-19 pandemic, worship leaders had to simulate the entire musicking experience in the hope that their virtual communities were equally engaged in the process. I will compare three situations, two in Kenya and one in the USA using interviews of select teams, video recordings of the “live” streamed worship sets, and comments in the chats to reflect on the ways worship teams and leaders creatively engaged their publics to initiate an intimate community gathering, and the subsequent standardization of particular musicking behavior that I posit was intended to cover a wide range of representative musical and artistic possible audience responses enacted by the teams. I will also interrogate the place and function of music as it has traditionally been understood and advocated for public religious gatherings in the current iterations of Christian church gatherings in virtual, hybrid and in-person formats.

Kiguru, Doseline
(University of Bristol)

**African Music Remixes on
COVID-19: Finding a Happy
Distraction in Pandemic Times**
[session VD01]

At the beginning of the COVID-19 pandemic in Africa in early 2020, conflicting reports of the virus, its transmission, and safety precautions were rife both through the mainstream media and social media spaces. To pass messages regarding the new virus, many institutions and governments used music as a tool to easily reach the audience in order to educate and inform. In various African countries, many of these songs were constructed hastily, driven more by the textual agenda, covering such topics as social distance, quarantine, hand-washing, and more recently, vaccination. Amidst these songs, however, has emerged the popularity of “remixed” music created through soundbites and music tracks arranged by disc jockeys. The main text for such songs is usually sourced from popular video/audio clips, from which a catchphrase is extracted and decontextualised, and then the vocal samples are laid over a track. These “remixes” then continue to circulate widely especially through social media sites. In this presentation I will examine “remixed” music such as “When People Zol” by DJ Max Hurrell from South Africa and “Do You Know Somebody” by Nimix from Nigeria that circulated in various countries. While these songs’ focus is on the COVID-19 pandemic, their main investment is not in passing information and education about the virus, but rather calling for a celebration of the moment through music and dance despite the reality of the pandemic. I will analyze these songs as texts and argue that they have been used to challenge the official narrative(s) about the virus and the government(s)’ response to the pandemic. Further, this music also provides an alternative space for dealing with the pandemic – one that is light-hearted and not shrouded in fear and anxiety of the unknown.

Kim, Hee-sun
(College of General Education,
Kookmin University)

**Towards Cold War
Cosmopolitanism: South
Korea and “Free Asia”
Musical Alliances in the 1950s**
[session VIB06]

The occupation of the Korean Peninsula by the U.S. and U.S.S.R. after WWII led to the establishment of two governments in 1948 and the peninsula’s positioning as a Cold War battlefield, finally accommodating an actual “Hot War” in 1950. In 1955 for the first time, the leading composers and musicians of South Korea attended an international music conference in Manila. In 1957, the first official overseas concert tour from South Korea departed to member nations of the Asian People’s Anti-Communist League (established by Lee Seung-man and Chiang Kai-shek in 1954)—including Vietnam, Thailand, the Philippines, Taiwan, and Hong Kong—for 14 days, supported by several Asian branches of the United States Information Service (USIS). Korean media called this an “Anti-Communist Alliance Korean Performing Troupe”; it consisted of about twenty folk dancers and musicians and ninety members of Korean symphony orchestras. The following year, a large-scale, 160-member “Korea Performing Arts Envoy” again traveled to “publicize Free Korea’s Anti-Communism and authentic Korean Performing Arts” to fellow Free Asia. These international activities in the 1950s exemplified a postwar discourse of “Cold War Cosmopolitanism” (Klein 2017). A cosmopolitan ethos was cultivated along with a Cultural Cold War to force nations toward integration or division into opposing global blocs. The “Free Asia” entity was created by the U.S. as Cold War policy, to inspire its members to turn their attention to the world and engage with each other within the bloc. In this paper, by examining several international activities and concert tours for “Free Asia Alliances” and their nature as competitions of “ideology,” “modernity,” and “national identity,” I explore the ways in which music became the site of global Cold War battle, while simultaneously, South Korean Cold War cosmopolitanism was also the result of internalized national and individual ambition.

Kim, Iljung
(University of British Columbia)

**Dancing of Buddhist Priests:
A Study of Gender Roles in
Sasipgujae Rituals**

[session VIID02]

Ever since its introduction to Korea in the 4th century CE, Buddhism, syncretized with various indigenous and local elements, has become part of the quotidian fabric of the Korean people, integrated into their socio-cultural context. One notable example of such a practice is Sasipgujae (the Forty-nine Ritual). Conducted on the 49th day after the death of its recipient, this ritual encompasses both the symbolic gesture of guiding the bodiless soul to its next incarnation, and the practical needs of the bereaved to conclude their mourning for the departed. For this significance, it is customary to be held on a large scale with the involvement of Buddhist priests who are versed in the specific repertoire of music and dance. In this paper, I present an analysis of the practice of Sasipgujae with a particular emphasis on the gender issue surrounding the participating priests. There is a clear contrast of roles between male and female priests. While male priests lead rituals, participating in both chanting and dancing, most female priests, outnumbered by the male counterpart, take part in dancing only. The analysis considers several social and cultural explanations behind this phenomenon, supported by the interviews with the participating priests. The study focuses on those conducted at Bongwonsa in Seoul, famous for its continuous transmission of Yeongsanjae, the largest form of Sasipgujae. Bongwonsa, one of the most prolific sites at which Sasipgujae rituals are held, is arguably the most important monastery in Korea in terms of Buddhist rituals and its transmission.

King, Roberta
(Fuller Seminary, School
of Intercultural Studies)

**On Migration with the
Maasai: Singing and Dancing
their New Faith across
Borders and Channels**

[session VIIB10]

This paper investigates how oral peoples learn about their newly adopted faith, one that is predominantly text-based, in the transnational and intensely interconnected world of the 21st century. It asks: 1) What are the implications for meaningful worship in terms of composing contextualized, culture-specific song and dance? 2) What are the roles of musicking that foster the transportation of religious practices over land and sea? Further, “On Migration with the Maasai” traces the dialectic between land and ocean routes maintained in spite of colonial divisions drawn between Kenya, Tanzania, and Zanzibar. It explores the dynamics of creative spaces through an ethnographic analysis of an initial new song workshop in 1999 and the pivotal roles it played immediately afterwards and into the early 2020s. The ethnographic analysis of a musicking people transporting their faith is constituted of three scenes that arose during the workshop itself. Each scene focuses on representative video clips from the workshop. First, Workshop Day 1 reveals the newly emerging group of Maasai believers’ expectations of Christian worship—foreign, colonial-style, lack-of-embodied-engagement of Western hymn singing. Second, Workshop Days 2-4 highlight the interactions and disruptions caused through a request to sing a traditional Maasai song out in the field under the thorn trees. Third, Workshop Day 5 shows the newly contextualized song form composed within Maasai music-culture traditions, including appropriate musical innovations. A brief content analysis of song-texts points to culturally embedded Maasai worldview and a model for intercultural communication musicking is presented. Finally, post-workshop responses trace the new songs on migration through recorded cassettes—shared from boma to boma—with the Maasai community transporting them as a natural part of their everyday nomadic lifestyle, singing and dancing their faith across national borders and ocean channels.

Kiragu, James Nderitu
(Kabarak University)

**Conceptualizing the Virtual
“Live Music” Concert in
COVID-19 Times: The Case
of *Kuwe* Performed by Hulda
Adhiambo Serro**
[session VD01]

The COVID-19 pandemic has transformed the ways in which humans interact and live in the world and more specifically, the way we make music. On March 13, 2021 the Kenyan government issued a directive that banned all public gatherings, and with it, all concerts and live music performances in any venue. As an act of resilience to sustain the live music concert, a rare form of musicking became a norm. The “live music” concert as it was ubiquitously known and conceptualized was transformed into virtual “live music” concerts. The virtual concert music performance space was brought to the fore of our consciousness and with it, new definitions of musicking. Using a Virtual Concert live performance of an album titled *Kuwe* by Serro (Hulda Adhiambo Serro, a singer/songwriter based in Nairobi), this presentation discusses the ways in which the live performance event has been shaped in, and by the virtual space. It seeks to underscore the phenomenological insights of the musickers and describe new directions in the production of music. I will discuss how musical sound and images are produced and experienced when translocated from an acoustic space into a virtual space. I also wish to bring to the fore the temporo-locational boundaries defined in the virtual music performance space; definitions of being, presence and attendance in a virtual live performance event; and describe the specific aesthetics associated with the virtual live music concert. I will elaborate on the new and emerging parameters of interaction between the performer and audience as well as discuss other dimensions of appreciation of music performed in this context.

Kocan, Andrej
(NOVA FCSH, INET-md)

**Nixi Pae Chants of the
Peruvian Huni Kuin**
[session VIA06]

The film follows the search for nixi pae (ayahuasca) chants of the Cashinaua (Huni Kuin) living on the Peruvian side of the border along the Rio Purus and its tributary Rio Curanja. They are descendants of the group that, at the end of the rubber boom, fled from Brazil after killing a hated trader and avoided all contact with the outside world through the end of 1940s (Keifenheim 1999). If the Cashinaua of Acre in Brazil are world famous as protagonists of ever expanding ayahuasca shamanism (Lagrou 2018), with their nixi pae songs accompanied by guitars, djembe and other instruments, Peruvian Cashinaua elders insist that guitar songs are inventions threatening their tradition. During the last 30 years, the social order of the natives of the region has completely changed by a political structuring of villages by the local government of Ucayali, by the growing evangelization of the whole Purus region and by introduction of the national education system (Camargo, Reiter in press). All of these changes have caused confusion and abuse of power and ultimately influence the changes in the music and ritual practice. Nowadays, it is almost impossible to find elders who still “direct” the nixi pae ceremonies solely with their voice and who know the “lyrics” of the chants by heart. Through the interviews, recordings of the nixi pae ceremonies and juxtaposing of the scenes from the everyday life in the communities, recorded during the field work in 2021, the film tries to convey these changes and the challenges these communities face in safeguarding their cultural practices.

Kölbl, Marko
(University of Music and
Performing Arts Vienna,
Department of Folk Music
Research and Ethnomusicology)

**Class Difference and
Ethnographic Fieldwork in
Asylum-related Music and
Dance Research**
[session VID08]

This paper addresses class difference in ethnographic fieldwork on music and dance of refugee communities, drawing on field experiences with Afghan refugees in Vienna. In ethnomusicological minority studies – particularly in research on music and migration – participatory, dialogical and decolonizing approaches to fieldwork rarely articulate class explicitly. Rather, they emphasize political inequalities and focus on a critical re-evaluation of the perceived “cultural difference” between ethnographers and their field partners. Recent methodological tendencies in migration-related field research read migrants as agents of knowledge production, as ethnographic actors, with class again seeming to be always apparent, but being rarely articulated and discussed. The paper argues that the category of class is a key determinant in shaping relationships between researchers and field partners, especially in asylum-related settings. I critically examine the “classed” ethnographer and argue that most researchers’ privileged class positions are neatly tied to institutionalized and handed-down modes of academic habitus. As an exceptionally class-conscious space, academia not only excludes people based on their class position, but also sets standards of formal communication, language use, and appearance that often assume class. Given how ethnographers adapt to codes in the field while relating to the refugee experience, I offer a closer questioning of how modes of “adapting” rely on the use of classed codes – the “giving-up” and “taking up” of behaviour, looks, language, etc. The paper draws on original research with the Afghan community in Vienna – a group whose discursive racialisation runs along narratives of class position, inextricably linked to other intersectional categories like age, education, gender and sexuality. Class indeed seems to be the very essence of what media and political discourse commonly frame as refugees’ “cultural difference”. The paper is based on my own ethnographic experience and seeks to present ways of countering class-based exclusions and classism in asylum-related fieldwork.

Kolomyetts, Olha (Ukraine)
Research, Music, and War at Home [for plenary abstract, see Pettan, Svanibor]

Kolomyetts, Olha
(Ivan Franko National
University of Lviv, Faculty of
Culture and Arts, Department of
Musicology; Fulbright Scholar,
2015-2016, University of
Chicago)

**Music in (Re)Discovery
of “Our People”:
Destigmatization of the
Transcarpathian Boyash in
the Postcolonial Discourse
of Ukraine**
[session IIIA01]

Boyash ethnic group, the members of which are usually called by locals “white Gypsies” or “Volokhy”, is one of the smallest but at the same time one of the oldest communities in the multicultural Transcarpathian region of modern Ukraine. The history of the Boyash in Transcarpathia is rather blurred; traces of their emergence in the region date back from the 13th to the 19th century, which indicates the fact that members of this group have resided in Transcarpathia through multiple phases of its colonial history. The 20th century, and the years of Soviet occupation in particular, have brought on drastic changes to the life and day-to-day occupations of the community’s members, which gradually led to their poverty and, thus, to the phenomenon of negative stigmatization. The focus of this research is the musical practice of the Transcarpathian Boyash community members, which helps them to overcome existing barriers in the process of communication with other local communities, and which is also a tool for (re)discovering and destigmatizing of the Boyash, their history and cultural values in contemporary multinational postcolonial Ukraine. This work is a continuation of previous studies conducted in collaboration with Austrian and Romanian colleagues by the Austrian Academy of Sciences in 2010. Current research considers the issues of stigmatization of the Transcarpathian Boyash on different levels (including self-stigmatization), taking into special account the context of a comprehensive study of its culture and history, as well as the interethnic parallels of life and culture of the Boyash who live in the other regions of the world. The presentation is accompanied by the field work audio and video materials, covering the life and musical culture of the local community of Boyash in Transcarpathia, collected during the third decade since the proclamation of Independence of Ukraine.

Köncei, Csilla
(Babeş-Bolyai University)

**“Borica” Ritual from
Transylvania, Romania:
Land Roots and Routes**
[session IID03]

The case study I present is centred upon a traditional danced ritual called “borica”, which has been performed yearly almost continuously in the so-called “Three villages” in Transylvania in Romania for at least two centuries according to written evidence, but which goes back probably to the Middle Ages. In a previous presentation at the 2017 ICTM World Conference in Limerick I was preoccupied with imagining a possible past to “borica” while avoiding the pitfalls of resorting to such concepts as “origin”, “borrowing”, “purity” or “contamination” given the various claims to ownership of the dance in a region traversed by many peoples (e.g., Hungarians, Germans, Roma). More recently, I have been intrigued by the essential difference between the movement strategies of the two main groupings participating in the ritual, that of the young men, and that of the masked figures called “kuka”. While the former executes a very rigorous choreography learned during a period of training, consisting of precise, coordinated steps and of sophisticated spatial shapes, the “kukas” perform in a totally opposite way that is acknowledged by local people as an “anti-dance”. Based on my field experiences and interviews with the performers, my hypothesis is that these two types of strategies lead to two different states of mind, two different modalities of altered consciousness, which we could call trance-like and ecstasy-like moods. In this presentation, I would like to combine both orientations, and explore how these two distinct types of movement may be linked to the successive movements of peoples across this land, giving rise to more centrifugal movement in the case of the young men and centripetal in the case of the “kukas” – or to put it another way, to a deepened state of consciousness on the one hand, and to a feeling of breaking out, on the other.

Kovačič, Mojca
(Research Center of the
Slovenian Academy of Sciences
and Arts (ZRC SAZU),
Institute of Ethnomusicology)

**Slovenian Brass Bands and
their Appropriations of
Romani Brass Music**
[session VD06]

Decades ago, local Roma music brass orchestras in the Guča region of Serbia experienced a turnaround by entering the global music market and industry. Many studies (e.g. Silverman 2001; Marković 2013, 2008; Laušević 2007) have already addressed the appropriation of this music in the context of the Western world, where through musical genres such as world music, Gipsy Brass, Balkan Romani, Balkan Beat or Balkan music we witness its exoticization, stereotyping, essentialization and exploitation for the purpose of merit and fame. A similar phenomenon can be observed in Slovenia, where after the year 2000 there has been a sharp increase in brass bands playing so-called Roma, Balkan, Serbian or Gypsy brass music, which have their core audience and receive relatively much recognition in the field of the popular music industry. In this paper, I analyze some Slovenian brass bands and compare their relations to Balkan concepts in musical performance with the already studied relations that are the result of research on the appropriation of Balkan music in the Western context. I illuminate and analyze Balkan performative strategies, highlighting the regional specificities of these performers, whose relationships between musicians, music, sound, space, audience, bodies, emotions and influences can then be put in a different light.

Kretz, Johannes
(University of Music and
Performing Arts Vienna,
Artistic Research Center)
& Wei-Ya Lin
(University of Music and
Performing Arts Vienna,
Artistic Research Center)

**Creative (Mis)Understandings:
A Methodology of Inspiration**
[session VIIA01]

The two contributors discuss some challenges which occurred during the implementation of the research project Creative (Mis)Understandings (2018–2022), which is based at the mdw – University of Music and Performing Arts Vienna and funded by the Austrian Science Fund (FWF). This research project is situated in the burgeoning, trans-disciplinary and practice-based field of Artistic Research. The methodological framework of the project is based on Participatory Action Research (PAR). The research team consists of Austria-based composers and sound creators as well as song makers from the Taiwanese indigenous group Tao. The objective of the project is twofold: first, it aims at recreating the Tao's cultural practices and maintaining them in sustainable forms; second, it aims at questioning Western academic concepts and consequently at defining new social roles for Western academically trained composers and sound creators within the context of fieldwork. Instead of viewing the Tao (traditional) music practitioner as “informants” or “interlocutors” as it is commonly practiced in “standard” ethnomusicological research, they are contractually engaged as (artistic) researchers like the rest of their team. What kinds of considerations are behind the design of the (artistic or research) methods to initiate a process towards decolonization among the research team and project-related collaborators? Which challenges and paradoxes appeared during the implementation? The presentations will focus on these questions in order to offer a basis for the final discussions in this roundtable.

Kuhn, Danilo (Universidade Federal de Pelotas)
& José Curbelo (Universidade Federal de Pelotas, Instituto de Ciências Humanas; University of Aveiro, INET-md)
Socialization of Sound Archives and Ethnomusicological Education in the Contemporary
Socio-technological Context [for abstract, see Curbelo, José]

Kulriya, Mukesh
(University of California–Los
Angeles, Herb Alpert School
of Music)

**At the intersection of Concert
and Satsang: Rajasthan**
Kabir Yatra
[session ID10]

The folk music of Rajasthan, a northwestern state of India has been one of the mainstays in the representation of folk music of India since the 1970s at the Festival of India Abroad, numerous non-governmental contingents, international collaborations, ethnomusicological research. The exotic and remote landscape, sparsely populated desert, and absence of any sign of developmental infrastructure has long drawn tourists, nationally and internationally to Rajasthan. Apart from the state-organized festival and concerts, there have been few music festivals that have attracted exclusive high-end tourists hosted in heritage sites, which renders the participation of locals and non-elite music enthusiasts impossible. Amidst these festivals, Rajasthan Kabir Yatra is a successful grassroots initiative that has been celebrating music and performing traditions primarily for locals, in contrast with most music festivals catering to non-locals/tourists. The sites of this traveling music festival are mostly rural, mapping the local shrines where singing has been a part of a long tradition, or sites of political importance. Interactive sessions among local, national, international musicians regarding the conceptual and musical similarities and differences in their traditions are intellectually stimulating yet accessible to lettered and illiterate equally. This paper intends to locate Rajasthan Kabir Yatra as a meaningful platform for both the artists and music enthusiasts, not only during the festival but beyond, by engaging through online concerts, archival material, interactive sessions, fundraising, and relief during COVID-19 for vulnerable artists. Also how it has effectively mobilized the traditional Satsang (a tradition of all-night singing congregation of devotional songs.) and contemporary concert/ festival aesthetics, temporally and spatially to build a wider social base, physically and virtually?

Kunnuji, Joseph Olanrewaju
(University of Cape Town,
South African College of Music)

**Gangbe: Ogu Married
Women's Musical Genre as a
Coping Strategy for Female
Marginality in Badagry,
Lagos State, Nigeria**

[session VIID01]

In pre-colonial West Africa, Gbe (ethnolinguistic cluster) women enjoyed a social status at par with the men. Female exclusivity in various Gbe religious and social practices and the Dahomey all-female army (famously known as the Amazons), among other things, bespeak the enormity of the power wielded by women. However, there has been a significant shift in the social structure of Gbe societies since the colonial era. Badagry Ogu people (a Gbe group) emerged as a minority, subaltern to the Yoruba people in Lagos State, Nigeria. The modernist capitalist system, which accompanied colonial structures, privileged men, and consequently eroded many practices that empowered women. Today, many Ogu women in Badagry are subject to interlocking oppression stemming from male dominance, Yoruba hegemony, and Western imperialism. Using the lens of African feminism, this paper examines Ogu women's marginality accessed through an ethnographic study of gangbe (a musical genre exclusive to married Ogu women) in Badagry. The paper argues that the recent advocacy for women's rights led by middle-class women in Badagry neglects some of the issues affecting the most vulnerable of Ogu women. Conversely, gangbe continues to provide platforms for women to assert their rights through their songs. Gangbe can thus be seen as a musical strategy for the outlet of emotions, social capital, and camaraderie among Badagry Ogu women. The paper concludes with four submissions. First, the current gender power dynamics among Badagry Ogu people limit women from reaching their potential, musically and otherwise. Second, colonial structures continue to divide women along the lines of socio-economic class and marital status. Third, the division among Ogu women complicates a united front for the advocacy of women's rights, whereas repackaging and re-contextualising gangbe can potentially better integrate Badagry women. Lastly, this paper suggests an additional model for ethnomusicological advocacy among marginalised groups.

Lacerda, Maria Teresa
(NOVA FSCH, INET-md)

**"What I Want Is to Play!"
Cope Mechanisms in the
Shadow of the COVID-19
Pandemic**

[session ID07]

The coronavirus pandemic has shaken everyday life. In the music scene, the criminalization of nightlife has led to a drastic reduction in live music (Nofre et al. 2020), and artistic professionals, like other gig-workers, found themselves in a position of vulnerability (Jean 2020). Portugal, like many other countries has oscillated between "state of emergency" and some level of pseudo-normality, with measures constantly changing, sometimes hampering, sometimes preventing, the planning of events in the short and medium term. In this context, culture in general, and music in particular, had been called a "savior", helping to manage COVID-19 stress (Pratt 2020; Vidas et al. 2021; Fink et al. 2021). Nevertheless, the sector felt left behind and musicians who lost concerts during the pandemic are still facing the economic and psychological consequences of two years of drastic reduction of live performances. I want to look into strategies of coping and adaptability, from a double lens perspective, as a researcher and a musician. Some of them may be individual and internal, like the duality between realism, denial or hope, that affect important individual decision making. Other approaches may concern social interactions and the sense of community (Scheele et al. 2021), on a spectrum from detached relationships to establishing new, functional and positive adaptations (Antonini Philippe, Schiavio and Biasutti 2020). I will explore how musicians respond to the transformations imposed during the confinement, creatively and practically, in order to maintain the social aspect of music – crossing areas such music-making, performances, networking, among others (Dias 2019; Levstek et al. 2021).

Lai, Gene
(Répertoire International de
Littérature Musicale (RILM))

**Reducing the Stigma by
Embracing the “Salad”:
The Invention of Damaru
Indian Drumming Ensemble
in Multicultural Singapore**
[session IIIA05]

This paper discusses how Damaru, an invented pan-Indian community drumming ensemble, successfully navigated Singapore’s unique multicultural milieu and quickly became an official musical emblem of the Singaporean Indian community since its founding in 2015. In 1973, the Singaporean authorities implemented a musical instrument ban to maintain law and order and sanctity during the Hindu Thaipusam festival procession. During the Thaipusam procession in 2015, a scuffle between Tamil youth drummers and police officers ensued when the police officers attempted to stop the drumming. Consequently, the authorities deployed a police tactical force to the scene and arrested three men. Ridiculed by how the authorities handled the situation, some Singaporean Tamil Hindus began to find ways to challenge the Thaipusam musical instrument ban. From petitioning online to lodging a complaint with the United Nations Human Rights Council, passionate Singaporean Tamil Hindus have exhausted all legally possible ways to challenge the ban but were unsuccessful. Therefore, some resorted to softer but slower approaches. One such strategy is the founding of Damaru. Damaru has taken pan-Indian influences by synthesizing folk drums from different Indian states and creating new artistic products, including theater productions and Indian folk drumming workshops at public schools and local universities. They have also opened their membership to women and non-Indian Singaporean members. These endeavors speak to and engage with Singapore’s multicultural milieu. Based on ethnographic and archival research, I investigate how Damaru leaders reimaged Indian folk drumming from a stigmatized musical practice to an official Singaporean Indian ensemble that made frequent appearances at state- sponsored events and Singapore tourism videos.

Lajić Mihajlović, Danka
(Serbian Academy of
Sciences and Arts, Institute of
Musicology)

**Discography of Military
Orchestras and (Re)shaping
of Cultural Identities: The
Case of the Orchestra
“Music of the King’s Guard”**
[session IIIE03]

Recent research on early discography has revealed that the production of records of military orchestras was far greater than mentioned in the literature. On this occasion, it is important to highlight that military ensembles recorded not only military music, but also traditional, folk and art music, which sheds a new light on the participation of military orchestras in shaping cultural identities. The intensity of that participation is suggested by the catalogs of records prepared by local merchants, in which the records of military ensembles occupy a prominent place. As a representative example, the production of the orchestra “Music of the King’s Guard”, founded in 1904 in Belgrade, will be analyzed in the context of strengthening the rule of the Karađorđević dynasty. This orchestra cut records within two national contexts – the Kingdom of Serbia and the Kingdom of Serbs, Croats and Slovenes/Kingdom of Yugoslavia. The change of the historical-political framework coincides with the change of the artistic director of the ensemble (Stanislav Binički and Dragutin Pokorni), as well as the record company with which they collaborated (Gramophone Concert Record and Odeon Records). In this paper I will pay attention to the contribution of records to the establishment of a military orchestra as a musical institution and to the construction of its social position and power. Namely, in the context of constructing national identity as a state project, military orchestras acquired “legitimizing identity” (Castells 2006). Seen from that perspective, the consequences for traditional music, its genre system, performing apparatus and professionalization of performative practice are especially intriguing, as well as the effects on the aesthetic and ethical preferences of the audience, and the overall treatment of traditional music in (re)shaping cultural and national identity.

Lana, Jonas Soares
(Federal University of
Rio de Janeiro)

**Reggae Music and Political
Emancipation in Baixada
Fluminense (Rio de Janeiro,
Brazil)**

[session VD06]

In 1991, Jimmy Cliff went to Baixada Fluminense, an impoverished urban area inhabited by millions of people in the periphery of Rio de Janeiro city, in Brazil. During the visit, this internationally acknowledged reggae musician stated that the place reminded him of Kingston, Jamaica. This reminiscence was triggered by the great number of Afro-descendants who live in this part of Brazil due to the Atlantic slave trade. The institution of black slavery in both countries, as well as in the whole American continent, has handed down racism and violence and created diverse and complex Afro-diasporic sociocultural practices. Within this context, reggae music emerged in the Caribbean island in the 1960s and was embraced in Rio de Janeiro's Baixada Fluminense two decades later. This work presents a historical narrative of the trajectories of musicians from Baixada, who have performed and recorded reggae music since then, reinforcing African diasporic cultural exchange. As many Jamaican reggae composers, these Brazilian musicians created protest songs denouncing racial prejudice, social exclusion, and material inequality. As I will point out, they transformed their music into a platform for overcoming structural disenfranchisement, both in individual and collective terms. These musicians believed reggae would be a way of fulfilling career goals and achieving financial independence. At the same time, the genre became a political tool against the hegemonic discourse that stigmatizes Baixada Fluminense and its inhabitants as backward and intrinsically violent.

Langton, Marcia
(University of Melbourne,
Melbourne School of Population
and Global Health, Indigenous
Studies Unit)

**Sustaining Remembrances
of Asian Trade among
Indigenous Peoples of
Northern Australia**

[session IIIA08]

Despite its final collapse in 1907 due to Australian government tariffs, Indigenous peoples of northern Australia retain rich remembrances of their long historical engagements with visiting Asian seafarers through their diverse song and dance traditions. This presentation will explore how initiatives to reestablish relationships between Yolngu people of northeast Arnhem Land and "Makassans" from South Sulawesi have been active since 1986, when a group of Indigenous students from Batchelor College visited Makassar and were amazed to find there an abundance of words and images that they could recognise from their own traditions back home. In 1988, the local Yolngu community in Galiwin'ku marked the bicentenary of British colonisation in Australia by inviting a Makassar vessel back to ArnhemLand's shores for the first time since 1907. This commissioned historical replica of a Makassan perahu, the Hati Marege' (Heart of Arnhem Land), was captained by Mangnellai Daeng Maro, son of the last known surviving Makassan traveller to Australia in 1907. The landing party met with extensive ceremonial performances on the beach by their Yolngu hosts, and the arrival of the Hati Marege' at Galiwin'ku in 1988 became a positive new symbol of contemporary Yolngu agency and sparked a new wave of Indigenous interest in Australia's pre-colonial trade relations with Asia. This presentation will show how this history and its enduring expression through Indigenous performance traditions has since continued to attract the interest of local Indigenous communities and specialised academics, while remaining relatively unknown among broader audiences in Australia and beyond. In particular, it will explore the presenter's own initiatives as a leading Indigenous academic to raise broader awareness about this history through staged productions and museum exhibitions.

Lau, Frederick (Chinese University of Hong Kong) **discussant** [for abstract, see Gao, Yanxiazi]

Lau, Yick Sau
(National Taiwan University,
Graduate Institute of
Musicology)

**Resonance in the South:
Tracing the Circulation of
Taiwanese Pop Songs in
Southeast Asian Hokkien
Communities**

[session ID09]

Taiwanese pop songs were created in colonial Taiwan in the wake of the booming recording industry. Besides Taiwanese audience, Taiwanese pop songs were also targeted at Hokkien-speaking communities in Southeast Asia, especially in British Malaya and Singapore. In fact, the imagined “Lâm-iûnn” (Southern Sea) region was often marked as a significant market for Taiwanese records. Several Taiwanese writers such as Chhiu-seng Koeh had expressed that perhaps Southeast Asia was indeed more important than local Taiwanese market. Though there have been studies on various aspects of the relationship between Taiwan and Southeast Asia, not much research has been done on Taiwanese pop songs’ circulation between Taiwan and Lâm-iûnn. Thus, this paper aims to trace the historical development of this southward expansion of Taiwanese pop songs to Southeast Asia from 1930s to early 1950s. By looking into historical materials in both Taiwan and Southeast Asia, it attempts to highlight the three stages of circulation of Taiwanese pop songs: from actual selling of Taiwanese records in 1930s, to covering Taiwanese pop songs into “Hokkien songs”, and transforming them into “modern Amoy songs” on radio in early 1950s. I argue that the Lâm-iûnn market was crucial in considering the circulation history of Taiwanese pop songs, and the creation of a continuing transnational musical phenomenon in the Hokkien world in mid-20th century. With the help of the emerging sound media including records and broadcasting, Taiwanese pop songs became the foundation and inspiration for the recovery of Hokkien pop music making in postwar Southeast Asia.

Lawal, Olaolu
(Norwegian University of
Science and Technology,
Faculty of Humanities,
Department of Music)

**Yoruba Folksongs: Prospects
for Today through Yesterday**

[session VIA04]

This paper is the result of a project investigating the decline in the use of Yoruba folksongs by Yoruba youth of southwest Nigeria. Among the Yoruba people, while folksongs are deployed for the purposes of entertainment during community events, they essentially serve as tools for the reinforcement of social values as well as foster the retention of the history and cultural heritage of the Yoruba across generations (Kubik 2010). The dwindling of the use of Yoruba folksongs by young people has however been suggested to be due to systemic hegemony of Western values over indigenous music in everyday life and in the school system in particular (Vidal 2012). My empirical research involved collecting the experiences of selected Yoruba youth as well as school teachers, focusing on their knowledge, retention and perpetuity of Yoruba folksongs. Positioning Yoruba folksongs as an essential tool for social reformation, I argue that oral practices have up until now been the most effective means of its inter-generational transmission to Yoruba youth. I describe how traditional methods have been reimagined in contemporary practice and I analyse the integration of such methods into formal educational settings, particularly at primary and secondary school level. How does oral transmission find expression in familial interactions? How do teachers reimagine traditional oral practice in schools? What are the challenges of this process? Overall, my research contributes to discussions about musical sustainability in applied ethnomusicology (Titon 2019) offering new models of social reformation among young people.

Le Bomin, Sylvie
(Muséum National d'Histoire
Naturelle. UMR 7206
éco-anthropologie)

PANEL ABSTRACT

**Ngombi: The Study of
Evolutionary Processes of the
Harps from Central Africa**
[session VE06]

Human societies share the ability to develop cultural traits and to evolve them in different geo-cultural environments. Given the geographical dispersion of human societies and their vast cultural diversity, these changes are variable depending on the populations considered and the nature of the cultural domains observed. The mechanisms involved in the transformations of a cultural object are still relatively poorly understood. The ngombi project proposes to study the evolutionary processes of musical instruments of oral tradition populations based on an interdisciplinary approach combining methods from the human sciences, engineering sciences and life sciences. The aim is to understand the specific mechanisms of instrument evolution, but also the impact of socio-cultural contexts on these mechanisms. This study, which is intended to be exploratory, concerns more particularly the harps of Central Africa. The choice of the instrument and the perspective of the study are due to the geo-cultural anchoring of the research of the members of the project team (Central Africa, Cameroon, Uganda, Gabon) and to the research orientations developed there, namely the global understanding of the processes of creation, transformation and diffusion of the elements of the musical heritages. One of our objectives is to determine whether the processes generating the diversity of harps are concomitant with the transformations of their socio-cultural contexts of performance 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.)? It is also a question of understanding the mechanisms of creation and the endogenous criteria for their validation. In other words, is there a system of representation that induces the limits of variability of objects so that they are considered valid or not in a given culture?

Le Bomin, Sylvie
(Muséum National d'Histoire
Naturelle. UMR 7206 éco-
anthropologie)

**Studying the Diversity of
Central African Harps by the
Shape of the Soundbox, the
Number of Strings and the
Carvings**
[session VE06]

Central African harps that are in existence today – and which are present in historical forms in museum collections – bear witness to a great diversity of morphological and acoustic characteristics, repertoires and denominations. According to *The Grove Dictionary of Musical Instruments* article, the harp represents a tradition that is at least 5,000 years old. The harp in Central Africa is evident in 150 populations. Thus, the current situation shows a distribution of the harp in a belt that crosses Africa from Mauritania to Uganda, and even Kenya, and which appears mainly north of the equator. Despite this diversity, it is nevertheless possible to establish groupings on the basis of certain similarities including the shape of the soundbox, the symbolic representation of the instrument and the names or the theme of the associated songs. The results presented are intended to illustrate our approach and to provide the first steps in a study on the diversity and origin of Central African harps. Here we will only present a part of the results obtained in order to illustrate our approach. They concern the shape of the soundbox, the number of strings and the carvings of two constituent parts, the top of the neck and the shelf. Contrary to the prior literature which tended to classify this diversity into types referring either to populations, denominations, countries, or geo-cultural areas based on more or less arbitrarily selected traits, we have shown that it was necessary to adopt new methodological perspectives in order to better account for this diversity. We proceed first, by describing as exhaustively as possible all the harps at our disposal and then, by not neglecting the important biases induced by the history of relations between Africa and the West.

Lecueder Arbiza, Ana Virginia
(Universidad de la República)

**Uruguay Orchestras and their
Repertoires in the Carnival
Balls at the Solís Theater in
Montevideo**

[session IID05]

This paper presents results of research on the modalities of the presence of popular music in Uruguayan theater institutions. I propose a study of the evolution of the type of orchestras and the dance repertoire of carnival dances at the Solís Theater in Montevideo. The organization of carnival dances was common in that theater; they were carried out from the first years of its foundation (August 25, 1856) until the mid-1960s. The programs that publicized the dances and the various periodicals that closely followed the activity are documents that reveal their characteristics throughout the entire period. By studying these documents, it is possible to verify the type of orchestras hired, their instrumentation and the dance repertoire they used to perform. In the second half of the 19th century, the protagonists were the groups performing repertoires such as tango, milonga or ranchera. In the 20th century, jazz bands or American bands were added, performing the genres imposed by the United States (fox-trot, two-step, and later, Charleston). Then, the rhythms of Brazilian origin appear, such as maxixa, samba and carnival marchinhas. The apogee period of the dances lasted approximately from 1920 to 1950. During that period, several groups from Montevideo or Buenos Aires were hired and the main genres were fox-trot, maxixa and tango. This coexistence between traditional and modern repertoires was fostered through 78 rpm records and double sheet music. What was heard and performed at home was then danced in the halls of the Solís.

Leitão, Ana Maria
(Center for Music and Dance
Studies; Pólo at FMH)

**Togetherness: The Emerging
Product of a Collective
Dance**

[session ID08]

Democracy, based on a dialectical model where opposing ideas (reason-logos) produce a final product (synthesis), favors the strength of the majority. In contrast, consensus allows the integration of multiple realities and the construction of common spaces, but verbal consensus is a time-consuming and not very effective process (Savater 2016). In generative dance – contemporary dance based on collective composition by organizational principles (a logic that engenders choreographic organization, overlapping with the logic of chaining dance steps (Rosa 2014)) – the creation of a common doing and consensus is not related to reason, but rather, to the activity of playing with simple rules of interaction, generating emergent collective behaviors. Starting from the previous assumptions and with the intention of advancing the knowledge of common making and consensus creation – blurring interpersonal boundaries and dispelling the idea between moving and being moved (Himberg 2018) – we propose a reflection on the organizing principles of interrelations that allow the emergence of a consensual choreography with a sense of togetherness. Ending with the notion that to “make” emerge and share a common space-time in self-organized group composition (generative dance), it is essential to give space to the emergence of states of suspension, attention, and impulsion (Parra 2020).

Leonzini, Alexandra
(University of Cambridge)

**Happy Little Socialists, as
Bright as Bright Can Be: The
Role of Children’s Musical
Performance in North Korea
Today**

[session VB01]

In 2011, a video titled “North Korean children playing guitars (Very Creepy)” was uploaded to YouTube, garnering over 57 million views before being deleted in 2017 in a site-wide cull of North Korea-related content. Attracting attention from all over the world, the reactions of viewers were mixed (Kwon 2019). While many comments addressed the talents of the children, many more speculated at the methods of training they must have had to endure in order to reach such proficiency at such young ages. Inspired by this discussion, this presentation will examine the experiences of child instrumentalists and performers in North Korea. It will in particular address the role musical instruction is seen to play in the formation of the “ideal socialist subject” by the state. Informed by interviews with defectors who received musical instruction as children in North Korea and supported by observations made in Pyongyang in 2016 and 2017, and building from the work of Dafna Zur (2014), the conceptualization of childhood within North Korea will be examined. The paper will then consider the role child performances have played – and continue to play – in North Korean tourism and international impression management. Historical precedence from the political spectrum will be examined, and the paper will conclude by highlighting musical talent as one of the few pathways to social mobility open in North Korea today. But as children’s rights as they are conceived in the West are not recognised, I note that parents and educators see no problem in employing draconian methods of punishment in the training of children, believing training to be beneficial not only to the development of character and work ethic for the children concerned, but for the body politic as a whole.

Lewy, Matthias
(Lucerne University of Applied
Sciences and Arts, School
of Music)

**From Collaborative Research
to Collaborative Archiving
and Curation: On Ontological
Gaps and Bureaucracy as
Neocolonialism**

[session VD10]

Based on many years of collaborative research with Venezuelan Pemón specialists (e.g., joint listening sessions of historical wax cylinder recordings such as Theodor Koch-Grünberg’s recordings, 1911), there have emerged a multitude of questions about both collaboration and dealing with the recording and presentation practice of indigenous sound forms. A central point refers to the ontological gap. This ontological gap results from the different views of the mode of existence of formalized sound (music) in European ethnographic museums. The museums in question have mostly internalized a European mode of existence of sound recordings, in which formalized sound is understood primarily as a “non-living representation of culture” to be preserved, processed, and even published. Although initial work on restitution and archives reveals a pressing need for rethinking, there has been only a limited grasp of concrete indigenous perspectives on formalized sound and sound recordings. This includes especially the existence of different sound forms as independent entities or agents between worlds or layers of the multiverse (especially the Pemón). Examples will be shown from different projects between the Ethnological Museum Berlin and indigenous specialists of the Pemón (Venezuela), who were invited to the archives in Berlin. One example refers to the newly created performance spaces at the archives, which were necessary due to sound interaction with indigenous objects stored in the archive. Another example demonstrates the “colonial graveyard” used when there are original recordings which cannot be restituted but can also no longer used in the archive. Finally, the collaborative creation of a sound installation in the Amazonian area of the museum has highlighted problems of interaction, particularly in the realm of bureaucracy regarding the museum apparatus, which can be understood as new form of colonialism.

Li, Huan
(Southern University of Science
and Technology)

**“I Am Not Content to
Be a Qinshi Only!”:
Recontextualizing Qinshi’s
Performance Tradition in
Reform China (1978-Present)
[session IE04]**

Qinshi refers to the musicians who play the jinghu. In Peking opera, jinghu (the Peking opera fiddle) is the main accompaniment instrument. Traditionally, qinshi not only played as the lead accompanist in the Peking opera ensemble but also as a Peking opera composer, composing Peking opera music for new plays. Before the 1950s, traditional qinshi were hired by private troupes, or private Peking opera actors with stardom. They were subordinated to the Peking opera actors. However, this relationship between Peking opera actors and qinshi has faced challenges in reform China (1978-present), a period when the Chinese government has been carrying out reforms in the economic field as well as in the cultural field. On the one hand, Peking opera performance has encountered a survival crisis as audiences of Peking opera have dramatically shrunk since the 1980s; on the other hand, qinshi have taken the initiative and explored various performance activities in and outside of the Peking opera field. Many are not content to be a lead accompanist only, taking side jobs and exploring jinghu as a solo instrument. This presentation addresses the impact of the market economy and cultural reforms on contemporary qinshi’s musical lives in reform China. By examining performance activities of qinshi who are employed by the state-owned Peking opera troupe, I will also discuss how contemporary qinshi look back on the jinghu performance tradition.

Li, Martina
(Sam Houston State
University, School of Music)

**Why Peer-reviewed Sources
Still Matter: Mapping the
“Accordion Literature”
[session VE02]**

Accordion, as a unique modern instrument in immense variety, has been embraced by vastly diverse cultural groups across the globe. Ironically, accordion’s broad and significant participation in modern global music history has been of little avail to its marginalized status in English scholarly discourse from both a musicological and a global perspective. In contrast, commercial publications, online repositories, and private collections and archives about individual accordionists and their performances flourished in the past decade, especially during the pandemic. The marginal state of peer-reviewed accordion literature that articulates stories of accordion communities, their history, repertoire, and aesthetics calls for a critical evaluation of the significance of non-academic sources and the extent to which they contribute to an informed and scholarly understanding of a musical practice not yet sufficiently documented in a scholarly fashion. It also brings to the fore the “archivist” role and position of an ethnomusicologist when addressing an increasingly diversified musical practice that simultaneously becomes increasingly visible and accessible by non-academic means. This paper examines the current peer-reviewed English literature centered on accordion music, compares it with representative examples of emerging non-academic accordion literature, and discusses rubrics to evaluate non-academic literature from a musicological and global perspective.

Li, Xinyang
(Central Conservatory
of Music, Department of
Musicology)

**Industrial Strategy of
Traditional Music from
the Perspective of Applied
Ethnomusicology: A Case
Study of Guizhou, China**
[session VIIB07]

Applied Ethnomusicology tries to transform the research results of ethnomusicology into practical benefits, including cultural, social and economic benefits, and tries to coordinate and balance the relationship among the three. On this premise, it shows the fit with the development of music industry. This paper discusses the industrialization of traditional music from the perspective of applied ethnomusicology, and focuses on southwest Guizhou province, China, which is an ethnic autonomous region inhabited by 33 ethnic groups such as Buyi, Miao and Yi, and has a rich and colorful traditional music culture; this is one of the reasons it is selected. Another reason is that the region is undergoing the industrial transformation of traditional music, and the author is both a witness and practitioner. Perhaps in all the industrial development of traditional music, we have to face the threat theory of the industrial model, which is very stressful. In view of this, this paper argues that the industrial model as a means of development cannot be discussed alone, but must be discussed as part of the overall development plan centering on the inheritance and dissemination of sustainability. Therefore, the author puts forward three strategies, namely advocacy, participation, and brokerage, which respectively focus on the impact on thinking, consciousness, the presentation of final results, and the change of specific operational mode, constituting a holistic and cyclic development plan. Among them, advocacy is the basis, participation is the process of promoting inheritance and forming marketable products, and brokerage is the applied behavior of market and industrialization. In this paper, the practices of these three strategies are discussed in detail, including the establishment of music databases, the standardization and large-scale production of featured musical instruments, and the integrated development with other cultural tourism industries, and the boundaries of industrialization.

Li, Yujie
(Shanghai Conservatory
of Music)

**Establishing a New Identity
in the Innovation and
Maintenance of Taiko**
[session IID08]

Shanghai Kaifu Taiko group is an “innovative” taiko performance group mainly composed of Chinese and Japanese. Yoli, the person in charge, will try different performance methods according to everyone’s performance level and ideas. Shanghai is a city conducive to the exchange and integration of heterogeneous cultures (Xiong 2002: 56). Although the Kaifu Taiko group is constantly innovating and changing, the playing methods and body movements of Taiko are always emphasized and maintained, such as maximizing the upper and lower ranges of the arms when playing the drum, and focusing on the waist and abdomen when standing. Kaifu also returns to Japan to learn taiko from Kondo, a member of the first generation of Kodo and Guitai drum seat, and to learn to correct the way of playing the drum and body movements. Yoli believes that taiko is not only a musical instrument, but also a spirit. Standardized playing methods and body movements are the basis and premise of the taiko spirit. This is consistent with Eitetsu Hayashi (2017: 20), a famous Japanese taiko player, who mentioned his experience of spiritual awareness of taiko in the process of playing. From the perspective of ethnomusicology, combined with relevant theories of diasporic music, this paper attempts to explore how Yoli, a Japanese in Shanghai, expresses his identity in the innovation and maintenance of taiko and establishes a relationship with his hometown in taiko.

Lim Keh Nie, Connie (Universiti Malaysia Sarawak) & Ow Wei Chow (Universiti Putra Malaysia)
Religious Music in the Dialogue: Inter-religious Encounters of People Engaged with Buddhism and Christianity in Malaysia [see abstract under Chow, Ow Wei]

Lin, Wei-Ya
(University of Music and Performing Arts Vienna, Artistic Research Center)

ROUNDTABLE ABSTRACT
(Arts)Practice-Based Research in the Post-Colonial Era: A Roundtable about Ethics, Aesthetics and Politics
[session VIIA01]

This roundtable is structured by two 25-minute slots of (performance) lectures, presenting two (artistic) practice-based research projects from four perspectives, followed by a dialogue between the presenters and an open discussion with the audience. The first slot of presentations introduce baseCollective, a residency program for Artistic Research and Arts-Based-Philosophy in South India; the second one presents the research project Creative(Mis)Understandings, funded by the Austrian Science Fund (FWF), carried out together with sound creators based in Austria and from the Tao community in Taiwan. In Nietzschean terms all the presenters could be named artist-philosophers or philosophers-artists with a hybrid background as musicians, performers as well as theoreticians and philosophers. Established with a theoretical and a practical background—including embodied (tacit) knowledge—the diversity of the presenters' competences will enable a discussion of current political and social movements from a post-colonial perspective by addressing the ethical differences between intercultural appropriation (the logic of the gift, Derrida), and intercultural misappropriation (the logic of power, Foucault). The dialogue will focus on ethics, aesthetics and politics questioning the role of artistic practices or (artistic) practice-based research in the era of globalization (Spivak): How does philosophy or art change, when leaving the ivory tower by moving into public space aiming for social relevance? How does activist research and activist art production differ from research about communities? How can artistic practice and ethnomusicological research join their forces in a collaborative and transdisciplinary setting of arts-based activist research? Which methods emerge from diversity sensitive production and dissemination formats?

Lin, Wei-Ya (University of Music and Performing Arts Vienna, Artistic Research Center) & Johannes Kretz (University of Music and Performing Arts Vienna, Artistic Research Center)
Creative (Mis)Understandings: A Methodology of Inspiration [for abstract, see Kretz, Johannes]

Ling, Hung-Ling
(Tainan National University of The Arts, Graduate Institute of Ethnomusicology)

The Festivalization of a Farmer's Tool and Icons of Japanese Dance in International Arenas
[session ID06]

This paper examines the effects of festivalization on a Japanese traditional agricultural wooden clapper transforming it from a little-known local noisemaker to an icon of identity in international arenas. Historically, the traditional wooden clapper called naruko was used as a farmer's tool hung between the trees to scare birds away, preventing them from eating valuable food crops. After World War II in 1954, the Kochi City Chamber of Commerce and Industry organized the Yosakoi festival in order to revive their local economy. This festival features the Yosakoi dance which uses the naruko wooden clapper as a hand-held implement for movement accompaniment. Over the years the festival quickly grew into a series of festivals around Japan. In this paper I argue that the farmer's tool, naruko, has become an icon of identity for Japan through its festivalization (Taylor and Bennett 2014). Especially when it is recognized overseas as Japanese culture and performance, the original agricultural context of the Kochi naruko is appropriated and essentialized as a rural icon to display and be displayed as a cultural show (Sarkissian 1998). The commodification of naruko as a product in the form of cartoon-shaped designs, t-shirts and jewellery does help generate revenue in souvenir stores in Kochi, but this also essentializes rural life and an imagined Japanese past. Even though the structure of the instrument is very simple and uncomplicated, it still receives commercial value from its festival context. In this way, material objects like the farmer's tool may be revitalized and receive additional cultural value from the process of festivalization.

Ling, Jiasui
(Shanghai Jiao Tong University,
School of Media and
Communication)

ROUNDTABLE ABSTRACT
Opportunities and Challenges
of Audiovisual Archiving in
China of the 21st Century
[session IID06]

This topic of the roundtable will focus on the power of audiovisual archival practice during times of change from analogue to digital events; from classical schooling to hybrid teaching in music, musicology, dance and theatre research; the changed meaning of libraries and collections; the changing meaning of museums and the use of audiovisual archives. China is a large and important country which has a very long history. Collecting, surveying, and keeping artifacts has had a strong tradition. The archival practices in contemporary China are gradually move toward the digital humanities and digital intelligence, trying to find more possibilities for the correlation between archival practice and a knowledge-based society. The 21st century has brought new opportunities and new challenges of which the still impactful pandemic is only one. At this turning point, with so many unavoidable changes, we will discuss the following questions in this roundtable: 1) What is the impact of digitization of arts activities on future performance practice, depositories in tertiary educational institutions, and museums in China? 2) How can audiovisual archiving be made more effective and have greater reach in current China? 3) What are new selection and deselection policies and how will they impact archival approaches and their related ethnomusicological activities in China? These three complex questions will be dealt with, in short, by all roundtable participants and jointly discussed with the audience. The discussion will be continued among local colleagues and students in order to learn from each other and to apply new insights that are hopefully gained during the process.

Ling, Jiasui
(Shanghai Jiao Tong University,
School of Media and
Communication)

Audiovisual Database,
Knowledge-based Society
and Digital Intelligence
Civilization
[session IID06]

The collision between the history of collecting, selecting, and classifying in the field of Chinese traditional music and the emerging digital humanities has created vigorous growth of traditional music databases at conservatories in China. Twenty-eight traditional music databases have been created by nine conservatories based on diverse geographic and cultural resources. By combing through their history and types, combined with my experience of internship and investigation at ILAM in South Africa, I found that archival practice in contemporary China is moving forward from digitization to “digitization + socialization”. How can we revive audiovisual heritage by involving community? How can we build a local and regional knowledge platform based on traditional music databases? How can we connect archives with diverse communities and construct a knowledge-based society? These questions are the first step in the challenge of Chinese archival practice in the 21st century, that is, moving from information to knowledge. The second step is moving from knowledge to intelligence. The digital intelligence era calls for a multidimensional and integrated archival system, rather than fragmented information. However, due to differences in history, objects, technology, and standards, databases in China and internationally are like isolated islands; they are not woven into a digital net and carried out cross-regionally, cross-institutionally or cross-culturally in a cooperative network. Now we are moving forward to construct a digital intelligence civilization based on archives, creating a sustainable development of archives and culture by breaking the barriers between archives and communities, academia, and the public.

Lipták, Dániel
(Institute for Musicology RCH,
Budapest)

**Representations of Non-
Hungarian Culture in the
Hungarian Dance House
Movement**

[session IE06]

The dance house movement has repeatedly been presented as essentially a new wave of creating a Hungarian national culture, and investigated in the historical context of East European nationalisms. While national affinities have certainly been present on its various levels, expressly non-Hungarian repertoires and inspirations have also played a formative role in it from the onset. Music and dance of Hungary's ethnic Romanian, South Slavic, and Romani communities, Transylvanian Romanians, or Bulgarians are cases in point. The choice of these elements, as well as the representations and roles allotted to them, have been influenced by scholarly research, leading individuals, and the ebb and flow of fashion alike. These representations may differ considerably from the way the phenomena are perceived (if so) in the respective mother countries. My research concerns the changing roles and connotations of non-Hungarian elements in the movement, and the images of the Other and the Self that pertain. On the other hand, I examine how national minority groups, as well as non-Hungarian or double identities of individual members relate to the mainstream of the movement.

Lissoir, Marie-Pierre
(Université Libre de Bruxelles,
Laboratoire de Musicologie)

**A Museum in the Village
Square: Community
Engagement and Music
Exhibition in Laos**

[session VA09]

After two years of field research in eight different communities of northern Laos, the Traditional Arts and Ethnology Centre (TAEC) of Luang Prabang opened the exhibition "Voices of the Wind", celebrating traditional music instruments of the region. But while the event attracted many foreign visitors, local informants were nowhere to be found. The concept of museum is foreign to most rural communities of the country, which moreover, don't have the leisure nor the financial possibility of traveling to Laos' main cities. As it was impossible for TAEC to bring every informant to the exhibition, the museum team decided to bring the exhibition to the communities and involve their members with a project of pop up exhibition and data repatriation. The traveling exhibition presented wind instruments together with informative tags. This sacralization of the objects aimed to change the communities' perspective on these familiar items by creating some distance with the help of a museum-like display. This new angle on the music instruments created dialogue among the different informants, but also between elder and younger generations. Together with the traveling exhibition, the TAEC team repatriated the data collected during research trips in order to perpetuate the exchange dimension of the project and restore the necessary balance in the researcher-informant relationship. Bringing back collected data also supported the re- appropriation process of the communities over the discourse surrounding their own cultural heritage. Good intentions are often not enough when it comes to community engagement. Free museum entry, multilingual content and local advertisement rarely reach the more remote communities while they are most often the ones to whom researchers turn during their fieldwork. This paper will discuss the role of traveling exhibition and data repatriation as a way to engage and involve local communities beyond the research phase of a music exhibition project.

Liu, Keyi
(University College Cork)

**“Singing along the Rivers”:
Shared Cultural Identity and
Musical Diversity among the
Lisu of Yunnan Province,
China**

[session IE02]

The Lisu are generally regarded as originating in the Qinghai-Tibetan plateau area, in what is now China. Since the Han Dynasty (202 BCE–220 CE) they then migrated along the upper reaches of Yangtze, Mekong and Salween rivers to different areas of Yunnan. Some additionally crossed the borders to settle in Myanmar, Thailand, and Northern India in the last century. Each differently located Lisu grouping now shares a sense of a homologous history and of shared historical memories. However, due to the different pathways they and the populations around them have followed in each locale, their current lives are not entirely identical, and their performing arts, the instruments they use, and their musical practices show diverse characteristics according to each region. In this paper, based on fieldwork in 2020-2021, I explore three Lisu genres, one from each river site: the dance form achimugua (literally “goat sound”), the instrumental ensemble waqi (“jump step”), and the solo music for hulusheng (mouth organ). Each of these genres is taken as representative of Lisu culture within its respective locale but none is found in the other two areas. The paper shows the impact of diverse other neighbouring ethnic groups’ music, cultural matters and religions on Lisu self-imagination and musical expression in the upper reaches of Yangtze, Mekong and Salween river basins. I finally reflect on Lisu notions of a shared cultural identity even in the face of these diverse music and dance practices.

Liu, Lu
(University of Sydney, Sydney
Conservatorium of Music)

**Has the Pipa Piece
“Ambush” Transcended
its Battle?**

[session VE04]

A major martial tradition item in the classical repertoire for the pipa—the Chinese four-stringed, pear-shaped plucked lute—is the piece “Ambush on Ten Sides” (Shimian maifu 十面埋伏). The age and origins of the work are unknown, although it is generally believed to have been in existence by the sixteenth century (Li 1993); the earliest notated version appeared in the Wuxi school’s *Hua Collection* published in 1818. This popular piece has probably been subject to more treatments than any other piece of music in the pipa canon, a matter that has enhanced its status over time. Recently, it has increasingly been used to index Chinese culture and music, both locally in China and globally around the world (Fan 2014), and has been the creative inspiration for a wide range of outputs—a movie, a dance-drama, a musical, rock, rap and in arrangements for other instruments (including a violin concerto). Through interweaving an evaluation of these creative offshoots, a discographical and musicological analysis of performances and recordings of the work, data from interviews with expert pipa performers and my own decades of experience as a pipa performer, I explore how “Ambush” serves as a thread between the pipa’s past and present—its materiality, sound, playing techniques, staging contexts, and its musical appropriations and recontextualisations.

Lomen, Kristina
(Slovak Academy of Science,
Institute of Musicology)

**Ornamented Singing in
Slovak Folk Songs in Stara
Pazova, Serbia**

[session VIID03]

This study focuses on ornamented singing as a specific element in Slovak folk songs in Stara Pazova in Vojvodina, Serbia. The Slovak population settled in this region in the second half of the seventeenth century and has retained its ethnic awareness and culture to this day. Their folk songs use rich vocal ornamentation, which appears to be peculiar to the Slovak ethnicity of this locality and is an atypical phenomenon when compared to both the traditional song repertoire of Slovakia and the traditional songs of other Slovak localities in Vojvodina. The ornamented singing of the Slovak ethnicity in Stara Pazova has been pointed out by several authors but has not been examined in detail. This study will consist of several parts. The first part will give a brief overview of the existing documentation of the ornamented singing of this locality. The second part will describe the various embellishments in the songs that belong to the earlier or the more recent layers. The third part will point out the importance of the performance aspect, which currently differs in the case of the older and the younger generation. The relationship of ornamented singing to the identity of its bearers will form the subject of the fourth part. Hypotheses about the possible origin of this ornamented singing will also be formulated. According to the author, it may be closely connected to the abundance of pentatonic songs, which have survived in a larger amount in Stara Pazova than in the songs of other Slovak localities in Vojvodina or in present-day Slovakia. One of the hypotheses of the genesis of ornamented singing in the traditional songs of the Slovaks of Stara Pazova is linked to pentatonic songs.

Lomsadze, Teona
(Tbilisi State Conservatoire,
Research Center for
Traditional Polyphony
(IRCTP))

**Different Perspectives on
Building the Georgian
Folk-fusion Music Industry**

[session IIID11]

Georgian folk-fusion music represents a musical unit created as a result of the synthesis of the local traditional music and the western popular music directions (jazz, rock, pop, electronic music, etc.). This musical form arose as a result of the Georgian traditional music revival process and is characterized by the great variety of musical manifestations, united into different musical sub-directions of folk-fusion. Despite its long history, and its role in the contemporary Georgian social environment and the cultural policy of the country, the Georgian folk-fusion industry still has to be built. On the one hand, the paper discusses in what forms of everyday life an application to folk-fusion is revealed and what socio-cultural function this music plays in modern Georgia. Also, it tries to determine to what extent and in what ways Georgian folk-fusion is involved in the international cultural policy of the country and what future prospects may exist in this direction. On the other hand, the paper demonstrates the position of different folk-fusion artists and Georgian music industry professionals on the importance and potential of building the Georgian folk-fusion music market, as well as opinions on existing obstacles in this direction. As a result, the paper aims to draw a rich picture of existing perspectives on the significance of building the Georgian folk-fusion market and to provide its possible strategies. The paper is based on contemporary theories from the ethnomusicological and music management fields, as well as fieldwork materials gathered during the dissertation research of the author and her private interviews with the folk-fusion musicians and Georgian music industry representatives.

Loo, Fung Chiat
(Universiti Putra Malaysia,
Faculty of Human Ecology),
Fung Ying Loo (Universiti of
Malaya, Department of Music)
& Yi Huang (Universiti Putra
Malaysia, Faculty of Creative
Arts, Department of Music)

**Li Jinhui's Children's
Musicals: Bridging
Traditions and Modernity
in Contemporary Children's
Music Education**

[session VA03]

Li Jinhui (1891-1967) was perhaps one of the most controversial Chinese composers who was persecuted and died during the peak of the Chinese Cultural Revolution. As a founder of Chinese popular music, the composer gained the derogatory label of “yellow musician” due to his compositions in Western popular musical style. Although the majority of studies have explored Li's popular music, his contributions to children's music have been neglected. It is found that some of his works and writings have yet to be studied in detail, which includes his children's musicals and textbooks. When the ban on Li's music was lifted in 2001, scholars began to pay attention to many of his neglected works. In this study, we analyze Li's children's musicals and discuss how these works from the 1930s are suitable for adaptation for modern children. Li's biography and background will be examined to identify his intention during the process of composing these musicals. The study also looked into how Western musicals and traditional theatrical production influence his works. Through existing documents and recordings, the performances of these children musicals are analysed to identify the practices and approaches including orchestration, choreography, costumes, singing approach and stage presentation. We attempt to define how Li's musicals bridge the gap between past and present musical traditions and look into their potential as a tool in contemporary children's music education. In addition, we discuss how his musicals may provide a creative and holistic approach for music learning that at the same time fosters interest in Chinese traditional culture.

Loo, Fung Ying (Universiti Malaya, Department of Music), Fung Chiat Loo (Universiti Putra Malaysia, Faculty of Human Ecology) & Yi Huang (Universiti Putra Malaysia, Faculty of Creative Arts, Department of Music)
Li Jinhui's Children's Musicals: Bridging Traditions and Modernity in Contemporary Children's Music Education [for abstract, see Loo, Fung Chiat]

Lopes, Alcides
(Federal University of
Pernambuco, Laboratory of
Advanced Studies, Observa Mus)

**On Halyards and Halters:
The Resilient Forms of
Tradition in the African
Transnational Diaspora in
Lisbon, Portugal**

[session VIIB05]

This paper probes the ongoing debate on Cabo Verdean traditional festivities practiced by labour migrants within the transnational African diaspora in Lisbon, Portugal since the 1990s. A central issue concerns the public use of urban space in neoliberal times, and according to Henri Lefebvre, the modalities, and consequences of its appropriation for social life. The standpoints in this conflict over public space are linked to three historical conditions and responses: 1) the circumstances of Portugal's accession to the European Economic Community (EEC) in 1986 and its economic integration into the European Union in (EU) 1996; 2) the resilient and symbolic trajectory of the Bairro Cova da Moura, its population, and its associations, including the Cultural Association Moinho da Juventude (ACMJ), especially during the 1990s and the 2000; and most importantly; 3) the collective mobilizing of African traditions of resilience through music and dance, which has not only provided for diverse local vernacular forms of knowledge and interactions, but also enabled new and revolutionizing ways for the cosmopolitics of hospitality practiced amongst different migrant groups, citizens, and nationals in diasporic environments. This research on the mobilization of African Diaspora traditions through music and dance is based on fieldwork carried out in Brazil, Cabo Verde, Portugal, and Luxemburg 2013 to 2019 during PhD studies. In this paper, I argue that the music and dance forms presented in Lisbon public spaces play an invaluable role in creating community healing, resilience, understanding, and sustainability within its diverse postcolonial populations in reaction to ongoing disenfranchisement within Portugal as a whole. Using fieldwork material, I will present some of the representative musical activities found in Lisbon public spaces from local vernacular perspectives and contextualize the music and dance in both old and new surroundings, as their meaning has taken on new forms as statements of resilience.

Lopes, Sofia
(NOVA FSCH, INET-md
& Isabel Campelo
(NOVA FSCH, INET-md)

**Are You Unwrapping
that CD? – Music and
Communities of Meaning
Making in the Eurovision
Song Contest**

[session VIA02]

The Eurovision Song Contest has been, in the last 64 years, a stage for the construction of diversified identities. This international event, broadcast live by television and internet, and watched by an estimated audience of 204 million people, has been used to articulate these identities both in the lyrics of the songs and the stage performances. For the huge community of fans, not only music but the objects related to the Eurovision world are a kind of embodiment: DIY collections comprising of CDs, press-kits, photos, and other objects are a way of peer recognition. CDs, once a means of promoting the central feature of the festival – the songs – are also considered memorabilia, as the following episode suggests: when trying to unwrap a promotion CD from Salvador Sobral’s song “Amar Pelos Dois”, one of the presenters was asked by a fan, “Are you unwrapping that CD?”. Rather than a means of listening to the music, Sobral’s CD was, to this fan, an embodied object of the festival, whose function largely surpassed – or even replaced – that of music dissemination. This paper proposes a short reflection on the Eurovision Song Contest throughout the last six decades, asking the following questions: Is the perception about the value of music changing? How can objects tell us the history of the biggest music TV show in the world? What is the importance of collectors preserving Eurovision Song Contest memories? Can we consider these informal archives collected by fans true participation in the event? Can we consider these collectors part of a “community of meaning making” (Ceribašić 2021)? How can these collections be preserved? How can we value these DIY archives to be used by fans, music, and TV professionals or researchers?

López Uruchi, Judith (Universidad Mayor de San Andrés, Conjunto Musical Comunidad Inalmama Sagrada Coca) & Adil Podhajcer (Universidad de Buenos Aires)

Braided and Collaborative Performative Actions: The Latin American Network of Sikuris Women and Dissidences [for abstract, see Podhajcer, Adil]

Lozano, Teresita
(University of Texas Rio
Grande Valley, School
of Music)

**Ghost Smuggling Ballads
and the Holy Coyote:
Immigration Religiopolitics
on the U.S.-Mexico Border**
[session VIID02]

Mexican immigrants to the U.S. are feeling increasingly targeted by anti-immigrant rhetoric of political commentators, including former President Trump’s notorious demands for the infamous “Border Wall.” Feelings of imposed criminal identity and threats to the fate of the undocumented community have led to new trends of musical performance and composition centered on a collective ghost story—a story marked by themes of persecution, religiopolitics, survival, and pilgrimage. Based on musical testimonies circulating YouTube, undocumented Mexican migrants are singing of an apparition who smuggles them across the U.S.-Mexico border. Since 2007, this new phenomenon of corrido (ballad) composition, which I define as ghost smuggling ballads, narrates the near-death experiences of migrants and their encounters with the ghost of Saint Toribio Romo. Saint Toribio, who migrants have adopted as the Holy Coyote (Smuggler) and Patron Saint of Immigrants, was a priest killed in 1928 in Jalisco during the Cristero Rebellion, the 1926-1929-armed revolt of Cristeros against the Mexican government. Migrants unable to return on pilgrimage to his shrine in Jalisco use corridos to document a culture of devotion shared with future migrants. These corridos serve as intangible votives and transform YouTube into a musical altar to the Holy Coyote, unobstructed by geopolitical borders. The Catholic Church canonized Saint Toribio in 2000 but has never recognized him as the patron of immigrants. Drawing on ethnographic work in Jalisco and on social media, I explore how folkloristics evident in corridos reflect a secondary canonization bestowed by migrants, venerating Saint Toribio as the Holy Coyote, whose mission evolved decades after his death. Rooted in immigration politics and cultural memory of religious persecution, ghost smuggling ballads contribute to Saint Toribio’s transborder devotion. I further demonstrate how these corridos redefine the role of the coyote (smuggler) into a “divine companion” (Hagan 2008) of the undocumented migrant journey.

Lu, Tasaw Hsin-chun
(Academia Sinica, Institute
of Ethnology)

**Borderlands and Connectivity
within Flows: Music-making
in the Thai-Myanmar
Immigrant Community
in Northern Taiwan**
[session ID01]

Decentering, in alignment with decolonization, leads us to explore what is (re-)created “when space, time, bodies, materials, sounds, ideologies, and histories become unhinged and fall out of place” (Cannon 2021). One focus to delve into is the notion of borderlands. In a metaphoric sense, borderlands refer to an evasive, invisible, and indefinable space. It is this space where music-making and other cultural practices flow between categories defined by genre and by ethnic, geographical, and national demarcations. This is also a site where informal cultural ties and conflicting social interactions emerge. What dominates the conflicting social life that is situated in-between highlights the ongoing negotiations therein, based on knowledge, power, and resources. In this talk, I would like to draw ethnomusicological attention to the study of such flows—those undefined yet contingent occurrences—and to the examination of the connectivity yielding to these negotiations amongst people from different cultures, socioeconomic strata, and environments. Drawn from my ethnographic accounts conducted in a military-based community that fled from the Thai-Myanmar borderlands, I will explore diverse arrays of connectivity at different levels illustrated by this group’s music-making. On the one hand, this study offers a framework of regional connection for understanding the structural parameters of this group’s relocation in the histories of “the frontier” and “the post-frontier.” On the other hand, it also weaves a profuse sentiment that reveals an intimate connection at the community level through a group experience of sounds, dance movements, and locality. These different levels of connectivity are where the group embodies its agency in a more full-fledged manner as “being in the borderlands”—constantly open to decenter, re-center, and continue to decenter.

Luker, Morgan
(Reed College)

**Precarious Preservation:
Digital Remediation and
Anxieties of Musical Loss in
a World of Fragile Formats**
[session IIE01]

This paper examines the twin demands of preservation and access that both emerge from and guide the act of accumulating recorded sound objects within official institutional structures. These issues converge in the practice of digital remediation, in which the sound information “content” of a historical sound object is reconfigured into reproducible digital file formats. These remediated formats are considered both a key means of assuring the future existence of these transfigured sound items and the most feasible way that some version of them can be made accessible to variously configured publics of listener/citizens, both real and imagined. These efforts are complicated by the often competing claims of copyright owners, whose goals typically do not coincide with those of institutional sound collections. They are even further complicated by the fact that these digitally remediated formats and the infrastructures needed to manage and reproduce them are in fact often much more fragile than the historic sound recording formats they are thought of as preserving. This chapter traces the practice and ideology of digital remediation from a wide array of perspectives, from the creative work of digital remastering engineers who make these historic sound recordings “listenable” to governmental imperatives regarding the preservation of recorded sound heritage, and from literal fights for archival space within institutional contexts to informal or “rogue” remediation efforts that intend to make the entirety of recorded sound history free to all listeners. These and other efforts are caught up in anxieties regarding the loss of recorded sound history, imagined as the irrecoverable loss of music itself, where the glitch of fragile formats are heard as the sonic icon of social and economic precarity that has accompanied the rise of digitized sound.

Luo, Ai Mei
(Research Institute for
Humanities and Social
Sciences)

**Musical Creativity and
Cultural Rights in Taiwanese
Hakkapop**

[session VIB01]

Focusing on the Taiwanese Hakkapop after the 1980s, this paper explores how musical creativity helps the cultural-politically repressed ethnic group to reevaluate their cultural confidence and ethnic dignity. By tracing the political restrictions imposed on the ethnic Hakka people in the nationalising Taiwan in the postwar between the 1950s and 1980s, and comparing with the musical productions and the discourses attached to the recordings, I discuss how musical style speaks for the Hakka musicians as a way to manifest their cultural legitimacy and validity, to reshape the culture space for expressing Hakkaness in Taiwanese cultural nationalism, and to reconnect the Hakka in various discourses in Taiwanese social development. In this study, I propose that the Hakkapop music that emerged during the 1980s and continued to develop, reflects a compensation to Hakka people's loss of linguistic rights and a disagreement to the cultural separation in Taiwanese nationalism. I also suggest that this is attained by the Hakka musicians' will and action in foregrounding their native language as a vital component of their music, and the transformative and changing styles in their musical expressions. Moreover, the Taiwanese Hakkapop musicians also utilise their music as a site of cultural reflection to explore various issues relevant to their ethnicity or ethnic rights.

Macchiarella, Ignazio
(Lingue e Beni Culturali
Università di Cagliari,
Dipartimento di Lettere)

**Ethics of Research:
Experiences in Sardinia**

[session IIA03]

Ethnomusicological research is a matter of inter-individual relations within the sharing of kaleidoscopic experiences that are interpreted and understood from different viewpoints. There is no objective perspective, or “correct reading”, of a performance. This means that scholars must respect all of the views of the music actors and, through them, respect all of their ideas about music, even those that are beyond music sounds. Respecting others' musicality is the substance of every (ethno)musicological activity – even when scholars, for various reasons, judge what they hear and see negatively. At the same time, as scholars, we must be careful that our work is recognised and respected as such (we are often mistaken for music entrepreneurs or the like). This mutual respect is the basis of dialogical ethnomusicology (or “public ethnomusicology”, as it is increasingly being called), which is founded on the belief that the quality of human relations during research provides the measure of quality for the whole study project. This is the belief that underpins the ethnomusicological research of Labimus, the University of Cagliari's Interdisciplinary Laboratory on Music. Labimus has developed close dialogical collaborations with local music actors as well as associations of traditional singers/musicians and dancers. Labimus has also established a “dialogical channel” with Campos, an association consisting only of traditional musicians and dancers in Sardinia. In contexts such as these, the authoritativeness and knowledge of scholars – which is based on scientific literature, listening to and watching audio-video materials and so on – meet (and often clash with) the limited perspectives of local actors' associations, which usually manifest essentialist orientations. On the basis of real experiences, connected with performance events of music and dance in public spaces, my presentation deals with dialogical strategies that can facilitate collaboration and mutual respect, ultimately contributing to reflections on what doing (ethno)musicology means today.

MacDonald, Michael B.
(MacEwan University,
Faculty of Fine Arts and
Communications)

**Working across the
Techne-episteme Divide:
Research-creation and
Cine-ethnomusicology**
[session IID02]

Cinematic research-creation is an orientation to cinema production that recognizes the potential for thinking-in-cinema. It draws its energy from the hyphen between research and creation that sees artistic creation already as a way of thinking that is not an add-on to already existing social science and humanities research methods but an expansion of what is considered “legitimate” scholarly thinking. Gilles Deleuze, for instance, was inspired by the movement of time in cinema to rethink philosophy, to work to make philosophical concepts move. In the present moment the expanding digital cinema ecosystem is allowing researchers to reconsider even the location of cinema-thinking, using a model of distributed cognition. But what is in the way is a marking of the technical aspects of production as unthinking, instead of technics, as thinking with the more than human. The application of cinema- thinking for ethnomusicology can take many forms. This presentation will discuss using examples some of the ways video production was used to support the release of Lassana Diabate’s recent album and a number of follow-up professional and educational events and then will turn its attention to technological possibilities and reflections on digital distributed cognition as shared ethnomusicology. Of particular interest is what is made possible by the digital cinema ecology. Working between Mali and Canada using email, file transfer, WhatsApp, and Vimeo, a collection of digital filmmakers worked together to produce cinematic content to support Lassana that would be screened at the University of Washington and in a youth educational workshop in eastern Canada. Thinking about these events in terms of cinema-thinking it becomes clear that during COVID-19 we began to use the digital cinema ecology as a decentralized location for distributed cinematic cognition. What might technological distributed cinematic cognition provide research-creation researchers exploring new ways of doing cinema-thinking?

MacLachlan, Heather
(University of Dayton,
Department of Music)

**Revolution Songs: Defying
the Military Junta in
Myanmar**
[session IIB03]

On February 1, 2021, after a decade of democratic reform, Burma/ Myanmar experienced a military coup. In the days and weeks after the coup, as the military regime violently suppressed dissent, Myanmar musicians began creating music videos and circulating them internationally on social media. These videos, which feature musics that vary widely in style, belong to a genre that participants call “revolution songs.” This paper will present a taxonomy of Myanmar revolution songs, situating them in the larger tradition of protest music (Vandagriff 2015). Scholars of protest music have spent decades debating whether protest music “works” or not, that is, whether or not it can persuade listeners to accept its message and whether or not it leads to political change. I will argue that these are not the best questions to ask about Myanmar revolution songs, and will assert that these songs are a manifestation of what Martin Gurri (2018) calls “turbulence.” In the turbulent society that is Myanmar today, the military regime’s brute force is challenged by a resistant populace, which listens to revolution songs on the internet and sings them during street protests. The songs are not crafted to be persuasive – indeed, as their creators revealed during interviews with me, there is no large audience that needs to be persuaded that a revolution is necessary in Myanmar. Rather, the songs’ primary purpose is to defy the authority of the military regime. The songs’ lyrics indict the ruling junta in the strongest of terms, and they express the profound anger and contempt felt by Myanmar citizens at large.

Maehara, Megumi
(Tokyo National Research
Institute for Cultural Properties)

**Overlooked Impact of
COVID-19 on Japanese
Traditional Performing Arts:
A Study of the Plight of the
Shamisen Manufacturers**
[session IID04]

Since March 2020, I have been mainly involved in a project at the Tokyo National Research Institute for Cultural Properties which is collecting information on Japanese traditional performing arts that have been canceled/postponed, or resumed/held due to the COVID-19 pandemic. Therefore, this presentation begins with an overview of the trends in Japanese traditional performing arts. Next, I will point out one of the most serious and deep-seated impacts on technologies such as stage costumes, props, and musical instruments, which are indispensable for the performing arts. The importance of safeguarding such technologies has been recognized by the government, which supports protective measures under the banner of “Conservation Techniques for Cultural Properties”. Although it has been pointed out that the demand for traditional performing arts has been sluggish since before COVID-19, the plight of the technologies that support them has not been shared. Indeed, these problems did become apparent through the COVID-19 pandemic. Here, I will focus on the manufacturing techniques and manufacturers of shamisen, one of the most popular Japanese musical instruments. I will look back on what happened to the shamisen, how the environment responded, and how the situation changed. In the conclusion, it will become clear that in considering COVID-19’s impact on the performing arts, it is important to also look at the spillover effects on the manufacturers who work behind the scenes to support the performing arts. The paper also shows the importance of passing on traditional performing arts along with conservation techniques for cultural properties.

Mæland, Siri
(The Norwegian Centre for
Traditional Music and Dance)

**Ideologies in the Folk Dance
Archive Dissemination**
[session VIID08]

This paper will discuss archival dissemination from the perspective of a dance notator, dance pedagogue and researcher. It explores the Norwegian Centre for Traditional Music and Dance that holds one of northern Europe’s largest archives of traditional music and dance, the dance material collected by Professor Egil Bakka as its heart. The archive was built in engagement with enthusiastic folk dancers and folk musicians and the archive has for 50 years created a space and place for reviving traditional dances and bring them back “home”. At present the archive dissemination is under pressure and has come to a crossroad: Should the archive provide free digital access for all, or should it continue to provide access through interaction with the knowledgeable staff? This practice causes distrust among some users and fellow archivists (Thedens 2018). The history of this practice will be described, based on a strategy where the film collection is seen as a shared expression, culture and property of the local community, and where the dissemination of it should emphasise multi-track versions (Bakka 2020). This strategy will be connected to the 20-year still-running dissemination project Bygda dansar, countryside dancing, a project to safeguard local dance heritage through a focus on youths (Mæland et al. 2021). The dance notator perspective will express the richness of the archive which includes many realisations of the same dance and dancers, the dance pedagogue perspective describes how this richness may be taught, while the dance researcher perspective highlights the dilemmas connected to ownership, community involvement and different attitudes towards heritagisation among “ordinary” dancing community members and those regarded as performers.

Magnière, Esther (Université Paris Nanterre, Laboratoire d’Ethnologie et de Sociologie Comparative) & Aurelie Helmlinger (Centre National de la Recherche Scientifique (CNRS), Centre de Recherche en Ethnomusicologie) **FAIR Enough? Sound Archives of the CNRS – Musée de l’Homme (France)**
[for abstract, see Helmlinger, Aurelie]

Maina, Ketty Jackline W.
(Kabarak University)

**Virtual Music Experience:
Crossing Generational
Boundaries**
[session VD01]

Virtual space has provided a platform where musicians connect with their diverse audience, traversing various boundaries. Sauti Sol, a Kenyan Afro-pop band, has been using the platform to interact with its audience as well as attract new ones. The band fosters remembrance and familiarity by invoking past knowledge and experience and connecting them to current ones. The launch of their fourth album, *Midnight Train*, is a great representation of how the band utilizes virtual space to bridge these experiences. This particular launch attracted more than 200,000 viewers globally in real time. One of the largest live virtual performances in Kenya, it took place when public performances were forbidden, following the COVID-19 outbreak. The launch, known as “Midnight Train – Virtual Experience”, not only connected people globally, but also different generations across two centuries. Midnight Train – Virtual Experience draws from 20th-century topics, themes and styles and integrates them with those of the 21st century. The band’s audiovisual elements deliberately targeted the different populations and sought to blur generational boundaries. I will explore the ways the event crossed generational boundaries, and analyze audio and visual elements in order to interrogate how the Midnight Train virtual experience depicts both 20th and 21st century musical, social and other narratives and experiences in order to invoke the memories of different generations.

Makwa, Dominic
(Makerere University)

**Imbalu Performances in
Cultural Sites: Inventorying
Circumcision Rituals, Musics
and Dances for Tourism
and Cultural Sustainability**
[session IID06]

For over ten years since the Uganda Tourism Board (UTB) was established, cultural performances have been identified 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 Namasho and Iyerakha acting as centres of bull wrestling in Bududa District, they are also famous for imbalu circumcision ceremonies. What is the nature of imbalu rituals, musics and dances performed in these spaces? How can these items be sustained as resources for tourism and cultural identity? I examine the musicking and dancing processes of imbalu at Namasho and Iyerakha to understand the rituals, musics and dances performed there. Moreover, by collaborating with community members, I create an inventory of these items and demonstrate how they can be documented and showcased for tourism in Bududa District. I argue that collaboration with community members not only enhances an understanding of ethical and copyright issues surrounding rituals, musics and dances performed in cultural spaces during imbalu circumcision ceremonies, but also leads to the revitalisation 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 such rituals as a form of cultural identity.

Mamour, Mary & Catherine Ingram (University of Sydney, Sydney Conservatorium of Music)
The Online Kudung (Pigeon) Dance Challenge and Dance Video Sharing within the South Sudanese Australian Community [for abstract, see Ingram, Catherine]

Mangifesta, Nico
(University of Pavia,
Department of Musicology
and Cultural Heritage)

**Balinese New Music for
Gamelan: Composers'
Strategies for Productions,
Mediations, and
Representations in the
Music Industry**
[session ID10]

Balinese gamelan music traditions have a long-standing presence in the global music market, which previous studies trace from the recordings published by Odeon and Beka in 1928. However, music productions have mainly focused on communal music and authoring's impersonal representation, caring little for changes concerning music authorship on the island during the last century. The current music industry in Bali (e.g., Maharani Record, Bali Record, Aneka Record) works similarly in proposing a music catalog, which covers market requests regarding gamelan music and other music sector styles such as local pop and spa relaxation music. During fieldwork, collected information has shown that the composer's role remains at the margin of the consolidated music industry system. This is significant data, especially for an emerging music tradition centered on composers' works, such as new music for gamelan, which is mainly excluded from the local market and international productions on gamelan, being both not commercial enough and not easy to encapsulate into the picture image of Bali. These composers therefore primarily mediate their music through self-production distributed online (e.g., Bandcamp, iTunes, Spotify, YouTube), or by finding space on small labels owned by foreigners passionate about Balinese culture (Vital Records, Sargasso), or on hybrid "glocal" labels, such as Insitu Recordings. This paper is an occasion to reflect, from an ethnomusicological perspective, on the complex relationships established by some contemporary composers and the music industry systems in a decolonized representation of Balinese music, focusing on how composers' strategies of self-affirmation and the search for sustainability are modeling creations for a transcultural music network through productions, mediations, and representations of their musical works.

Mani, Charulatha (University of Queensland) & Lara Pearson (Max Planck Institute for Empirical Aesthetics, Music Department) & **Ornamentation across Musical Styles: Centralising a South Indian Performance Perspective** [for abstract, see Pearson, Lara]

Manmurulu, Renfred (Warruwi School), Reuben Brown (University of Melbourne), Isabel O’Keeffe (University of Sydney) & Rupert Manmurulu (Warruwi School)
“Remix!”: Sustaining Dialogues between Past and Present in the Manyardi Song Tradition of Western Arnhem Land [for abstract, see Brown, Reuben]

Manmurulu, Rupert (Warruwi School), Reuben Brown, (University of Melbourne), Isabel O’Keeffe (University of Sydney) & Renfred Manmurulu (Warruwi School)
“Remix!”: Sustaining Dialogues between Past and Present in the Manyardi Song Tradition of Western Arnhem Land [for abstract, see Brown, Reuben]

Marbach, Stephanie
 (Independent researcher)

How Selective Curation Processes of Institutional Archives Might Endanger the Legacy of Dance Subcultures
[\[session IID09\]](#)

Dance memorabilia and data of traditional, modern and classical dance genres are usually very welcome in bigger archival and heritage institutions. Although from an ethnochoreological point of view there should not be any hierarchies in respect of dance genres, the storage of some dance material would often be denied depending on the dance genre and choice of archival institution. Through these selective processes they might actually endanger proper archiving of offered data from dance subcultures. Those, often not recognised by society in the first place, thrive in the underground and influence mostly the youth, changing dynamics through the change of generations. If those eras are not properly documented and stored, future researchers and individuals might get a disrupted image of these subcultures, possibly encountering them with clichés and prejudice, and misinterpreting their cultural and societal meaning whilst underestimating their magnitude and influence in society altogether. Myself being part of several alternative dance subcultures, I argue that it is our responsibility to raise awareness to this problem, tackling not only the curation of influential archives, but also informing current and past members of dance subcultures of the value and potential their own personal archives hold, before they get thrown out in a spur-of-the-moment decluttering process as I have witnessed across the past lockdowns. Through my experiences as a dancer, researcher and creator / collector of archival material I would like to share about alternative archival projects I have encountered during a development program, topped with personal ideas on how to include members of subculture dance communities to come forward and encourage them to preserve their own heritage.

Margulis, Elizabeth H. (Princeton University), Patrick Evan Savage (Keio University),
 Salwa El-Shawan Castelo-Branco (NOVA FCSH, INET-md), Hideo Daikoku (Keio University),
 Florence Ewomazino Nweke (University of Lagos), Nori Jacoby, Manuel Anglada-Tort, Shinya Fujii, Shantala
 Hegde, Hu Chuan-Peng, Jason Jabbour, Case Lew-Williams, Diana Mangalagiu, Rita McNamara, Daniel
 Müllensiefel, Patricia Opondo, Aniruddh D. Patel & Huib Schippers

**Building Sustainable Global Collaborative Networks: Recommendations from Music Studies
 and the Social Sciences** [for abstract, see Savage, Patrick Evan]

Marjanović, Nataša
 (Serbian Academy of Sciences and
 Arts, Institute of Musicology)

**Early Discography and
 Preservation of (National)
 Tradition: The Case of *The
 Conservatory of Serbian
 Church Chant***
 [session IIE03]

Among different sources for research of church music traditions, sound recordings of unison chant are extremely important as a reflection of the primary, liturgical context of church music. Recordings of the traditional Serbian church chant have special value as authentic historical sources for research on the practice established during the 18th and 19th centuries on the territory of the Metropolitanate of Karlovci (Austro-Hungary), in the Principality/Kingdom of Serbia and among the Serbs in the Ottoman Empire. The first project of recording Serbian chant was initiated in 1933. In collaboration with the Zagreb-based publishing house Edison Bell Penkala, a significant number of liturgical hymns was recorded on 78 rpm gramophone records, sung by a school teacher and exceptionally skilled church chanter Lazar Lera; it was titled *The Conservatory of Serbian Church Chant*. During the interwar years, when church singing was no longer represented as a subject in seminaries and civil schools in the Kingdom of Yugoslavia, this edition was precious for individual learning efforts. The editor, a respectable Budapest merchant Čeda Dimitrijević, emphasized the importance of this edition for church parishes, schools, monasteries and seminaries, and even predicted its role in the process of “unification” of church chant all over the country. During the 1930s and 1940s, the value of the recorded material was noticed by many teachers of chanting schools; the edition was delivered to numerous monasteries, and special interest arose among Serbs in the diaspora (USA). In this paper I will discuss the conception of this edition, its production, distribution, market and perception in the first half of the 20th century, but also its contemporary importance as an authentic testimony of a vital tradition which has been preserved until today and which represents spiritual cultural heritage and a significant part of Serbian national identity.

Marks, Essica
 (Zefat Academic College)

**Influences of Digital Media
 on the Musical Culture of
 Young Students of the Arab
 Minority in Israel**
 [session IIB06]

The study presented here describes a cultural process that young Arab students in the Galilee have undergone in the last years due to their increasing access and use of digital media devices. In the global cultural world today the presence of digital media products is obvious, and music is an integral part of this phenomenon. The increasing influence of media devices on societies and cultures have become part of a global world where media serves as a kind of “cultural agent” that transmits cultural information to different places in the world. The study presented here began 14 years ago in the Department of Music at the Safed Academic College in the Galilee, where I teach courses in ethnomusicology, including courses dealing with Arab music. Most of the students in the music department belong to various groups in the Arab minority in the Galilee. I have started to follow the student’s musical preferences since their first year in the college and found changes that can be attributed to their increasing use of media devices. The study addresses two main aspects: 1) listening and consumption habits of musical materials. 2) the musical repertoire these students perform as musicians. The paper describes and analyzes the changes found in these two aspects, and the connections between these changes and the use of digital media by the students. The research is based on fieldwork that includes interviews, personal conversations, participating in students’ concerts and recordings of informal performances at the college.

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

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

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

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

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

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

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

Martinez-Juan, Maria Cristina
(University of London, SOAS)

**Decolonial Strategies for
Rethinking Archival Access**

[session VA09]

With the proliferation of efforts to digitise colonial archives in ex-patria collections, the promise of “universal access” as the goal for putting these digital archives online is starting to shed its glamorous veneer. How is “universal” defined? Who are the stakeholders? And what is real access? Is this merely achieved by technological means, or does it involve a more epistemological basis? Using three digital humanities projects that have been designed and developed by Philippine Studies at SOAS, University of London, my presentation will outline our evolving understanding of the vision and methodology of creating access to colonial archives. Going beyond the aggregation of baseline archival digital data, the presentation will revolve around three interventionist strategies we have adopted to help deepen and broaden the mission of creating digital access. Using Digital Filipiniana, a collection of digital, open-access textual and photographic Philippine material that are unique to the SOAS Library and Archives (https://digital.soas.ac.uk/r_phl) and Mapping Philippine Material Culture, an aggregated visual inventory of Philippine objects dating to the mid-20th century (<https://philippinestudies.uk/mapping/>) as case studies, I will present the three strategies of direct annotation, narrativization and co-production of knowledge as ways we have used to redefine archival practice and create more agentive responses to these newly discoverable digital archives. I will then seek to create parallels with these ongoing Digital Humanities projects with the incoming Decolonizing Southeast Asian Sound Archives, (AHRC grant 2021-24 <https://www.decoseas.org/initiatives/digital-platforms/>) which aims to produce four digital, open access collections of music and sound from Southeast Asia, and point out epistemological and practical continuities within the context of digital archives for the performing arts.

Marulanda, Daniela Brotero
(Independent Researcher)

**Pepiar, Mambear y Lamber:
Actions to Approach
Murui-Muina
(Corpo)Realities**

[session VIB10]

This presentation seeks to think about action as a starting point to understand corporeality and embodied epistemology. To do this, I resume my work together with the Murui-Muina people of the Colombian Amazon, seeking to think how the most daily actions are a way to understand the organization and transformation of corporeality, and to connect different beings and sensibilities through movement. I explore the actions of pepiar, mambear, and lamber (actions that have no exact translation). These actions refer to their own native terms and are linked to traditional Murui-Muina spaces such as chagras, mambaderos, and bailes (traditional dances). These actions involve bodily dispositions, body preparations and substances to be shared. They also involve the mouth as a way to connect the outside and the inside of the body. Ultimately, they involve ways of moving bodies and being together with other bodies. The Murui-Muina are indigenous people of the Colombian Amazon. Their traditional practices of cultivating their chagras, gathering in the mambaderos and celebrating traditional dances have been key elements to maintain and strengthen their autonomy as a group. I argue that the actions or micro-political performances of pepiar (which refers to looking for and eating fruits in the chagra, while working), mambear (which refers to the consumption of a substance called mambe, made from coca leaves) and lamber (licking a substance called ambil, made from tobacco) can lead us to a sensible approach conceiving corporeality that the Murui-Muina can teach us. Through the study of these actions, we embrace other epistemologies and enlarge a methodological path for artists and researchers interested in movement and corporeality- a path that starts from experience and focuses on movement and transformation.

Mashino, Ako
(Tokyo University of the Arts)

**Struggling for Space,
Sustaining Place: A Case
Study of Indonesian
Performing Arts in Japan
during the Pandemic**
[session IID04]

This paper explores how practitioners of Indonesian performing arts such as gamelan, dance, and shadow puppetry living in Japan (both Japanese and Indonesian), have experienced and responded to the COVID-19 pandemic, focusing on the interactive and interdependent relationships between space, place, and the communities. The physical and environmental setting of the performance space directly or indirectly affects the sound, body movements, and the interactions of people that have evolved there. Acquiring and maintaining the space for performance, rehearsals, and gatherings, which naturally comprise the local ecology, topology, cosmology, and socio-cultural contexts surrounding the performing arts, are crucial factors for the performers to maintain and develop their activities. In transplanting Indonesian art forms into the Japanese environment, which naturally differs from the Indonesian, performers in Japan have dealt with their local settings to establish their own place and community in the society and tried to bridge the places beyond distance and difference through their activities. COVID-19 and the consequent “new normal” pandemic lifestyle have powerfully affected people’s mindset and behavior around the world, particularly changing the spatial sense of the performing arts in various ways. As a result, the performers have been further driven to transform, reconstruct, and creatively extend the space, whether physical or virtual, to advance their activities. Based upon dialogues with the performers living in Japan, I will explore their experiences and challenges during the pandemic. Comparing the space and place for performing arts in Indonesia and Japan, I will discuss how the space and environment have significantly affected and molded the performing arts practice and its community before and since the pandemic.

Mattos, Marcio
(Universidade Federal do Cariri)

**Madeira Que Cupim
Não Rói, Public Policy,
and Mapping Culture**
[session IID07]

For many years there has been a policy of public “editais” (grant calls) to promote culture and the arts in Ceará, which has contributed to the maintenance of artists and traditional cultural practices. In addition to the State Secretariat of Culture (SECULT), other institutions such as SESC, CCBNB, Caixa Cultural, CDMAC, and even the municipal authorities of some cities also offer such opportunities. Yet many artists do not submit proposals due to difficulties in understanding the registration mechanism, in addition to all the bureaucracy related to documentation. SECULT has an interesting and important registration platform called Mapa Cultural do Ceará, but many find it difficult to use it. For some time now, it has been common for data collection – through fieldwork – in the field of ethnomusicology to involve audiovisual recordings of musical groups, people, rituals and events. Equipment for this purpose, such as audio recorders, camcorders, and photographic cameras, has increasingly offered quality, fidelity, and ease of handling, but it is still not affordable for the majority of the population. However, other equipment has become more common, due to the need for its daily use, and also the cost compared to other equipment. This is the case of the smartphone. Currently, it is a device capable of recording audio, video, photography, making it possible to write texts, edit all the material produced, save it, and then send it anywhere in the world via the internet, making it available globally. In this paper, I examine the methods of MQCNR as related to cultural policy in Ceará.

McConnachie, Boudina
(Rhodes University, Department
of Music and Musicology)

PANEL ABSTRACT

**Aspects of Action –
Representations and
Discussions of Performative
Research within “Mapping
Africa’s Musical Identities”**
[session VIIB08]

Researchers in the musical arts often struggle to find functional methodologies within the conventional research paradigms of quantitative and qualitative research. In response to this, performance-led research has emerged as an effective strategy for those researchers who wish to initiate and then pursue their research through performance (Haseman 2006; Bolt 2006; Sommerveldt 2014). There has been a push to not only place performance or action within the research process, but to lead research through performative practice. Originally proposed by artists/researchers and researchers in the creative community, these strategies are alternatively known as creative practice as research, performance as research, research through practice, studio research, practice as research or practice-led research. Thus, in our context, performative researchers are constructed as those researchers who engage in any research based on experiences related to performance or practice. In this panel we discuss this methodology through presentations of various case-studies that have developed from the overarching Mellon funded, “Mapping Africa’s Musical Identities” project, based at the University of Cape Town, South Africa.

McConnachie, Boudina
(Rhodes University, Department
of Music and Musicology)

**Relying on Collaboration and
Making Music – Developing
an Accessible African Musical
Arts Curriculum in South
Africa**
[session VIIB08]

Tapping into the resources available at the International Library of African Music (ILAM) based in Makhanda (the former Grahamstown) in South Africa, the Rhodes University Department of Music and Musicology has embarked upon a collaborative path towards developing an African Music canon that values both the knowledge developed by the African music scholar or ethnomusicologist, and the African musician. Addressing transformation, integration and the decolonization of the music curriculum on several levels, we have been consulting with community musicians, knowledge bearers, fellow African music researchers and African performers to develop an African musical arts curriculum. The goal is to develop an African Musical Arts framework, much like the one that the Western art music and jazz lecturers follow, which African Musical Arts practitioners can follow as a guide. In this paper, I look at the collaborative performance-led research method and the indigenous teaching philosophy that we followed in the first round of development and inquiry, whilst questioning the extreme preoccupation we have with Western-led research methodologies and theories. My hypothesis is that it is time to trust African scholars and musicians to lead the way in developing African curricula, teaching approaches and methodology.

McDonald, Chris
(Cape Breton University, School
of Arts and Social Sciences,
Department of Literature,
Folklore and the Arts)

PANEL ABSTRACT

Musical Accompaniment and Changing Traditions

[session IE04]

Musical accompaniment is an important part of many musical styles and traditions, and its addition to previously melodic and unaccompanied music has profound implications, as it relates to socio-cultural, political, and economic processes such as transculturation, colonization, and commercialization. Yet accompaniment and accompanists are rarely subjects of study in their own right. This panel explores issues and possible avenues in the study of accompaniment and accompanists. The first paper examines the piano accompaniment style that developed around Cape Breton's fiddle tradition, and how its evolution tracks a change from the "intimate sociability" common in Cape Breton musical culture 70 years ago to the more "public sociability" that marks fiddle and piano performances today. The second paper looks at the recent addition of the piano to Irish traditional music, the crisis of authenticity that the instrument's use brought about, and the adaptations in technique that key pianists made in response to this. The third paper studies qinshi, the lead accompanist and jinghu player for Peking opera, and contextualizes the relationship between Peking opera actors and qinshi in reform China (1978-present). This reveals how qinshi have responded to changes of audience and market demand by entering performance contexts outside Peking opera, including innovations in solo performance. Collectively, the papers show how musical accompaniment adapts to social and musical changes of many kinds, and sheds light on forms of musical agency that should not be overlooked.

McDonald, Chris
(Cape Breton University)

Accompaniment as Sociability: The Piano and Cape Breton Fiddling

[session IE04]

A distinct form of improvised piano accompaniment has developed within the Scottish-based fiddle tradition of Cape Breton, Nova Scotia, off Canada's east coast. Over the past 100 years, the piano style evolved to include elaborate, ad-libbed bass lines and rhythmically-flexible, syncopated right-hand chording. Through this style, this paper explores how an evolving relationship between a formerly unaccompanied melodic tradition and a relatively new accompaniment practice mediates the social customs and sociability of a small community like Cape Breton's. Adapting Dueck's idea of intimate and public sociability (2007) and responding to Bates's call for querying the social life of instruments (2012), my study explores the types of musical interactions between the conservative and carefully policed fiddle style and rapidly changing and improvisatory piano style. I argue that the broader practices of social interaction within rural communities on Cape Breton Island, which have changed over the past several decades, are mirrored in the fiddle and accompaniment relationships themselves. For example, gender roles typical in Cape Breton 70 years ago meant that fiddlers were primarily men, and pianists, including the most celebrated innovators of the style, were women. But as the piano style has matured and received recognition, and fiddling has opened up increasingly to female participation, Cape Breton fiddle performances reveal more complex gender/instrument interrelationships today. My data stems from ethnographic and participant observation work in the 2010s, as well previous studies of Cape Breton music and society (Feintuch 2004; Frank 1985; Newton 2009).

McDonald, David A.
(Indiana University,
Department of Folklore and
Ethnomusicology)

**Heavy Metal Mobilities:
Postcolonial Theory and
the Arabian Counterpublic**
[session IIB02]

The early growth and development of the Arabian heavy metal music scene closely mirrors what Nancy Fraser and other communication scholars have described as a “counterpublic sphere,” where members of subordinated groups “invert and circulate counter discourses... and formulate oppositional interpretations of their identities, interests, and needs” (1990: 67). Indeed, for Bahraini metalheads, heavy metal provides a dialectical space of withdrawal and regroupment, where musicians and audiences inspire agitational activities directed toward wider transnational audiences. Framed by the 2011 Pearl Uprising and its aftermath, this paper explores the larger creative, agential, and community building effects of the Arabian heavy metal scene, focusing primarily on how Bahraini metalheads’ disengagement with, and disavowal of, conventional religio-political discourse exercises a form of mobility unavailable to other artists. As Bahraini heavy metal artists seek the freedom to engage the transnational world on their own terms to develop their own understandings of self and society beyond the pressures of capitalism, religious identification, and nationalist politics – they challenge and transcend conventional notions of mobility, activism, and the postcolonial encounter. I argue that thinking critically about how Bahraini heavy metal performers and audiences reflexively refuse capitalist and colonialist logics, we begin to discern the boundaries of a third wave of postcolonial thought.

Medić, Ivana
(Serbian Academy of
Sciences and Arts, Institute
of Musicology)

PANEL ABSTRACT
**Traditional Music and Dance
Industries in Serbia and
Yugoslavia from the Mid-19th
Century to the Present Day**
[session IIA04]

Since cultural industry is one of the fastest growing economic sectors in the world, research into historical aspects of its development in the fields of production, distribution and consumption of music and dance is fast becoming a necessity. Our panel highlights aspects of the cultural industry in the domain of traditional music and dance in Serbia and Yugoslavia from the mid-19th century until today. The first paper poses questions about the sphere of private entrepreneurship in the realm of urban folk music, and deals with several decades of activities of the music family Cicvarić. The significance of official state policy and cultural diplomacy is the starting point of the second paper, which problematizes stage performances of traditional dance ensembles as important exportable cultural products of the socialist Yugoslavia. The third paper detects the modalities of preserving tradition using the example of songs and dances of the city of Vranje from the beginning of the 20th century until now, which crossed the path from the immensely popular theater play *Koštana*, and the subsequent eponymous opera, to popular music in various media presentations. Our panel deals with the following problems: (1) connection of cultural industry practices with constantly changing political-economic and cultural realities; (2) aspects of supply and demand resulting in the development of certain business models; (3) the connection between the private and state sectors in the production and promotion of music and dances, including the role of cultural diplomacy in the realization of foreign tours; (4) the positioning of artists, musical and dance artifacts locally, nationally and internationally. Since these topics have been scarcely researched thus far, our goal is to point out the diversity of cultural industry practices related to traditional music and dance in Serbia and Yugoslavia and to initiate their conceptualization by ethno/musicologists.

Medić, Ivana
(Serbian Academy of
Sciences and Arts, Institute of
Musicology)

**The Cicvarić Family
as Pioneers of Cultural
Entrepreneurship in Serbia
and Yugoslavia**
[session IIA04]

In this paper I discuss the activities of the notable Cicvarić family, whom I regard as pioneers of cultural entrepreneurship and cultural industry in Serbia and Yugoslavia in the 19th and 20th centuries. The Cicvarićs were of Romani descent; in the mid-19th century they settled in Šabac (a town in western Serbia) and quickly turned the town into a tourist hotspot and a Mecca of kafana (tavern) music performances, thus earning it the nickname “little Paris”. Seven generations of the Cicvarićs played in the family bands, which remained active until the 1960s. Their repertoire included arrangements of popular melodies from all over the Balkans, Central and Eastern Europe, as well as their original compositions, many of which are now considered “standards” and have long entered repertoires of contemporary folk ensembles. Their activities matched the efforts of Serbian society to leave behind its Ottoman legacy and align itself with European currents. I will discuss a particular crossover appeal of the Cicvarićs, who were popular both among the urban intellectual elite and members of the working class. They performed at prestigious hotels and taverns, at city balls, weddings, celebrations, as well as private parties of wealthy citizens. They toured extensively, including the cities of Budapest, Paris, Prague, and even performed for the members of the royal dynasties Obrenović and Karadorđević. Aside from live performances, for which they were famous, the Cicvarić family also made the first gramophone records of urban folk music for international record companies. They originated the genre of “newly composed folk music”, which would subsequently dominate the music market in Yugoslavia. Their activities, spanning several decades, within constantly changing political and cultural contexts, enable us to conceptualize the notions of supply and demand, economic development, as well as historical processes of producing and distributing folk music.

Medina, Leonardo
(University of Aveiro, INET-md)

**Reflections about the Rabeca:
Traditions, Emancipation
and Modern Dynamics
of a Brazilian Instrument
Connected with Portugal**
[session IIIB10]

The rabeca, a type of bowed-string instrument that arrived in Brazil during Portuguese colonization, is currently experiencing a process of revival, in which players, makers, researchers, and enthusiasts form a “community of practices” (Lave and Wenger 1991). Within this community there are – in addition to discussions about practices of playing and construction – reflections on the importance of valuing it and a search for the dissemination of the diversity and possibilities of heritage safeguarding that involve this instrument. In this way, discourses are produced about the origin, tradition, and emancipation of the rabeca in Brazil and its transoceanic connection with Portugal and the islands of Cape Verde, Azores and Madeira. Therefore, in this paper, I will present results of content analysis of these discourses based on interviews with players and builders, as well as other spaces where this type of discussion is being produced, such as the web series “Memories of the Brazilian Rabeca” and the forum “Conversations about Forró de Rabeca”. Content analysis is a fundamental tool because, according to Bardin (2011), it includes a set of methodological tools in constant improvement, which apply to extremely diverse discourses. This would allow us to understand the current migratory process of the rabeca, which takes place not only geographically, but from one cultural context to another, from one social segment to another and for other types of popular and even academic manifestations.

Mei, Yuxin
(University of North Texas)

**We Teach What We Should:
A Systematic Framework for
Teaching Chinese Ensemble
in US World Music
Programs**

[session VIB05]

Since the mid-1950s, US academies have developed many types of ensembles that aim to provide entrée to different cultures and readily engage students. Over the past sixty years, Chinese ensembles have come a long way, with remarkable achievements. There are also profound challenges, many of which are no different from any other ensemble, such as unpredictable performance competences of students and the need to constantly adjust teaching strategies. For directors of Chinese ensembles, however, the idiosyncratic political and cultural relationship between China and the US creates unique problems. Ideas about teaching and learning Chinese music differ between the two countries, and there is a lack of practical and effective communication. As the founder and director of the Chinese Ensemble of the University of North Texas, I have encountered the same obstacles that other Chinese ensemble directors have had. On the other hand, as a native Chinese musician and ethnomusicologist trained and working in the US, I have also noticed problems stemming from a poor understanding of the traditions and instructional system of Chinese music. The repertoire chosen for ensembles, for instance, depends as much on the knowledge and life experience of the director as it does on their performance and teaching competence. The ensuing problem is that we teach the students what we can, rather than what we should. In this paper, I reexamine the educational goals of teaching Chinese ensemble music. Furthermore, I propose a framework for systematically building a Chinese ensemble course that is sustainable in an ethnomusicology program.

Meloni, Ilaria
(Sapienza University of Rome)

**The Princess in the Cage:
Hybridity, Possession
and Transvestism in
Contemporary Hobby-horse
Trance Dances in Banyumas**

[session ID05]

Banyumas regency (central west Java) is well known for its remarkable variety of folk performing arts (*seni rakyat*). Different arts share many traits and, at the same time, are distinguished from the performing arts spread across other regions of Java by several features which emphasize local identity and so-called “regional style” (Sutton 1991). However, over the last decades, many of these performing arts have lost popularity, while others have almost disappeared, at least in their ancient form. On the other hand, other performing arts, especially hobby-horse trance dances known by the name of *ebèg* seem to have become one of the most popular entertainment and gathering occasions for local communities. An interesting phenomenon is the insertion within the *ebèg* of some new scenes which display a re-enactment of other arts in the form of revival. Amongst other relevant elements (language, costumes, dance), the music and the spirit possession are those which mostly contribute to tying together this blending, thus creating hybrid forms which still remain highly representative of Banyumas folklore and are mainly dedicated to entertainment, losing their past ritual meaning. Transvestism is another cornerstone, essential to the performance as testimonial to both the continuity of the tradition coming from an ancient past and the power of the spirits to break new social conventions. This paper investigates the modality of revival and hybridization of diverse Banyumas folk arts through the media of the *ebèg*, in which both music and spirit possession play a determinant role in the fusion. It also highlights the transvestism phenomenon, which is an essential feature of the performing arts in this specific area and therefore another indicator of the transformation of performing arts and how they are more and more devoted to entertainment and at the same time remain a great indicator of regional identity.

Mendonça, Pedro
(Colégio Pedro II, Grupo de
Pesquisa em Etnomusicologia
Dona Ivone Lara)

PANEL ABSTRACT

**Rethinking the Archive
through Sound Praxis:
4 Community Research
Experiences in Poor and
Black Areas of Rio de Janeiro**
[session IIB03]

Assuming that archives are reflections of social production, and that the way of interpreting them also follows social transformations, this panel seeks to outline models from the experiences of four collectives in the state of Rio de Janeiro, which go beyond the aspect of materiality. Interpreting the concept of document as something that goes beyond physical artifacts, we note that they can be an instrument for social transformation, within the reach of most people, especially those directly affected by research. Alternative ways of producing knowledge and documentation may be capable of engendering impacts as lasting as a written text, in the same way that they can reach a greater number of people. Thus, the question that drives the debate will be: what kind of implications can occur when the structuring of the documentation process is managed by protagonists of the investigated spaces? What we propose are documentation models that mobilize communities, seeking a return for them. One of the possible paths to this model is community research, which aims not only at building knowledge, but at social transformation in a collective sense. Four music research collectives using this approach are presented as possible examples. Although these groups have particularities, the points that connect them are directly related to more participatory models of documentation and archiving. Factors such as long-term research, constant meetings, discourse that seeks horizontality, self-assessment, defense of epistemologies of socially marginalized groups, recognition of the pluriversal reality of research, are common points of these collectives that focus on investigating, based on the acoustic element, issues such as religious freedom through inter-religious dialogue, use of rap as an emancipatory tool, analysis and production of parties and soirees intimate to the agenda of black youth and LGBTQIA+, in order to find ways to overcome racism and necropolitics.

Merchant, Tanya H.
(University of California–
Santa Cruz, Music
Department)

**Socially Distanced Social
Dancing: Transforming
Contra Dance in the
COVID-19 Era**
[session IIIA10]

Contra dancing, an aerobic and participatory social dance form that involves changing partners every 64 beats, was uniquely ill-suited to the COVID-19 pandemic. As in-person dances became possible super-spreader events, callers, choreographers, musicians, and organizers adapted to keep their communities dancing through over a year of social distance. Collectives quickly formed to create, choreograph, and publicize online contra dances, as well as to support musicians and callers whose livelihoods were threatened. Since live music is crucial for contra dance, organizers, sound techs, and musicians worked with new platforms to allow for online performances. Choreographers wrote dances designed to face a computer or phone camera instead of one's neighbors across the dance set. Based on four years of fieldwork in contra dance communities across North America and eighteen months of online dancing, this paper engages educational theorist Etienne Wenger's concept of communities of practice and Huib Schippers work on cultural sustainability to explore how the COVID-19 era challenges ideas of what constitutes participatory social dance. Contra dance communities were prepared for these challenges, as they have grappled with recent concerns about cultural sustainability with innovative adaptation, by degendering dance roles, renaming offensive terminology, and creating codes of conduct to ensure dancer safety. Already involved in adapting their living traditions, contra dancers embraced extreme changes in setting, technology, choreography, and musical production. Those changes demonstrate how music and dance support gathering together, even while sheltering in place, to support practitioners' health, safety, and wellbeing.

Merin, Rose
(M.G. University, Bharata
Mata College, Department
of English)

**Negotiating or Subverting?
Delving into the Discourses
on Social Justice among
Nangiarkoothu Performers**
[session VIIB01]

Justice is an abstract idea often differing according to culture. Yet it is the faith in fairness that marks a civilized society. Drawing on the idea of justice as expressed by economist Amartya Sen to cultural anthropologist Victor Turner, this paper tries to map out the understanding of justice in Nangiarkoothu, a solo woman classical Sanskrit performance tradition in Kerala, South India. The form 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. Through specific performances of Nangiarkoothu, and by documenting the responses of the performers to it, this paper tries to analyse if and how justice is unevenly distributed along the lines of gender, caste, class, religion, ethnicity, race and geographical location? Most performers of Nangiarkoothu today are keen on creating newperformance texts either through their own writings or by drawing on the traditional structure itself, that is, by sometimes using the prescribed texts only as a launching pad, or by subverting it through the techniques available in the structure, to interrogate the politics of interpretation. Yet, the art form is incapable of reflecting the everyday resistance of women or showing even-handed justice. In many instances, one senses the absence or limitations of the agency of the doer from deciding or intervening in her course of actions and decisions. Could it be because the art form has had a brahmanic temple-oriented past? Or that Nangiarkoothu of today evolved through the misogynistic-communal politics, economics, and aesthetics of the nation state which prevented women’s life-writing through their performances?

Mesquita, António
(NOVA FCSH, INET-md)

**Listing and Classifying
Repertoire of Federated Folk
Music Groups in Portugal**
[session VD07]

Inventorying and classifying the music repertoire of folk music groups in Portugal is a task that the Federação do Folclore Português (FFP) has envisaged for some time. The opportunity came in the format of my MA traineeship in ethnomusicology. FFP is an association founded in 1977, from the ashes of the 1974 Portuguese revolution that ended a right-wing national dictatorship and implemented a democratic government. At first, its main goal was to support folk music groups which found themselves lacking an individual ethnographic meaning, to reframe memories from their ancestors, given that the governmental regime of Estado Novo had perpetuated a homogeneous notion of these groups. In Portugal there are 408 federated groups located throughout the country, with particular prevalence/predominance in the north of Portugal and the Oporto district. This presentation focuses on the process and on some on-going details of the tasks of my traineeship, from the selection of groups to the work and efforts made with the contacts and selection of fieldwork collaborators, to the characterization and documentation of groups and respective repertoires. Besides the pragmatic inventory questions, the theoretical aim is to discuss particular notions of own repertoire and in-boundary contexts. Working alongside FFP and their federated folk music groups, my traineeship and the respective report, briefly focused in this presentation, consists of four segments: the first one explores the inventory of the previously selected groups; the second addresses the characterization of their repertoire; the third is devoted to the analysis of the items selected in the previous segment, and the fourth, to conclude, is a perspective of the impact of the COVID-19 pandemic on the activities of the groups and the repertoires considered.

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".

Milanović, Biljana
(Serbian Academy of Sciences
and Arts, Institute
of Musicology)

**Shaping the Cultural Industry
through Cultural Diplomacy:
The Case of Traditional Dance
Ensembles from the Socialist
Yugoslavia**

[session IIA04]

Stage performances of traditional dance ensembles have been widespread and popular among the inhabitants of the former Socialist Federal Republic of Yugoslavia. Whether they were practiced by amateur cultural and artistic societies or nurtured by professional ensembles such as Kolo, Lado, or Tanec, they always reflected on the diversity of local and ethnic traditions, representing a rural-urban blend of dances that were choreographed to be presented on the stage. This paper relies on archival research. Results of ethnochoreological studies of staged folk dance, and musicological and historical studies of cultural diplomacy of Serbia and Yugoslavia are taken into account. The main idea is to conceptualize the aforementioned dance practice as a type of socialist cultural industry, which was a significant (and suitable for export) cultural product of Yugoslavia during the 1950s and 1960s. Numerous foreign tours of dance ensembles are discussed as a testing ground for this concept. The tours spanned almost all continents, from Western Europe and the United States, through South America, the Soviet Union, to some African and Asian countries. On the one hand, foreign tours were systematically organized by state institutions, and they played a political role in the turbulent years of Yugoslav foreign policy. On the other hand, the tours testified to the adoption of specific business models in the realization of planned propaganda tasks that created a broader economic and cultural reality of cross-border networking. I will pay special attention to the supply and demand of certain performances, the participation of various actors in the realization of tours (e.g., foreign managers, commercial companies, travel agencies, diaspora representatives), as well as other aspects that influenced the performances of traditional dance ensembles as a kind of cultural industry in the socialist Yugoslavia.

Mirzayeva, Gunel
(Independent Researcher)

**West Meets East:
Dialogues between Bach
and Azerbaijani Mugham**
[session VD06]

This paper-performance presentation addresses the cross-cultural project called Bach-Mugham where I am fusing elements of Azerbaijani mugham and music of J.S. Bach. Mugham, as we all know, is the foundation of Azerbaijani classical music traditions in the twentieth century which consists of improvised melodic patterns explored through repeated sections within a composition. In my research for the Bach-Mugham, I combined the cross-cultural continuum of the improvising traditions introduced by mugham studies and the improvisatory formulation of the Baroque, which C.P.E. Bach described in his book *Essay on the True Art of Playing Keyboard Instruments* (1753). Bach's original text provided a skeleton framework for mugham melodic ornamentation. I studied and tried numerous amounts of different, repeated, symmetrical and asymmetrical patterns of each unit and then contemplated it within a unified musical flow. The presentation will raise two main questions: are there any essential similarities between the improvisational ideas of the mugham and Bach's music? And how can a new understanding change the concept of interpretation for the pianists/performers? In addition to this, Bach-Mugham is the first cross-cultural music project in the world where aspects of mugham have been merged with Bach's music within one continuous solo piano work. The fusion of both classical and ethnomusicological studies transferring intercultural ideas, relished the opportunity to experiment with the "West meets East" interface that I explored in my recently defended practice-based doctoral research at the Guildhall School of Music and Drama in 2020. This concept, associated with Ravi Shankar and Yehudi Menuhin's *West Meets East: The Historic Shankar/Menuhin Sessions* (1966), was brought the awareness of the music scene and hugely influenced this project.

Mojžišová, Zuzana (Academy of Performing Arts, Department of Audiovisual Studies)
& Jana Belišová (Comenius University, Faculty of Arts, Department of Musicology)
**Electronic Database of Roma Songs, Dances and Oral Accounts. Experiences of
a Non-Governmental Organization's Practice** [for abstract, see Belišová, Jana]

Montardo, Deise Lucy Oliveira
(University Federal of Bahia
(PPGMUS), Universidade
Federal do Amazonas,
Anthropology Department,
INCT Brasil Plural
(CNPq, FAPESC, CAPES)

ROUNDTABLE ABSTRACT
Indigenous Sonorities
Decolonial and Collaborative
Challenges
[session VD10]

The goal of this roundtable is to discuss the possibilities, challenges, and potentials inherent in decolonial and collaborative proposals. The discussion centers around sound archives and is based on the participants' research and experience working variously as consultants for the production of CDs, festivals, concerts, and museum exhibitions, and collaborating in the organization of projects to raise resources and generate opinions for institutions that promote safeguard grants. Sound archives have been created for over a century, and today the challenge is the use of these records and their return to the descendants of the people who were recorded. In this process, new and different approaches and methods are emerging, such as collaborative listening sessions with descendants or specialists from source communities, and research conducted by indigenous protagonists. Many questions have been raised, such as the right of existence of the recordings, decisions about who is able to listen to them, and who should store and/or publicize them. Our focus is largely on indigenous sonorities from South America, where communication and exchange between humans and other non-human beings, such as other species and/or trans-species (spiritual beings, human/non-human hybrid beings) is an ontological bias. Collaborations with indigenous communities and specialists are therefore indispensable. All collaborative actions deserve reflexivity, such as symmetrical coexistence between different epistemes and ontologies. It is not an obvious and self-given attitude, but the desired goal. How can we effectively consider and integrate different visions of sound and its meaning (mode of existence) when institutions are still built on Eurocentric models on both sides of the Atlantic? The differences, commonalities, and challenges between South America and Europe are what prompted us to bring together researchers from both regions in this roundtable.

Monte, Ernest Patrick
(Kabarak University, Nakuru)

**The Ongea! Eastern Africa
Music Summit and Revival
of Kenyan Indigenous Music**
[session IID06]

The Ongea! Eastern Africa Music Summit was rebranded from Kenya Music Week to include different music stakeholders other than those from Kenya. The summit creates a space for networking and sharing ideas as recording artists, music publishers, managers, record labels, music institutions as well as different organizations in the music industry. It also creates a platform where upcoming musicians learn the diverse operations within the industry and how they can attain capital for their art. The summit further advocates for innovation so as to sustain the industry and make the music more relevant to the consumers regionally and globally. This paper interrogates the Ongea Eastern Africa summit as a music revival space. The paper argues that the promotion of indigenous music through live performances, exhibitions, lectures, conferences, workshops and talk shows, the summit acts as a space not only for networking and sharing ideas as music practitioners but also as a music revitalization space.

Moody, Peter
(Columbia University)

“Write Revolutionary Songs, Comrades!”: The Origins of North Korean Propaganda-pop Music and its Role in Buttressing the Monolithic Ideological System 1965–1991
[session VB01]

Traditional accounts in Cold War Studies (Mitchell 1996) have tended to highlight an antagonism in state socialist regimes between the proliferation of global popular music genres and the cultivation of indigenous forms of music by the state to project an organic connection with the people. Recent scholarship, however (Mazierska et al. 2016), has gone beyond this lens of cultural imperialism to account for the mixture of global music appropriation and local innovation that has characterized late socialist and/or post-socialist societies as they respond to internal crises at the same time they adapt to the increasing consolidation of the global economy. This presentation contextualizes the forms and practices of music that derive from an international and/or capitalist context (as opposed to a national and/or traditional context) yet have become indigenized as DPRK-style music. It begins with the mid-1960s when a perceived lack of security commitment from the USSR led to a turn towards defense investment, which involved putting resources into music with revolutionary themes largely centered around the 1930s anti-Japanese guerilla experiences of Kim Il-sung and his partisan warriors. At the same time, the 1930s guerilla narrative formed the basis of North Korean unitary ruling system (H. Cheon 2019), the DPRK cultural sector took steps to make the evolving party line palatable to local populations, namely by drawing on commercial genres of music from the Japanese colonial period (1910–1945) and overall creating songs that people could sing more easily. The result of this process was what I term “propaganda-pop,” i.e., music that shares stylistic features with mass entertainment in capitalist countries yet carries deliberate ideological messages and is consumed within a context where it can prompt political agitation. As cultural policy statecraft, propaganda-pop amounted to a shift from expounding themes of maximizing production and love of labor to bonds of relationships and identification between citizen and leader (or party) and occasionally between the socialist consumer and a particular product or item that embodied the [North] Korean national community. Such a “revolutionary identity politics” made possible by propaganda-pop music established a firm basis for social solidarity in the DPRK as party allegiance and communist ideology eroded across Eastern Europe.

Morad, Moshe
(Ono Academic College,
Jonathan Wohl Music School)

**Queering Mediterranean
Music Traditions:
The Regendering
and Fluidification of
Performance and Space
in Neo-traditional Music**
[session IIE10]

In recent years, many traditions associated with exclusively feminine or masculine spaces, have been challenged by musicians dismantling gender and sexuality divisions, breaking boundaries while preserving and revitalizing local traditions – indigenous or diasporic. This global phenomenon has acquired in the Mediterranean particular social and cultural meanings and challenges, since it occurs in societies deeply rooted in patriarchy and tradition. Women’s spaces and men’s spaces are clearly defined in musical traditions around the Mediterranean, both religious and secular. This paper examines the regendering, degendering and queering of Mediterranean music traditions by looking at cases representing different layers and levels of this phenomenon, in various genres: Bab L’ Bluz, fronted by female artist Yusra Mansour taking on a traditionally male role; Yigal Mizrahi, known as Gulaza, an Israeli male singer singing traditional women’s songs from Yemen in a queer performance style; Noa Drezner, an Israeli female flamenco guitarist gaining reputation in Spain in a traditionally male art; and Kabareh Cheikhat from Morocco, a group of men singing and dancing dressed up as women, in the style associated with female folk singers. In addition to the performance/performativity aspect, I will discuss the sonic queerification and degendering of musical elements, instruments, songs, voices and rhythm. I describe and analyze these performances and place them in the social context they come from, and how they relate to local and pan-Mediterranean concepts of gender and sexuality, as well as to the growing global context of equality and empowerment through creating gender fluid cultural spaces.

Moreira, Pedro
(University of Minho and
University of Évora, INET-md)

**Radio, Nation and the
Broadcasting of Traditional
Music in Portugal during the
1930s and 1940s**
[session VID02]

In this paper I’d like to discuss how traditional music was instrumentalized and used by the Portuguese National Radio (Emissora Nacional) in different moments of its programming policies. In the 30s and 40s, the National Radio implemented several programming policies that aimed to produce the idea of a “vibrant” nation where traditional music was to play an important role. Ethnographic groups from several parts of the country were broadcast to display a sound “picture” of the distant and “authentic” rural world for urban elites’ consumption (Alves 2015). In 1937, the National Radio promoted the “Ethnographic and Folkloric Parade” in Lisbon, where several groups were presented in what was to be a living “portrait” of Portugal and its popular culture. The construction of an “imagined community” (Anderson 1983) was integrated in a vast cultural policy implemented by the main institutions of the Portuguese dictatorship, that promoted the folklorization process, consisting in the institutionalization of presumable traditional practices or fragments of popular culture (Castelo-Branco e Branco 2003). The Portuguese National Radio also sponsored the ethnographer Armando Leça (1891-1977) to record traditional music examples (Pestana 2012), as part of the propaganda activities associated with the nationalist event “Exhibition of the Portuguese World”, held in 1940. In this period, National Radio composers and arrangers were also encouraged to use traditional music as base material for the composition of both classical and popular music, resulting in the creation of a Portuguese nationalist music.

Moreno Fernández, Susana
(Universidad de Valladolid,
INET-md)

Music Festivals, Cultural Sustainability, and Future Research Directions

[session VA0]

Music festivals and other events have been proliferating in recent decades all over the world. At the same time, academic study of this global phenomenon has increased, with contributions from disciplines such as event studies, festival studies, sociology, anthropology, and, to a lesser extent, ethnomusicology. The study of music festivals and their musical, sociocultural, and economic implications can help us to understand the dynamics and transformations (particularly after the COVID-19 pandemic) of live music and its articulation with the cultural and tourism industries. In addition, this study will provide an insight into the social transformations in the tumultuous world in which we are living. This paper reflects on the contemporary challenges to research on music festivals focusing on the sustainability of the events, their role in sustaining local communities and cultures, as well as their importance in safeguarding and disseminating musical heritages and new artistic creations. The sources used include literature on music events, and original research materials gathered through fieldwork in music festivals celebrated in Portugal and Spain.

Morgenstern, Ulrich
(University of Music and
Performing Arts Vienna)

Factories, Business, and Industries as Negative Symbols in the Romantic Folk Music Discourse and Beyond

[session VIIB07]

Since the heyday of national romanticism, enthusiasts of traditional music (often referred to as folk music) showed a heightened interest in styles and genres, associated with the pre-industrial past. Increasingly the factory, as the symbol par excellence of modernity, profit-oriented business, and the cultural (the musical) industry worked as a negative foil for both human creativity and a full-fledged expressive culture. In late 19th-century Russia, the aesthetics of anti-urbanism fostered the negative image of the factory in general, and of “factory songs” in particular. While the button accordion—as a symbol of modernity, cosmopolitanism, and technical progress—was extremely popular among young village musicians, it was an object of hate in conservative folk music circles. At the same period of time, reactionary folk song lovers in Austria condemned popular urban “Volkssänger” for immoral acquisitiveness, presenting the “true tradition” as something unaffected by any economic purposes. Adorno’s “cultural industry” is only the most prominent negative association of cultural production and the despised “industrial system”. In most neo-romanticist 20th century (folk) music discourses, the industry appears as a powerful negative symbol—and “commercial” music making as something entirely corrupt. This ideological bias had a certain influence on folklore studies, where the reality of “folk entrepreneurship” and economic dimensions of traditional forms of music making have frequently been underestimated.

Motherway, Susan (Munster Technological University) & Daithí Kearney (Dundalk Institute of Technology)
Where the Local is Global: A Review of Siamsa Tíre's Strategy for Sustaining Living Arts Communities in Rural Ireland [for abstract, see Kearney, Daithí]

Moufarrej, Guilnard
(United States Naval
Academy)

**Music Connectivity and
Creativity in Syrian
Refugee Camps during
the COVID-19 Pandemic**
[session ID07]

Refugees and migrants were among the social groups hardest hit by the COVID-19 crisis. In particular, the effects of the pandemic were profoundly felt by Syrian refugees living in refugee camps in the Middle East, who have already endured the hardships of displacement, loss, and war trauma since the beginning of the Syrian conflict in 2011. The imposed restrictions on mobility in the overpopulated camps amplified their existing isolation. Previous studies on mental health among the Syrian refugees showed high prevalence rates of anxiety, depression, and post-traumatic stress disorder (Basheti et al. 2019; Böge et al. 2020). These have been further exacerbated during the pandemic, especially among the children (Burke et al. 2020; Danzhen et al. 2020). Yet, while most music intervention programs aimed at helping war-traumatized children were halted due to the pandemic, one program provided by the Netherlands-based Sounds of Change Foundation prevailed, benefiting from social media, music technology, and its innovative community-led approach. My paper explores the music intervention offered by Sounds of Change and its role in breaking the refugees' social isolation. It focuses on the role of music innovation and creativity in providing new opportunities for healing and empowerment among the refugees using a community-based model. Based on netnographic research and online personal interviews that I have conducted since January 2018 on different music intervention programs in the Middle East, I use this case study to suggest a model for creative community building and mental health intervention among different refugee populations.

Moura, Margarida
(ULisboa, Faculty of Human
Kinetics, INET-md)
& Maria João Alves
(ULisboa, Faculty of Human
Kinetics, INET-md)

**Dances with Tradition:
Cultures in Movement**
[session VD07]

Proposing the practice of traditional dances in a metropolis—in the contexts of education, recreation, inclusion, and art, away from their original cultural environment—should be seen as a phenomenon of knowledge transmission, enrichment, and intercultural and ethnic-artistic dialogue specific to traditional heritage. Dances with Tradition (DwT) intends to know, share and disseminate intercultural experiences and dances, as a form of knowledge, socialization, and community integration. Involving the academic community (higher education teachers and students), and diverse communities in the practice of traditional dances (from traditional repertoire to contemporary creations), DwT assumes itself as a plural, intercultural and multicultural space, integrating Portuguese cultural diversity. Using document analysis and fieldwork of the reality of DwT in Portuguese culture, we found as main pieces of evidence that traditional dances happen in different contexts and for different purposes, for example as a way of knowing, disseminating, and preserving a specific culture (Portuguese or international); as an experience in a ball context and a group context of social interaction and leisure; as physical activity with a recreational and public health value; as a choreographic creation with a cultural fusion between dances learned and cultural realities of the participants involved; as an interpretation and choreographic creation of traditional key elements repertoire of Portuguese and world dances (e.g., African, European, Asian, American); as a facilitator of curricular content learning, e.g., mathematics, mother tongue, etc.; and, as a way of embracing cultural and identity differences, fundamental to community life.

Mu, Qian
(Répertoire International de
Littérature Musicale (RILM))

PANEL ABSTRACT

Han Chinese and Tibetan Instrument Collections of the Past and Present

[session IIB09]

By preserving artefacts, museums also preserve our collective memory. Music, however, was, until the invention of sound recording technology, a medium impossible to preserve, and music instruments were the only medium able to transport music from one place to another. By extension, a preserved instrument was a substitute for the preservation of its sound, and a preserved image is a document of its performance practice. Four papers in the panel will look at collections and historical visual sources of Han Chinese and Tibetan instruments, both at home and abroad, as artefacts documenting past music practices or helping with the revival and preservation of the music that these instruments embody for the future. The first presentation compares historical visual sources for music practices in Shanxi with contemporary musical practices in order to highlight instruments, instrumental genres, and instrumental ensembles that have been eliminated from current musical life. The second presentation highlights a series of fourteen gouache paintings showing a total of over ninety Han Chinese musical instruments, which the Dutch proto-Sinologist Jean Theodore Royer (1737–1807) acquired from China in the 1770s as a source for the musical dictionary he was planning to compile. The third presentation discusses Tibetan musical instruments preserved in the music instrument collection of the University of Hildesheim. Finally, the fourth presentation demonstrates how music instrument museums can advance the protection and revival of guqin.

Mu, Qian (Répertoire International de Littérature Musicale (RILM)) & Blažeković Zdravko (Répertoire International de Littérature Musicale (RILM))

Jean Theodore Royer and his Collection of Han Chinese instruments [for abstract, see Blažeković, Zdravko]

Mukhtarova, Kanykei
(Independent scholar)

New Research in Kyrgyzstan: The Restoration of Ancient Kyrgyz Traditional Instruments by Musician-practitioners

[session IIE04]

On August 31, 2021, Kyrgyzstan celebrated thirty years of independence after the breakup of the Soviet Union in 1991. Over the past three decades the situation in the cultural sphere of Kyrgyzstan, including ethnomusicology, has changed dramatically. The new Kyrgyz government does not fully subsidize the cultural sector, and much of the research budget has been cut, including research on music. However, interestingly, more Kyrgyz music practitioners who pursue their research projects are now becoming scholars, by writing about their practical experience. The aim of this paper is to examine new musical research of emerging Kyrgyz scholar-practitioners over the past decade. In addition, I will examine the transformation of these musicians to a new type of musician, with knowledge of the European musical system and careful attention to the old Kyrgyz musical traditions, which were largely forgotten with the arrival of Russian scholars in the 1930s, who introduced the European musical system to the traditional music of the region. I will describe the research of two well-known Kyrgyz musicians, Jusup Aisaev and Nurlanbek Nyshanov, and their efforts in restoring the ancient instruments such as the jetigen, (a Kyrgyz and Kazakh seven-stringed zither) and ancient Kyrgyz signal musical instruments that were used for military purposes and were described in the Kyrgyz epic Manas, including the kerney, surnay, chyngyroom, jeznay, dobulbas and dool. Moreover, I will analyse their masterful playing on kyl-kiyak (two-stringed fiddle), and jygach ooz-komuz (wooden jaw harp), the ancient Kyrgyz instruments which had been suspended during Soviet times. To enhance my analysis, I will use interviews with these two musicians and videos of their performances on restored instruments. Due to the limited research in Kyrgyzstan in recent years, this paper will provide valuable insights for current and future scholars by presenting ongoing musical developments in Kyrgyz traditional music.

Mund, Samuel
(University of Hildesheim,
Center for World Music),
Adiwu Onkala (University
of Maiduguri, Department
of Fine Arts) & Jehoshaphat
Sarbah (University of Cape
Coast, Department of Music
and Dance)

**Research Data Management
and Ethnomusicology in
a Trilateral International
Research Project**
[session VD03]

A new term has emerged within the field of the Digital Humanities in recent years, the so-called “research data management” (RDM). RDM is related to the idea of open data, namely the notion of disseminating data-sets that were generated in tax-funded research projects. While this may seem like a benign motive when it comes to exchanging medical test results or geographical surveys among scientific communities and the general public, for disciplines such as ethnology and cultural anthropology the idea of openly available data poses a significant challenge of the principles located at the core of proper academic conduct within those subjects. Interviewing informants “in the field” usually means establishing long-term personal bonds between researchers and their interlocutors, who often share experiences of a sensitive nature. For many scientific communities, providing means of research data management has become an integral part of funding applications. Few opportunities remain where submitting a detailed data plan along with the grant proposal is not mandatory. In other words: no matter what our stance on the processes mentioned above, we cannot get around this topic. Our presentation explores different concepts of what “research data” entails, challenges the concept of open data from an ethnological perspective and discusses possible modifications to the core tenets of RDM that allow researchers from ethnomusicology and related subjects to compile data plans while at the same time respecting research ethics with special regard to informants’ rights. We will elaborate our ideas and strategies against the backdrop of the research project “Performing Sustainability. Cultures and Development in West Africa”, a graduate school which is part of the grant program “Sustainable Development Goals” sponsored by the German Academic Exchange Service and which brings together scholars and researchers from Nigeria, Ghana and Germany.

Muniagurria, Lorena
(University of Campinas)

**Anti-racist, Feminist and
LGBT Struggles in Carimbó:
Tensions and Disputes in
Brazilian Popular Cultures**
[session IIE10]

Considering the case of carimbó groups engaged in anti-racist, feminist, and LGBT activism, this paper discusses how intersectional struggles are present in cultural expressions recognized as “traditional”. A form of music, dance, and sociability typical of the Pará state (Amazonia, Brazil), carimbó is a traditional expression registered as Brazilian intangible heritage in 2014. A network of carimbó communities, known as The Carimbó Movement, emerged; the movement was the protagonist of the heritagization process and, since then, it has engaged in a type of activism that could be qualified as “cultural” – since it focuses on demanding cultural policies. A few groups, however, have engaged in broader activism, interweaving carimbó with several struggles. Historically, carimbó was a source of black and popular resistance, and it has also been a space for affirming the “caboclo” identity in Pará. However, from the gender point of view, the expression has had a sexist, binary, and heteronormative structure, being prestigious positions typically occupied by men. While anti-racist activism is more easily accommodated (for it has a place within carimbó’s hegemonic narrative), feminist and LGBT engagements tend to create noise and tension. This article explores recent examples of exclusively female carimbó groups and groups with LGBT members that address struggles of these social sectors while insisting on being recognized as roots carimbó. It discusses how these groups are tensioning tradition from within: they dialogue with notions of traditionality and ancestry, explore narrative and performative aspects of the so-called roots carimbó, but insist on disputing gender perspectives and issues. The paper, thus, invests in an intersectional approach to discuss contemporary forms of a traditional heritagized expression, aiming to reveal its complex, disputed, and political nature.

Murer, George
(City University of New York,
Hunter College Department of
Music)

**Musical Expansions and
Contractions of Baloch
Timespace in the Arabian Sea/
Gulf Region**

[session IIB02]

Within Baloch communities of the towns and cities of the Arabian Peninsula along the Gulf coast, there are obvious efforts to replicate nearly every detail of cultural life in Balochistan, to the point where a given setting can feel like a seamless extension of Balochistan. The climate, geology, and geographic proximity support this near interchangeability, as does a historical consciousness of ties between the facing shores. Music is key to the constitution of a thoroughly Baloch environment in many settings. On the other hand, there are equal efforts to burst free from the confines of suppositions surrounding Baloch culture, to join—even surpass—the cosmopolitanism that Dubai has claimed for itself and the measured, inclusively multiethnic cultural surface of Oman. Here, citing musical examples ranging from nationalist hip hop and escapist yacht rock to spirit possession ceremonies in which diverse devotional and healing currents—variously East African, Sindhi, Iraqi, and Hadrami in origin—intertwine, I consider the interplay between direct, long-standing routes connecting the Makran region of Balochistan to coastal Oman and UAE and broader Indian Ocean and Jet Age circuits in which Baloch have their own particular presence and agency. Ultimately, I consider the implications of Baloch—as a nation conspicuously without a state—musically asserting their position as global and Peninsular citizens for historically and geographically inscribed claims that Baloch identity is unique in its translocal dimensions and versatile compatibility with different cultural frames that have become familiar through exposure according to a variety of transregional historical processes.

Murianki, Eric Koome
(University of Florida,
School of Music)

**Activating Ancestral Music
through Performance: A
Case Study of the Amiiuru
Marimba Cultural Dancers
of Kenya**

[session VIB07]

Music accompanies various functions in divergent cultural set-ups among the Amiiuru people of Meru, eastern Kenya. This music bears specific themes that align with the functions at hand. Just like the rest of the communities in Kenya, the Amiiuru people have a unique musical culture. The music of the ancestors among the Amiiuru people still largely rests in oral and aural culture. Scholars have argued that such music which relies on oral and aural storage and transmission risks extinction. With the evolving cultures as a result of globalization, Amiiuru traditional music lies on the verge of being replaced by contemporary music at cultural functions such as childbirth, weddings, and initiations. However, the Amiiuru people have initiated community music projects that are intended to activate the ancestral music for the benefit of passing it to the subsequent generations. The concept of apprenticeship as implied by Vygotsky (1978) is notably key to the process of internalizing new musical skills in a community. Among these groups is the Marimba Cultural Dancers (MCD), which endeavors to learn and practice music of their ancestral heritage. The group incorporates young men from Marimba sub-location in Meru County, Kenya. Apart from music, Marimba Cultural Dancers run small projects which earn them a living. This paper specifically explores the motivation and the inspiration behind the activities of the Marimba group in aspects of learning and practicing the ancestral music. It also examines some of the learning approaches used by the group therefore leading to viable recommendations for individuals of such related groups in ensuring that ancestral traditional music is not subsumed by forces of globalization.

Murphy, Andrew
(A Tree With Roots Music)


**Born in Nepal – Traditions
in Nepalese Music**
[session VIID06]

With some of the most dramatic geographical features in the world, over a hundred languages spoken, and having never been colonized by outsiders, Nepal's musical landscape is as deep and diverse as its peoples and places. In *Born in Nepal – Traditions in Nepalese Music* the filmmakers travel to remote parts of the country to explore and document its caste system and ethnic groups through music. Beginning with the Ram Prasad Kadal, founder of the Music Museum of Nepal in Kathmandu, we understand the spiritual connection to playing an instrument in Nepal. Anil and Pujan Gandarbha present the madal and Nepalese sarangi: two distinct instruments of the country and describe one of the most known musician castes, the Gandarbha. In the mountain town of Batulechaur, eighty-three-year-old Khim Bahadur Gayak, a longtime teacher, expresses his remorse in future generations losing their relationship to their musical traditions. This is followed by a performance of his students playing these traditional instruments: the sarangi, madal, tabala, murali and arbajo. Next, we are witness to Mother's of Batulchaur (an all-women's group), singing a Lok Dohori, a traditional folk song form and dance. Traveling to Chapagaun, we are introduced to the Damai caste, known for Panche Baja music, a set of five instruments typically played at holy ceremonies and weddings. Panche Baja features the sanai, a distinct double reed woodwind instrument associated with this ethnic group. Jhuma Limbu then sings "Hakpare" an origin story song of the Limbu people, who are descendants of the first settlers of the Himilayan Limbuwan region of eastern Nepal. Concluding the documentary is Ram Prasad Kadal expressing his feelings that despite the diverse backgrounds of the Nepalese people, a connection is found through music.
Link to the film: https://youtu.be/BgN5_j7oUtk

Muslu, Olcay
(Hatay Mustafa Kemal
University, Antakya State
Conservatory)
& Tom Parkinson
(University of Kent)

**Competing Cosmopolitanisms
in the Music Culture of New
Turkey: A Multimodal Analysis**
[session VA03]

Since the move to a multi-party system in 1950, official cultural discourse in Turkey has oscillated between Western-oriented universalism, Islamically-oriented nostalgia, and folkloric nationalism. These three discourses correspond to three cosmopolitan ideals: a Eurocentric cosmopolitanism asserting Turkey's place "among the civilized countries of the world" (Ataturk 1933); an Ottoman cosmopolitanism rooted in centuries of cultural exchange across the millet system; and the historical cultural diversity of Anatolia, which has been depicted as both a mosaic and a melting pot (Yıldız 2017) representing millennia of co-existence between ethnic communities, but which has also been homogenised through reinvention, selective curation and direct suppression. These competing cosmopolitan visions have coexisted within official culture for most of the Republican era, but the emphasis ascribed or denied to each has shifted dramatically depending on the ideological orientation of the ruling political class. For example, as part of its "New Turkey" (Yeni Türkiye) agenda, the current government has denounced universalism as a euphemism for Western cultural imperialism (Erdogan 2019; Kalın 2017), and promoted "local and national" (yerli ve milli) Islamic culture and aesthetics. Recent cultural interventions have included the establishment of new conservatoires specialising in Turkish classical and traditional music. However, the Ministry of Culture and Tourism have simultaneously marketed Istanbul "The New Cool", using promotional music videos comprising signifiers of globalised, urban popular culture such as hip-hop dancing, parkour and graffiti, and a "hybridised global soundscape" (Stokes 2008). In this paper, we present a multimodal analysis of music policy, official music videos, and conservatoire concert repertoires, to explore how contrasting cosmopolitan visions (Appiah 2006: xv) are performed to depict Turkey as either simultaneously traditional and/or modern, and local and/or global (Regey 2013) to different audiences. By integrating critical discourse analysis techniques into ethnomusicological inquiry, we hope to extend the conceptual scope of traditional music studies.



Mwaniki, Simon
(University of Cape Town,
South African College of
Music)

**Traditional Music Practices of
the Swahili Muslim People of
Lamu Town**

[session ID02]

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 14th 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 14th 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.

Nabatian, Shireen
(University of
California–Santa Cruz)

**Celebratory
Multiculturalism in Three
Performances of “Sari
Gelin”: Amplification,
Erasure, and Signaling
Peace through Musical
Performance**

[session ID11]

“Sari Gelin” is a beloved folk song throughout Transcaucasia, Iran, and Anatolia, about unrequited love between a Muslim boy and a Christian girl. Despite the implication that interfaith love, and by extension, that meaningful intercultural and interethnic connection might be possible, “Sari Gelin” has been weaponized as a propaganda tool against Armenians in both Azerbaijani and Turkish contexts. This paper examines the ways in which certain multicultural performances of “Sari Gelin” have promoted interethnic peace and understanding while others use the celebratory trope of multiculturalism to further ethno-nationalistic agendas that erase an Armenian claim to “Sari Gelin” as cultural capital. In the context of this paper, multicultural performance refers to collaboration between musicians of different ethnic backgrounds as well as musicians’ use of instruments and language associated with other ethnicities or nationalities. What message do such collaborations send to audiences and listeners? Whose voices are amplified and whose are silenced under the guise of inclusivity in international musical collaboration? How do they support or challenge the unique governmental policies toward ethnic minorities in Azerbaijan, Iran, and Turkey and what is left unquestioned in each case? Data for this study includes an analysis of three performances: Hossein Alizadeh, Djivan Gasparyan, and the Hamavayan Ensemble’s live performance of “Sari Gelin” from the album *Endless Vision* recorded live in Tehran, Iran (2004), the Turkish ensemble Kardeş Türküler’s recording of “Sari Gyalin” (1997), and the Ministry of Youth and Sports of Azerbaijan’s YouTube production of “Sari Gelin” (2019). Drawing on Benjamin Brinner’s work on Palestinian and Israeli musicians, Brigitta Davidjants et al.’s analysis of Alizadeh’s “Sari Gelin” in relation to music and nationalism, and scholarship exploring the broader region’s treatment of ethnic minorities, this paper contributes to the areas of music and conflict, and the role of music performance in transitional justice and reconciliation.

Nafisi, Roozbeh
(University of Music and
Performing Arts Vienna)

The Santur-playing Iranian-Americans in Northern California

[session VIB03]

In northern California, there are Iranian-Americans who play santur, originally a representative instrument of Iranian music. My paper focuses on this community, researching the following two questions: What are the aesthetic conceptions of Iranian santurs and their sounds, held by santur-playing Iranian-Americans in northern California? What are the social applications of Iranian santurs in northern California? Regarding methods, participatory research in the field served as the basis for this work. Research partners took part in intensive interviews, also shared their opinions on various music samples. Literary research was applied as well, clarifying the necessary historical and social backgrounds. Wherever relevant, reflections on my experiences as a santur-playing Iranian-American who lived, played, and taught in northern California for years were also incorporated. My particular interest in santur, the instrument I have played since childhood, led me to conduct this research toward my ongoing dissertation on santur. Regarding social applications of santur in northern California, this study focuses on two main trends: political motivations, and interest in establishing dialogues with neighboring cultures. In both cases, the role of Radif-inspired improvisation is strongly present. A key aspect of this research is its emphasis on diaspora discourse in ethnomusicology. Although there are strong ties between Iranian santur practitioners in Iran and santur-playing Iranian-Americans in northern California, the latter group has its own distinctive social identity and follows its own concerns. The repertoire they use goes beyond Iranian music as understood in Iran. It includes folk music and takes influences from neighboring minorities, such as Indian Americans. In northern California, the santur is used by various segments of the society. This practice sometimes goes beyond the Iranian-American community.

Nagai, Hiroko
(Ateneo de Manila University,
School of Social Sciences)

**“Pagdating ng Buwan”:
Transcultural Production
of Contemporary Tradition
of Philippine Igal Dance
and Japanese Koto Music**

[session VID05]

As a Japanese koto musician, my collaboration with a Philippine igal dancer and researcher, Matthew Santamaria, started around 2007 with a theme of contemporary tradition. Our transcultural collaboration is not a search for the cosmopolitan citizenship of an art form. It is an attempt to test its transitory nature and power to transform without losing cultural identity. This presentation discusses our latest project in 2019. It was intended to showcase a methodology of transcultural production for a stage performance. While the Sama Badjao tradition of igal dance has fixed forms, the movements are remarkably flexible in relation to the music due to its improvisational character. In the community settings, the site of dance is established by multiple dancers moving in and out, one by one. The accompaniment of the kulintang ensemble, a set of different gong instruments and a drum, also continues responding to the dancers with no pauses or stops. On the other hand, classical koto music is rigidly formatted in a specific style. The repertoire is handed down from one generation to another through its notation system. The process of the collaborative production was an endeavor to find out a specific point where dance and music could move from their respective artistic tendencies, alternately repositioning themselves between coded and non-coded, improvised and non-improvised expressions. The traditional artistic lexicons were dislodged and regrouped. The presumed authenticity of the art forms was temporarily discarded, and the musical self was eventually resolved at the level of the personal musical experience and artistic mastery.

Napier, John (University of New South Wales)

The Theatre in the Sacred and the Sacred in the Street: Three Processions in Kodagu, South India

[session IIE11]

The Kodava, or Coorgs are a partly Hinduised ethnolinguistic group who have sufficient cultural, social, and economic visibility to give their name to the district of Kodagu in Karnataka, South India. I examine three Kodava processions, each of which utilises music in a distinct manner. The first, at the Puthu Bhagavathi Temple in Birunani, is a procession of Kodava brides and grooms: two unusual features are that the brides and grooms are children, and that they are cross-dressed. The seeming simplicity of the music for this event, a pair of singers each playing a dudi, the hourglass drum closely associated with the Kodava, contrasted substantially to the opulent non-Kodava drum ensemble used later that day to celebrate the goddess of that temple. The second is at the Sanskritised Bhagavathi Temple in Kolakeri. Here the goddess' final procession, previously comparable to that noted above, has been modified in recent years to allow for substantial and visually powerful Kodava participation. The third is the final climax of a Bod Namme, a ribald inversion festival in Chembebellur. After nearly twenty-four hours of theatricalised "begging", drum ensembles led over a dozen such begging groups from the street to the courtyard of the temple. In each procession, controlled or seemingly chaotic musical activity represents and enhances both the theatricality of the sacred and the relationship between the temple and the street, or community, "outside".

Nedlina, Valeriya (Kurmangazy Kazakh National Conservatoire)

Qusni-Qorlan Folk-art-pop Song: Interculturality, Intertextuality and Intervariety in One Important Kazakh Text

[session IID05]

"Qusni-Qorlan" is a Kazakh traditional love song by Yestai Berkimbayev (1874–1946) – one of the last representatives of sal-seri (Kazakh troubadours) traditions. The song is referred to a mid-1910s and based on a real story of tragic love. This absolute masterpiece is a symbol of Arka song tradition. Its melody often riveted the attention of composers of later decades. Intending to embed the tune in a symphonic context, they used romantic harmony and rhythm, leaving just a little of its initial freedom. After the famous pop musician Batyrkhan Shukenov transcribed the tune into a pop song in the early 1990s, it became even more popular and lost even the normal rhythm of the Kazakh language. The destiny of "Qusni Qorlan" uncovers essential cultural processes that took place in the last century. At least twice, there was a shift in cultural paradigm, and every time it was connected with intercultural interaction. First, under the influence of Soviet cultural policy, the written tradition of Kazakh composers was born. Then, at the turn of the Soviet era, musical life was liberalized, and pop music became the main domain. Each time Kazakh traditional culture (text or semiotic personality in a Lotmanian sense) interacted with other cultures: Western art music and contemporary pop music. The complexity of this interaction is due to the fact that Kazakh traditional music was used by other Kazakh musics. All three of them formed a complex system of contemporary musical culture. Thus, as in biology, new Kazakh musics appeared as a result of intervarietal hybridization. Such a process inevitably causes a multiplication of meanings, on the one hand, and loss of essential senses, on the other. So, my questions are: what music parameters carry an essential meaning of culture as a text? What kind of consequences may such hybrids cause from a long-term perspective?"

Nenić, Iva
(University of Arts in
Belgrade, Faculty of
Music, Department of
Ethnomusicology)

**Claiming the World through
Sound: Female Music
Leaders from Independent
Music Scenes in Serbia**
[session VIIB01]

The ideological framing of female performers in contemporary music scenes is often twofold: popular discourse praises women if they conform to expected gendered behaviours, and yet women often experience real inequalities and limits imposed upon their creative work by the society, regardless of their will to conform to the stereotyped image of femininity. Feminist ethnomusicology and gender studies have so far thoroughly mapped female music practices and contributed to the study of the female-exclusive music making, yet the gender and other social categories that intersectionally shape female involvement and expression in music still need to be addressed from the position of “identification after identity politics”, power, and real struggle, with a stress on a (relative) autonomy and power through acts via music. Similar to how different but simultaneous belongings shape “identity”, it can be argued that different struggles intersect in the formation of female agency through music – from gendering of genres and claims over techne, to recent set of possibilities to maintain a music career during the crisis caused by the pandemic, shaped by gender. This paper will take into account different female performers belonging to Serbian independent and neotraditional music scenes, who have fought for their own position as well as for the general visibility of women in their chosen music communities, with special attention paid to the recent effect of the COVID-related crisis on female music making in Serbia, that includes both eroding of possibilities, leadership and fighting back. The focus is on female musicians of different ages and ethnicities, professional, class and music background, belonging to small, locally or sub-culturally bound music scenes, who have taken a position of informal or recognized leaders in their given communities; it also addresses the complex negotiations and (un) expected gains that their voicing of femininity and power through music has brought. *This research was supported by the Science Fund of the Republic of Serbia, PROMIS, grant no. 6066876, project Female Leadership in Music (FLIM).*

Neto, Agenor Vasconcelos
(Federal University of
Amazonas (UFAM))

Made in Jurupary
[session VD10]

I demonstrate how some concepts and assumptions that guided me as a musician and music producer were deconstructed during fieldwork among indigenous musicians in São Gabrielda Cachoeira (Amazonas, Brazil). It is the reflection that led me to understand the logic of Jurupary, and how this logic incorporated the elements of local popular music during the last years. While I perceived a musical instrument as a simple object, indigenous musicians demonstrated in their daily practice that instruments are people (non-human). Because of this, scenes like offering caxiri for a flute or blessing a guitar are common in this context. In this way, I tell how recording sessions and music production with the interlocutors of the fieldwork became decolonial exercises that broadened my perception of music as well as the practice of archiving these recordings. When taking music and musical instrument as serious “living beings” it is necessary to discuss how the recordings will be preserved and/ or distributed, changing the practices of musical archives. In summary, I describe examples that show how Jurupary’s musical cosmology made it possible to perceive popular music with a new perspective and how I needed to rethink concepts that supported my training in this area. The encounter between the musical production I developed and the popular indigenous music of São Gabriel da Cachoeira demonstrates the sophistication of indigenous thinking about music. Its logic connects all the practices that emerged, from the coexistence with hegemonic music with a Eurocentric base to the oldest behavioral prescriptions indicated by Jurupary. This prominent character in the indigenous cosmology of the peoples of the Upper Rio Negro is the foundation for their indigenous musicology.

Ng, Nicholas
(Western Sydney University)

**A minority, yet not a
minority: playing the erhu
in multicultural Australia**
[session IIE09]

Sometime during my teenage years, I experienced a cultural crisis of sorts growing up Chinese in the western suburbs of Sydney. Eventually, I found comfort in a kind of Chinese musical identity by specialising in the erhu (2-stringed fiddle), colloquially known in English as the ‘Chinese violin’. Descended from a ‘barbarian’ prototype from north and west of China (Stock 1993: 88), it is now popularly played as part of the ‘classical’ canon and is often associated with feelings of melancholy and nostalgia. In Australia, this instrument has gradually come into mainstream awareness, primarily through the presence of buskers on the city streets and also through films, concerts and educational music programs that engage with Asian literacy. My lecture demonstration aims to recontextualise the erhu as part of an ever-evolving performance practice and sense of cosmopolitan identity. I will perform my composition ‘Lens: In Meditation’, recorded at the Alcantara Festival (2008) as a movement piece with Australian-Chinese cultural icon William Yang. This performance is then analysed in an autoethnographic way to discuss issues of authenticity and intersectionality in relation to notions of cultural identity (Lustig 2013) and positionality (Pope and Patterson 2019). With its 1000 or so year history in China, how will the erhu develop in multicultural Australia? Will its sounds be forever associated with the Chinese ‘motherland’ in perpetuum? I discuss my observation of Australian-Chinese students at Sydney Conservatorium who feel a primordial urge to learn the erhu. There are also many non-Chinese who are fascinated by this instrument, both within and outside the university system. Could this mean that the erhu may eventually be culturally ‘decoded’ and played simply as another stringed instrument, or will it continue to be part of what I see as a kind of ‘Chinese musical hegemony’ at play within the greater Sinosphere?

Nielsen, Kristina F.
(Southern Methodist
University)

Rethinking Syncretic Models
[session IIIB01]

Scholars of Mexican music and dance regularly wrestle with the dearth of sources and the legacies of centuries of syncretism. Furthermore, national charter myths including that of mestizaje, or racial and cultural mixing, have further cemented syncretic narratives that lump diverse Indigenous communities from the colonial era into a two-part “Indigenous-European” syncretic model. Yet pulling back the shrouds around this history reveals the staggering diversity and the need to consider syncretism between Indigenous communities, not just between Indigenous communities and European colonizers. How can archival and historical sources bring these erased Indigenous communities and cultural practices into focus? And what does such a rethinking of syncretic histories mean for national mythologies that endure in contemporary Mexican music and dance? In this paper, I explore how primary sources and histories can disentangle these invisible Indigenous syncretisms in Mexican music and dance. As a case study, I consider the spread of danzas de conquista, or dances of conquest, that have long been considered emblematic of Indigenous and Spanish syncretism. Drawing on primary sources alongside scholarship on colonial-era Mexican theater, I focus on how the cultural practices of Nahuatl speakers from Central Mexico in particular syncretized with the those of other Indigenous communities. Through these analyses, I consider how twentieth-century syncretic models have inadvertently obscured the diversity of Indigenous music and dance practices embedded in contemporary danzas de conquista. I suggest that these pan-Indigenous elements paired with enduring influences from Nahuatl speakers laid a critical foundation for contemporary nationalist paradigms. I conclude by suggesting that archival and historical research provides a critical medium for reconsidering syncretic models and the power structures they conceal.

Nii-Dortey, Moses
(University of Ghana)

**Safeguarding Ghana's
Operatic Tradition: A
Performance-based Artistic
Research through Serendipity
and Artistic Reconstruction**
[session VIIB08]

The once vibrant operatic tradition of Ghana, which was pioneered by Saka Acquaye in 1960 as part of several artistic responses to Ghana's post-colonial cultural renaissance, was effectively extinct by the mid-1990s. This grim assessment is based on Grant and Sarin's (2015) 5-10 year Music Vitality and Endangerment Framework (MVEF). The endangerment of Saka Acquaye's folk operas was precipitated principally by the art form's partial dependence on memory for future performances with scant documentation (written and audio-visual) available for reference. The question is: how may artistic research safeguard endangered performance arts forms that straddle both orality and textuality? The proposition is that such researches need to take into account two complementary performance-based approaches, including artistic reconstruction based on embodied knowledge of the art form's underlying aesthetic, as well as levels of (planned) serendipitous information-seeking strategies. The idea of reconstructive arts in particular is projected to accommodate the necessity to recreate and restore the endangered art piece(s) through learning, performance and documentation (written, audio-visual). Serendipity, on the other hand, mainstreams fortuity (purposive and non-purposive) as an information-seeking strategy. The two complementary approaches have been successfully applied in preliminary research to recover Saka Acquaye's *The Lost Fishermen* folk opera and are now being applied for the possible recovery of *Sasabonsam*, another operetta by the same composer.

Nikaeen, Behrang
(University of Alberta)

**The Ashiq Art Tradition in
Iranian Azerbaijan and Its
Intertextual Relationships
with Iranian-Azerbaijan
Verbal-musical Discourse**
[session IID05]

The ashig tradition is a type of folk bardic genre widespread among the Azeri people of Iran, the Republic of Azerbaijan, Georgia, Armenia and Turkey. This genre, in Iran, exists in several performance contexts: wedding festivities, coffee houses, stage performances, public gatherings, music festivals. Notwithstanding certain salient musical-verbal generic features of the ashig genre/art, observations of the ashigs' performances in different contexts raise some questions: what is the relationship between different parts and components of the ashig's repertoire in his performances? What are the specific shared musical or verbal characteristics of the ashig's repertoire? Could we still recognize a generic model for the ashig's repertoire? As I will show in this paper, according to verbal-musical features of the contemporary Iranian ashigs' performances in several contexts in Iranian Azerbaijan, the ashig art has become an intertextual bardic system. Based on field studies in the Azerbaijan region of Iran, I build my discussions and arguments on Briggs and Bauman's paper, "Genre, Intertextuality, and Social Power" (1992), and examine the intertextual relations between the ashig genre and certain musical-verbal discourses, such as Iranian and Azerbaijani classical poetry, popular music, classical music and some other folk musical genres. Furthermore, I will try to shed light on some influential and determinant factors, such as the ashigs' preferences, the audiences' interactions with the ashigs, and the ashigs' employers' preferences. These factors maximize and minimize intertextual gaps between the ashig genre and other verbal-musical discourses.

Niles, Don (Institute of Papua New Guinea Studies) & Vicky Barnecutt (British Library)
True Echoes: Reconnecting Papua New Guinea Communities to Early Cylinder Recordings
 [for abstract, see Barnecutt, Vicky]

Nissen, James
 (Olympias Music Foundation)

**Mapping Migrant Voices,
 Navigating Social Inclusion**
 [session IID01]

The rise of mass transnational protest movements such as Black Lives Matter and Extinction Rebellion has triggered renewed conversations about multiculturalism in the UK in settings as varied as government, football, education and the arts, bringing public attention to longstanding social inequalities relating to race, place, gender, class and culture, and problematising historic notions of “selfhood/otherness”. While discourses on multiculturalism have often centred around political representation and economic status, these recent discussions have highlighted its relevance in relation to everyday cultural life. This shift has widened growing divides between multiculturalists, who advocate for a decentring of whiteness towards greater recognition and empowerment of ethnic minorities, and imperialist nationalists, who seek to curtail cultural difference and maintain colonial paradigms for British identity. I reflect on new paradigms of Britishness and the cultural pluralisation of the UK in this current dynamic moment through my participation as a researcher/ musician in the Mapping Migrant Voices (MMV) project, led by Olympias Music Foundation and funded by Arts Council England. Based on interviews conducted over the course of 2020, the MMV team created an online educational resource for sharing the life stories and music of more than 60 musicians from migrant and minority backgrounds in Manchester, aiming to showcase the city’s musical richness, encourage thoughtful engagement with cultural diversity, and broaden civic narratives. MMV also built a network that aspires to facilitate greater interaction and communication between different communities across the city, including organising outreach schemes in schools, public performance events, and cross- cultural collaboration projects between musicians. By discussing the opportunities and challenges that arose in this project, I consider the present and future of navigating social inclusion in music and education, particularly with regards to whose “home” is at stake in contexts of multiculturalism.

Nnam, Glory
 (Nigerian Joint Admissions
 and Matriculation Board, Test
 Development Department)

**Let Our Women Dance:
 Challenging the Cultural
 Stereotype on Égwú Ígèdè**
 [session VIID01]

Égwú Ígèdè, a dance of Áwkúnánàw people of Enugu state, southeastern Nigeria, is for the rich and political class who are referred to as “real men.” It is said that “Ígèdè éjé bé ónyé ùbíám” meaning that Ígèdè is never seen or heard in a poor man’s house. Poor men are forbidden by tradition to dance Ígèdè. To dance Ígèdè a man must be rich enough to have killed a native cow (Éfi Ígbò) or a horse (Íyíyà). As if that is not enough, no matter how rich a woman is, she is not permitted by tradition to participate fully in the dance. Instead, the woman must get married so that the husband will dance for her while she appears behind, accompanying the husband. The study adopts qualitative approach to examine the rationale behind the cultural stereotype of this particular dance. Observation and in-depth interviews were used in eliciting information on this unfortunate segregation which prevents women and the low class from taking a lead in the dance. The result shows that, Ígèdè is going into oblivion because too many rich and influential men in the community are no longer willing to participate in the dance. The study lends a voice to the move by the Enugu dance troupe which is the central dance group of the state to bring about a check on the prevailing stereotype. This is because Ígèdè dance being an art, should be all inclusive irrespective of gender, social strata or status. The study also exposes socio-cultural implications of including young men and women in the dance. This study offers an enhanced perception and seeks to correct the prejudice against women on class and gender equilibrium in African music culture with particular reference to Ígèdè Áwkúnánàw.

Nobre, Cassio
(Couraça Criações Culturais)

Afro-Atlantic Legacies
[session VIIB06]

In 1940, a black American linguist, Lorenzo Dow Turner, came to Brazil to study the African languages still spoken and sung in the Candomblés of Bahia. Over the course of seven months of intensive research, Turner found and recorded the most emblematic religious figures of the time: Martiniano do Bonfim, Menininha do Gantois, Joãozinho da Goméia, Manoel Falefá, among other distinguished representatives of Afro-Brazilian religions. The recordings and photographs by Turner in Bahia – whose aim was to show the linguistic relationship with Gullah, a language he studied in the 1930s and which is still spoken today along the coasts of Georgia and South Carolina (USA) by descendants of slaves in a situation of cultural and geographical isolation – serve as a pioneering and unique witness to the presence and preservation of African languages in Brazil and the Americas through sacred music performances. Presenting rare images and sounds, the feature-length documentary *Memórias Afro-Atlânticas* follows the footsteps of Lorenzo Turner and revisits the Candomblé terreiros recorded by him almost 80 years later in search of musics, memories and remnants still alive.

Nummelin, Georgette
(University of London, SOAS,
Department of Music)

**Borrowing Songs, Lending
Voices: Incorporating
Indigenous Songs into a
Japanese Folk Music Group**
[session VD11]

Throughout my doctoral research on music and language revitalisation amongst the Indigenous Ainu, who now live mainly in Hokkaido and Tokyo, I have been learning the Ainu language and musical traditions as reflexive ethnography, and to be part of the process of maintenance, revitalisation, and transmission. As a singer and shamisen player in a UK-based Japanese folk music group, the pandemic period provided a perfect opportunity to introduce new material which required nothing but our voices. In this paper I discuss introducing the group to Ainu upopo during the COVID-19 lockdowns in 2020-21, exploring the process of teaching and learning this Indigenous music with a diverse group of performers, many of whom had little or no knowledge of Ainu music or language prior to this, and who were already participating in the group using a second language. The paper explores whether transmission and presentation of this music by, and to, non-Ainu, can play a positive role in both revitalisation and activism. I discuss some of the approaches used with the group, and with Year 13 music students at a London school, to make the teaching and learning of a musical tradition in an unfamiliar language as effective, enjoyable, and informative as possible, while centring the experiences and autonomy of Ainu communities. I offer suggestions for other groups to have their first contact with a new language through music; music which could aid in further language acquisition and provide methods for linguistic and cultural transmission which can work hand in hand with Indigenous and minority communities.

Nunes, Pedro
(NOVA FCSH, INET-md)

Reinventing Strategies in the Edition of Portuguese Folk Music in the 21st Century: Practices, Values and Ideologies in Independent Labels and Musicians

[session IID08]

In the specific universe of folk music and in the Portuguese case, in particular, no study has yet been carried out with the purpose of understanding the peculiar aspects of music edition in the face of the widely studied phenomena of digitization and disintermediation in music distribution to a wide audience. In this paper I will approach the small edition of Portuguese folk music in Portugal facing the changes and challenges brought in by such new contexts. I will focus on editing practices and values around the musical practices that develop in this particular universe, which we can define as a subfield within the wider field of music production. Through an approach that comprises a sample of small labels within the genre, as well as self-releasing musicians, by use of interviews with label managers and musicians and content analysis of various media, and theoretically drawing on Bourdieu's work on the field of cultural production (1983), I will focus on three dimensions of analysis: editorial line and the related values and ideologies in its definition, formats and distribution in question, and business models. I will argue that in the last two decades more reinventive approaches to folk music as well as structural changes in distribution have contributed to new organizational models in the edition of folk music both by small record labels and self-releasing artists. These include embracing the 360° model with musicians and label managers controlling different areas of music activity with a special emphasis in articulating music edition with booking and concert promotion. However, in spite of such changes in agency, social and even symbolic capital (Bourdieu 1983) remain important in this subfield and an important condition for labels and artists to be sustainable.

Nweke, Florence Ewomazino (University of Lagos), Patrick Evan Savage (Keio University), Elizabeth H. Margulis, (Princeton University), Salwa El-Shawan Castelo-Branco (NOVA FCSH, INET-md), Hideo Daikoku (Keio University), Nori Jacoby, Manuel Anglada-Tort, Shinya Fujii, Shantala Hegde, Hu Chuan-Peng, Jason Jabbour, Case Lew-Williams, Diana Mangalagu, Rita McNamara, Daniel Müllensiefte, Patricia Opondo, Aniruddh D. Patel & Huib Schippers **Building Sustainable Global Collaborative Networks: Recommendations from Music Studies and the Social Sciences** [for abstract, see Savage, Patrick Evan]

O'Brien, Juliette
(University of Hong Kong)

The Cosmopolitan Corazón of Salsa

[session IIIA06]

The international salsa dance world has long embraced cosmopolitanism as part of its identity. The international salsa community is one that seeks to engage with and benefit from diversity, embracing the addition of new ingredients from around the world and the reintroduction of traditional ones into its mix. Salsa dancers and musicians have seized the heterodox opportunities of globalization afforded by travel and migration, and later by the digitalisation, and contributed to conversability through international salsa festivals, YouTube videos and now Zoom classes. Historically too, salsa is a mix, born of the cross-fertilization of European and African musical and dance forms at the hands of Latin and North American musicians and dancers. It manifests internationally in New York style; L.A. style; Cuban, Puerto Rican, or Cali style; Afro-Salsa; Indian salsa and more. An international cultural matrix is at the very beating heart of salsa. This paper develops my PhD and subsequent research, focusing on sites of international salsa dance exchange: from congresses and festivals to YouTube videos and Zoom classes. It will examine how this cosmopolitanism is embodied in movement, how it can be seen in body articulation, footwork, patterns, and styling. Further, it will reveal how trans-local, cosmopolitanist approaches can help us to understand such international dance phenomena and their local examples; how in the international salsa community, there is an embracing of the contribution of the "other" as enriching the salsa of the international or local "self". It will show how the movement reveals that local salsa communities have maintained diverse and unique identities, while the international salsa community embraces all that is positive in globalisation and cosmopolitanism.

O'Flynn, John
(Dublin City University,
School of Theology,
Philosophy, and Music)

**North-South Communities of
Musical Practice: Mapping
Shared Heritages, Genres,
and Identities across Ireland
and Northern Ireland**
[session IIB04]

Following the partition of the island of Ireland into two political entities in 1922, many communities of musical practice have traversed political borders in largely hidden ways, including amateur orchestras, bands, choirs, and folk or traditional groups participating in competitions and/or festivals. Moreover, many musicians negotiate individual “musical pathways”, to adapt Finnegan’s term, criss-crossing two or more genres, networks or communities. Conversely, music organisations with all-island networks do not necessarily lead to cross-community participation; communities of musical practice may be variously interpreted as inclusive or exclusive; and engagement within them may involve complex and often contested processes of identification or even “dis-identification”. Many have thrived within their own jurisdiction or region, without necessarily engaging with groups external to them, even though their musical practices and heritages are continuous with those elsewhere on the island of Ireland or in Britain. This paper will report on a scoping study of communities of musical practice linking Ireland and Northern Ireland, carried out in 2021-2022. Drawing on the work of Lave and Wenger and studies that adapt their concept of situated learning to community-based music transmission, the current research explores amateur musical-social groups emerging from voluntary and civic society, in which participation comprises music making and listening. Its historical and contemporary survey of musical-social groups with common modes/genres of participation proposes to shed light on shared heritages among divergent socio-political groups in both political jurisdictions, including those successfully negotiating difference within and across borders. The paper further reports on initial findings from empirical data-gathering comprising interviews with community representatives, and a cross-border pilot study that initially involves participation by members of choral groups at festivals (subject to public health advice). A concluding section interprets implications of the study for further research on musical participation, understandings of socio-cultural convergences/divergences, and cross-border perspectives on music-making communities and networks.

O'Connor, Pete (University of Melbourne), Sally Treloyn (University of Melbourne) & Charles Rona (University of Melbourne) **Holding Junba: Archives and Design of a Database to Support the Revitalisation of a Kimberley Dance-Song Genre** [for abstract, see Treloyn, Sally]

O'Keeffe, Isabel (University of Sydney), Reuben Brown (University of Melbourne), Rupert Manmurulu & Renfred Manmurulu **"Remix!": Sustaining Dialogues between Past and Present in the Manyardi Song Tradition of Western Arnhem Land** [for abstract, see Brown, Reuben]

Ogura, Shiho
(National University of
Singapore, Faculty of Arts and
Social Sciences, Department
of Southeast Asian Studies)

**A Japanese Song that
Crossed the Ocean to
Become a Part of Thai
Classical Music**

[session IIIA05]

Where there is frequent and fluid mobility, there is cultural assimilation. Thailand, located in Southeast Asia with a rich history of mobility, has developed its country by receiving and actively encompassing foreigners in Thai society, and so the culture and music. Pleeng Sipsong Phasaa, "songs of twelve languages", is a type of theatric performance, which was recognised as early as 1782, in the early Rattanakosin era. It is theatre accompanied by a suite comprised of twelve songs of twelve ethnicities, namely Thai, Lao, Chinese, Burmese, Kheak, Khmer, Vietnamese, Javanese, Mon, Khaa, Western countries, and Japanese. For the Japanese song in the suite, the original song said to be used in its composition is "Asadoya Yunta," a folk song from Yaeyama Islands, Ryukyu, composed around the eighteenth century. However, as Japan closed its country from 1636 to 1853, it is hard to believe that "Asadoya Yunta" somehow arrived in Thailand by 1782. Also, when imitating songs from overseas whose tuning system is completely different, Japanese tuning is mostly the same as the well-tempered tuning; meanwhile, Thai classical music applies seven-tone equidistant tuning. So how do they modify songs to produce the sound of "Japanese"-ness? This paper, firstly, aims to estimate exactly when this song possibly arrived in Thailand by carefully comparing the lyrics and several different versions of lyrics in Japan. Secondly, it aims to contribute to the finding of the subjective measurement in Thai tuning, which could change slightly per foreign accents (Kanchanapradit and Meesawat 2013), by analysing the tuning of the solo singing part of the song. Lastly, I attempt to address how grassroots Thailand, where the majority population is assimilated "Thai" through nationalism, embraces and recognises the cosmopolitanism within itself through the dynamic experience of music practice, carrying the legacy of the once-prosperous maritime cosmopolitan city.

Okafor, Ifeanyi
(Nnamdi Azikiwe University,
Faculty of Arts, Department of
Music)

**Traditional Marriage Songs
by Ezinifite Women in
Aguata Local Government
Area, Anambra State,
Nigeria**

[session IIIA03]

Music forms part and parcel of virtually all activities in the traditional Igbo society of Nigeria, including births, occupations, worship, ceremonies, festivals, children's upbringing, social control, rites of passage, politics 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 add colour to 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 to 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 clip of the performance and notational document of the songs as well as their textual analysis. Data for this research has been collected through oral interview and fieldwork.

Oldfield, Anna C.
(Coastal Carolina University)

PANEL ABSTRACT

Intertextuality in Turkic Musics

[session IID05]

This panel explores Intertextuality in Turkic traditional, art, and popular musics, considering how musical intertextuality in interaction with other expressive modalities opens new panoramas and paradigms. Intertextuality in music has been a productive theoretical approach since the 1980s, with researchers such as Hatton (1985), Klien (2005), and Lacasse (2018) exploring intertextuality in Western art and popular music. Based in literary theory, intertextuality originated with Bakhtin's concept of dialogic words in shifting relationships with the words of others (1929), inspiring Kristeva to theorize the word as "an intersection of textual surfaces rather than a point (a fixed meaning)" (1977). Grounding in intertextuality, this panel reimagines varied genres and modalities of Turkic music as a flexible, intersectional, and evolving. Behrang Nikaen explores the Azerbaijani ashig art in Iran through intertextuality between this traditional bardic genre and other genres of text and music, further considering how ashigs and audiences negotiate shifts between discourses. Lera Nedlin traces the Kazakh Arak troubadour song "Qusni-Qorlan" through its reimagining across genres as it has interacted with cultural and historical change, undergoing an "invariant hybridization" process through time. Polina Dessiatnitchenko opens a conceptualization of the Azerbaijani Mugham genre as a fluid and transformative space that embodies decolonial "border thinking" and allows alternative ways of conceptualizing music outside of Western paradigms. And finally, Anna Oldfield explores how Azerbaijani and Kazakh variants of the bardic Koroglu dastan have absorbed discourses from transnational narratives and genres while also merging into new and evolving discourses.

Oldfield, Anna
(Coastal Carolina University)

A Trickster in More Ways than One: Intertextual Evolutions of the Azerbaijani Köroğlu

[session IID05]

The Turkic Koroglu/Keroghlu dastan is intertextual from its very origins; a bardic narrative of a singing outlaw hero who fights injustice with his band of rebels, Koroglu evolved from the merging of several historical figures of the 16th century, including an Anatolian bandit, an Ottoman soldier-poet, an Azeri in the Safavid court, and a Turkman chieftain. Created in the spaces between history, legend and myth, the narrative Koroglu became a singing poet-outlaw-trickster hero whose adventures have been sung by Turkic bards across central and Western Asia for centuries. This presentation concentrates on the Azerbaijani variant of the Köroğlu dastan (though we will discuss the Kazakh variant as well), sung by ashig bards. Using the theoretical foundation of intertextuality to view Koroglu as a living text that shifts and merges between historical, fictional, musical and visual discourses, this presentation explores how it has both absorbed discourses from multimodal traditions and genres while also becoming an intertextual part of new and evolving cultural discourses, including as an opera by Hajibeyli (1936), a film by Sayidzade (1960), and as a contemporary cultural hero-bard. The presentation works with theoretical texts in dialogue with textual research and fieldwork in order to open conversations of the intertextuality and interdisciplinarity of traditional bardic musics.

Oldfield, Yamuna (University of Sydney), Jodie Kell (University of Sydney) & Enid Gallagher (University of Sydney) **Learning from the Ancestors: Warlpiri Women's Digital Learning Space** [for abstract, see Kell, Jodie]

Olson, Judith
(American Hungarian Folklore
Centrum)

**Connected through
Passion: Understanding the
Diverse World Community
of Hungarian Dance
Enthusiasts**

[session VIIB04]

Each summer, Hungarian dance camps in rural Transylvanian villages host local people and many from Hungary, the United States, Canada, Japan, and European countries, as well as older dancers who grew up in those villages and danced all their lives. Although dances are challenging and complicated, participants would have no trouble dancing with each other in a moment. Similar combinations of people are formed all the time in Tokyo, New York, London, Budapest, as well as in smaller locations and dance camps in many other countries. How has this activity become such a part of the lives of people so widely separated by geography, ethnicity, background, age, and language? This study explores differences and similarities among Hungarian dancers in various countries in terms of training, accessibility to materials and dance events, and links to Hungary and Transylvania. I compare the meanings and values participants attach to dance, and aspects of Hungarian dance life participants find sympathetic and choose to make a part of themselves. Through exploring the connections of people from many different contexts, I hope to illuminate some of the pathways through which music and dance flow around the world and attach to various structures already in people's lives. On the way, I will touch on many of the topics of this conference, including the commodification of culture, the movement of traditional dance into a cosmopolitan space, and the collision of multiple diasporic processes in the migration of dance. This study uses interviews and written questions in English, Hungarian, and German with participants from Romania, Hungary, Slovakia, Germany, the Netherlands, England, the US, Canada, and Japan who represent many ages and levels of experience. This study considers the history and reach of the *táncház* movement and includes context from my own 40-year sojourn in Hungarian dance.

Oludare, Olupemi
(Utrecht University, Faculty
of Humanities),

Kate Overy

(University of Edinburgh),

Olayinka Ogunlade

(University of Waterloo)

& Segun Odusoro

(University of Lagos)

**Rhythm, Dance, Language,
and Cognitive Complexity:
Exploring the Role of the
Konkolo Timeline in Yoruba
Music in a Cosmopolitan
Milieu**

[session IE09]

In Yoruba culture, rhythm, dance, and language are regarded as musical and cultural elements, as well as an art. Through these, the people actualize identity formations and connections, within their societies and beyond their boundaries between diverse human cultures. Various scholars have written about the interrelationships of rhythm, dance, and language in African music, and their artistic and cultural complexities (Nketia 1982; Chernoff 1991; Vidal 2012; Omojola 2012; Agawu 2016; Falola 2018). Other body of works have investigated the nature of rhythm in terms of its cognitive and neural links with language and movement, as well as the potential pedagogical and therapeutic benefits of such links (Clayton et al. 2005; Overy and Turner 2009; Schaefer 2014). This study attempts to bring together aspects of these distinct areas of knowledge, in examining the rhythm organization, speech patterns, movement, and cultural meanings of the *kónkóló* timeline. It also explores the rich diversity of ways in which rhythm, dance, and language are developed and communicated between the musicians, dancers, and audience. This paper describes the aims and first analytical outputs of a series of recording sessions of Yoruba traditional drum music and dancing undertaken by the researchers in May 2021 in the cosmopolitan city of Lagos, Nigeria. The analytical and ethnographic methodology chosen by the authors aims at understanding the fundamental rhythmic and dance elements employed, and the linguistic communication between the performers and with their audience. Preliminary results confirm that the *kónkóló* timeline serves as the principal rhythmic pattern that delineates Yoruba music and dance. Through the timeline, the performers engage with the music's intrinsic rhythmic, choreographic, and linguistic elements, and provides valuable cognitive, therapeutic, and educational contexts. The study recommends further research in African arts and culture, towards advancing the idea of a common engagement within all human societies.

Onkala, Adiwu (University of Maiduguri, Department of Fine Arts), Samuel Mund (University of Hildesheim, Center for World Music) & Jehoshaphat Sarbah (University of Cape Coast, Department of Music and Dance)

Research Data Management and Ethnomusicology in a Trilateral International Research Project

[for abstract, see Mund, Samuel]

Onyeji, Christian (University of Nigeria, Faculty of Arts, Department of Music)

Indigenous Igbo Musical and Cultural Heritage as Human Archive in Action: Memory, Sustainability Challenges and Strategies for Digital Transfer

[session IIE01]

Archiving processes reveal multiple perspectives. Physical archives are maintained at institutional and personal levels, while forms of societal and indigenous archiving practices are found in different cultural and human locations. Creative practices in many cultural locations in Africa reveal a perspective in cultural archiving that relies on virtual repositories in human memories and imaginations. Reliance on human memories as enduring musical archives has been sustained over time in many rural locations, supporting various research activities. Threats to such virtual archives, arising from deaths, memory loss from aging and urbanization, call for attention to the fast-eroding data content. Among the Igbo of Nigeria, reliance on human repositories is widespread – the well-known oral tradition. However, contemporary digital processes have progressively left cultural heritages stored in human memories behind in data processing. A huge gap exists between human memory repositories and the digital thrusts of contemporary data processing. Addressing challenges in connecting the two fields is quite compelling. This paper discusses the nature and significance of human memory as archival repositories in the sustenance of musical and cultural heritage practices in Igbo land. It looks at the challenges of human archival practices in the society and how to connect human repositories to the rapidly advancing contemporary digital processes. The paper argues for urgent retrieval and transfer to other sustainable digital media of vital indigenous musical data to stem imminent extinction. It further points to the seeming abandonment of the rich musical resources in human memories and archives by contemporary music scholars. Using field participation, interviews, descriptive, analytical methods and secondary sources, the paper contributes strategies to address perceived issues of extinction of indigenous musical resources through digital transfer.

Oostrum, Anne van (University of Amsterdam)

Songs and Sounds of Jeddah, the Port City of the Hijaz

[session IID10]

At the turn of the twentieth century, Dutch Arabist Christiaan Snouck Hurgronje (1857–1936) collected what are now known as the oldest recordings of music and speech of the Hijaz, the west-coastal province of present-day Saudi Arabia. Later, between 1906 and 1920, the personnel of the Dutch consulate in Jeddah, the port city of the Hijaz, recorded music and speech at his request, after he had returned to the Netherlands. These recordings were made on wax cylinders by means of an Edison phonograph and are at present preserved under the roof of the Leiden University Library, the Netherlands. The phonograph was able to catch songs from across the Red Sea bearing traces of African music and popular Egyptian songs, as well as songs from pilgrims from the Dutch-East Indies and Yemeni poetry set to music. In this talk an overview of this precious collection of the national musical heritage of the Hijaz, one of oldest and most dynamic crossroads of the Arabian Peninsula, will be given. It is clear that the population recorded was hardly homogenous, proof of the cosmopolitan circulation of peoples and practices in the region. A few characteristics of these genres will be discussed, including lyrics, musical forms, instruments, and performance practice. Finally, based on Snouck Hurgronje's rich historical and ethnographic accounts, the recordings are contextualized within the sociocultural milieu of Hijaz at the turn of the twentieth century.

Opondo, Patricia (University of KwaZulu Natal)

Disciplinary Identities: A Dialogue between the International Musicological Society and the International Council for Traditional Music [for plenary abstract, see International Musicological Society and International Council for Traditional Music]

Oras, Janika (Estonian Folklore Archives of the Estonian Literary Museum)

**“I Am Crazy for Singing”:
Practices and Experiences
of Elderly Female Singers in
the Context of their Musical
Life Stories**

[session IE07]

It is well known that singing promotes cultural wellbeing among the elderly. How do aged women find their way to use this benefit in today’s society? This study is focused on contemporary elderly singing women in Estonia with different ethnic and social backgrounds. I analyze their motivation and opportunities to sing in different situations and circumstances, and how they experience and interpret the impact of singing on their everyday life, self-fulfillment, empowerment and physical wellbeing. The study is based on qualitative in-depth semi-structured interviews with ten women born between 1931-1956. In the analysis of the musical life stories of my interviewees, I use frameworks of both biographical and performance studies, taking into account also historical and comparative cultural perspectives. The stories of the women reveal considerable similarities between their earlier lives – singing together in their communities and families – that have developed their “confidence in the power of the song“ and their performers’ skills. Especially in the recollections of members of the more traditional Seto community, the high status of the elderly singers is evident. In their older age, almost all of them have encountered some internal or external constraints connected to singing practices, which may be associated with the lower prestige of the elderly, and more generally with the behavioral models characteristic of modern society.

Osborne, Evelyn
(Independent Researcher)

**Vaudevillians in the
Archives: The McNulty
Family Collection in the
Archives of Irish America**
[session IID10]

The Irish-American vaudevillians, The McNulty Family, thrived in New York City in the mid-20th century. Comprised of mother, Ann “Ma” McNulty (1887-1970, accordion, dancer), daughter Eileen McNulty-Grogan (1915-1989, singer, dancer), and son Peter McNulty (1917-1960, fiddler, singer, dancer), the musical family group were an essential part of the New York scene playing hundreds of shows per year. Widowed in 1928, Ann needed to support her family and was noted as an entrepreneur. She was also the most recorded female Irish instrumentalist of her generation. Self-appointed as “The Royal Family of Irish Entertainment”, The McNulty Family was highly influential in the Irish-American music scene from the 1920s to 1950s. The McNultys were part of two early 20th century movements – vaudeville and ethnic recordings – both of which were instrumental in providing immigrants ideas about themselves and their place in North American society. Early 20th century vaudevillian audiences in New York represented a cross-section of the increasingly global city. Vaudeville became known for producing ethnic stereotypes which provided basic information to audiences about the new faces surrounding them. The Irish were among the first immigrant groups to be targeted with such stage treatment in vaudeville and the McNulty Family addressed these issues. The McNulty Family Collection housed at the Archives of Irish America at New York University, has extensive holdings about the family’s performing career. This presentation will examine the types of documents in the collection and discuss how the variety come together to produce a picture of the McNultys, not only as performers, but as business people. The holdings include items such as recordings, photos, newspaper articles, recording and show contracts, vaudeville scripts, musical scores, costumes, and the financial workings of shows and tours. The paper will ask how archival collections contribute to our understanding of musicians’ lives and careers.

Ostashewski, Marcia (Cape Breton University)

What (All) Is in a Name? [for abstract, see Foley, Catherine E.]

Ostashewski, Marcia (Cape Breton University)

ROUNDTABLE ABSTRACT
Decolonizing Music Research and Education in the Time of COVID-19: A Mali-Canada Collaboration
[session IID02]

This community-engaged partnered research project involved a diverse collaborative team comprising faculty and artist-researchers in Canada and Mali, graduate students and postdoctoral fellows, and international consultants. We built on existing research relationships and methodologies to challenge systemic racism and inequalities in music research and education in the time of COVID-19 – both through our focus of research and through our research methodologies. Together, we developed a new model for music education focusing on Black lives and musics, and piloted it in Canadian community organizations that serve children and youth of African descent. Our multifaceted program of creative interventions included an album release and concert, as well as public engagement and education through websites and social media, participatory music-making workshops, and public lecture/performance events. All project activities were virtual, respecting pandemic safety guidelines. This work also facilitated training and applied research experience for an international team of scholars, each sharing the challenges of releasing, promoting, and teaching decolonized world music programming in the midst of the global pandemic (including Eric Escudero, Memorial University of Newfoundland, and Daniel Akira Stadnicki, McGill University), as well as outlining new possibilities for collaborative cinematic research-creation (Michael B. MacDonald, MacEwan University). Our team was co-led by Canada-based ethnomusicologist Marcia Ostashewski, and artist-researcher Mali-based Fodé Lassana Diabaté who shared his knowledge with the authority accorded to him as a griot. We were also guided at every step by African Canadian historian and dub poet Afua Cooper. Team members contributed in various capacities, including project management, industry relations and communications, research and writing, and development of digital documentary assets and learning resources. In our creation of learning resources, we consulted with Smithsonian Folkways, leaders in global music education; and toward analysis and reporting of research and training aims, we consulted with global music education and ethnomusicology scholar Huib Schippers. In this Roundtable, several team members speak about their contributions to the project's process and outcomes, various challenges and missteps, relationship-building and learning in the process.

Ostashewski, Marcia
(Cape Breton University,
Department of Literature,
Folklore and the Arts)
& Lassana Fodé Diabaté
(Centre for Sound
Communities)

**Collaborating in Community-
engaged Research-creation
towards Decolonizing Music
Research and Education**

[session IID02]

Co-researchers Diabaté and Ostashewski have been collaborating in community-engaged research-creation since 2014. Initial work involved other scholars and led to the production of a bilingual version of the Sunjata epic; a performance documentary had its premiere at the British Library and became part of exhibits and collections there. Since then, digital and written research outcomes appear frequently in university courses (e.g., African literatures, music) and schools in Canada and abroad (e.g., Chicago Public Schools equity curriculum). The film, available at the Centre for Sound Communities' YouTube channel is the musician's "calling card"; and the music is used in podcasts and public radio. Through the years, Diabaté has visited Nova Scotia for residencies, each time with a different aim, always engaging with local communities. The Canada-Mali collaborators were granted funding to address social, cultural and economic challenges arising during COVID-19. In Canada, music educators bemoan a dearth of resources to support culturally diverse, inclusive and equitable approaches to music education; and compelling, consistent resources to support learning in changing pandemic environments. In Mali, Diabaté needs to continue fostering vibrant traditional musics as well as make a living, though travel and performances were constrained for health/safety reasons. Together with community partners, the duo devised a research plan to address these challenges – with objectives that aimed, more broadly, to disrupt racism and inequalities in ethnomusicology and music education. These objectives included fostering reciprocal, mutually respectful relationships between diverse collaborators, and facilitating meaningful research training for diverse and racialized students and scholars. In this presentation, Diabaté and Ostashewski share their experiences of relationships upon which their collaboration is founded, cross-Atlantic activities involved in their work, as well as limitations and affordances of working together, while grounded in their different communities and perspectives (academic and music industry, Canada and Mali).

Otchere, Eric
(University of Cape Coast,
Faculty of Arts, Department of
Music and Dance)

**“Context is Overrated”: The
Classroom as Viable Ground
for Sustaining Musical
Cultures in Africa**

[session VIB05]

A leitmotiv in the burgeoning discourse on “curriculumizing” African music is the enormous emphasis placed on cognizance of context. Unlike setting, context here goes beyond questions of merely “where” and “when” to encompass “who”, “how” and even “why” of endogenous musical performances. Context then becomes the framework within which any valuable meaning of African music is constructed and understood. For the purposes of preserving, revitalizing or time-tabling African music, I find this overemphasis on natural context limiting and problematic at many levels. Drawing on three Ghanaian musical traditions, I demonstrate that a) natural musical context in Africa is “artificial”, and not fixed even on what might be considered as its own natural turf b) the total value of African music is restricted in the classroom when the relevance of a glibly defined “natural” context is overly stressed c) natural context may be the principal cause of the declining musical traditions in Africa. I argue that while specific contexts can be important in the classroom for learning about African music, there still remain the values of learning in, learning with, and learning through African music. For these values, I highlight how the classroom may as well be a privileged ground for the preservation, revitalization, and sustenance of musical cultures in Africa.

Ozah, Marie Agatha (University of Port Harcourt)

What (All) Is in a Name? [for abstract, see Foley, Catherine E.]

Ozah, Marie Agatha
(University of Port Harcourt)

**Social Inclusion and
Academia in Southern Nigeria**
[session IID01]

The discourse of social inclusion in academia is relatively new. In Nigeria, there has been minimal discussion on the subject matter in spite of the large numbers of disabilities in the country. In 2018, the World Health Organization (WHO) noted that about 29 million of Nigeria's 195 million people live with some sort of disability. These disabilities include those in the functional domain, namely, hearing, seeing, communication, cognition, walking and self difficulties. This paper examines the extent to which people with disabilities are included in academia in southern Nigeria. How many institutions and/or departments of music provide the basic amenities these people need to enable them study music in institutions of higher learning? Social inclusion is not necessarily limited to disability but also involves gender discourse. What is the ratio of women vis-a-vis men in tertiary academic institutions, specifically in departments of music? How many women hold high positions within these institutions as compared to their male counterparts? This investigation will involve selected universities in the southern region of Nigeria. Data will be collected via structured, individual and focused group interviews. My experience as a female lecturer in a department of music in this region will inform this paper. The work will be relevant to areas of study including, ethnomusicology, gender studies, social inclusion and music.

Palacios Mateos, Fernando
(Pontificia Universidad
Católica de Ecuador)

**What Moves Us?
Conversations with
Ethnomusicologists**
[session VIA06]

What Moves Us? Conversations with Ethnomusicologists, is an interactive documentary film that aims to visualize and share our experiences and motivations to be ethnomusicologists and to deepen traditional music's presence in different parts of the world. With an interactive navigation menu, it presents the narratives of fifteen scholars from diverse cultures and origins. The contents of the film come from several interviews made to researchers at the 45th ICTM World conference in Bangkok. The film combines these interviews with some excerpts of the fieldwork materials from the participants. The interactive menu allows the audience to access the different narratives at any time. The premier of the movie was in June 2021 at the Center for World Music, University of Hildesheim (Germany) in collaboration with Roskilde University (Denmark) the University of Valladolid (Spain) and the Pontificia Universidad Católica del Ecuador. There are some aspects that motivated the realization of this documentary film: first, as an ethnomusicologist, I often wondered what moves us to do our job? What are our deepest motivations to conduct research on music cultures in different parts of the world? Second, our work as ethnomusicologists is poorly understood by the other sciences and lay audiences. Furthermore, we usually have an enthusiastic beginning to our research, moved by curiosity and passion. However, sometimes this attitude is lost due to different personal, academic or bureaucratic issues. In these regards, the film reminds us about our principal motivations as researchers, and it arouses in other academic and non-scholarly sectors, interest in our discipline.

Pang, Jie
(Chinese University of Hong Kong, Music Department)

Between Tradition and Modernity: An Ethnography of the Popular Music Scene at the Ancient City Wall in Xi'an

[session IIE02]

The paper investigates the nightly music activities that occur at the landmark South Gate of the City Wall in Xi'an, exploring the relationship between urban cultural space production and identity construction in the process of globalization. In particular, it examines the symbolic roles of music as a kind of soundscape in this representative scenic spot, as well as how the performance is strategically produced to present a place that attracts visitors and strengthens local identity for both citizens and tourists. Engaging in ethnographic research, I apply a multi-sited approach by using two observation perspectives – a live performance at the place itself and a live broadcast on social platforms – to demonstrate how music practice promotes the exposure of the city using social media, thus reflecting the social and political realities of urban lives. The paper provides evidence of the spatial production of politics, the economies and values of localization, and the social impacts achieved by technologies. The popular music scene at the City Wall in Xi'an achieves a transformation of “history” and the “present,” the “global” and the “local,” which is of great significance for disseminating urban music culture and refreshing the city's image, creating a tourist destination that provides opportunities for the consumption of visual and aural place, while also providing for the construction of collective memory and individual experience.

Paraíso, Raquel
(Universidad de las Américas Puebla (UDLAP), School of Arts and Humanities)

PANEL ABSTRACT

Listening to the Past: Translation, Technology, and Sentiment in Huasteca Music

[session IE03]

This panel problematizes questions of translation that arise from listening to the past. Throughout history, music and dance have facilitated cultural understanding across boundaries, including time. Historical recordings provide the listener an opportunity to interface and empathize with a representation of “the past”. However, this process of listening also poses epistemological challenges regarding our capacity to faithfully translate and interpret cultural expressions from a temporality we will never know. Those who listen in on the past via oral tradition or recordings are involved in a constant process of reinvention and restoration. All three panelists address distinct dimensions of the act of translation across time in the context of the Huasteca region of Mexico. Each paper focuses on a different type of sonic repository – community-based, institutional, and commercial – to explore the ways in which the conditions of listening impact emotional and proprietary appraisals of recordings and the sonic past they represent. In considering the traditional dance of Xochitineh, we explore how one might experience recordings of musical ritual when the listener has no immediate connection with a musical past that informs the present. How does the sound itself intrigue a listener's affect, and how might the music establish a connection to aesthetic understandings very different from one's own? In a study of *Acervos en Movimiento*, a compilation initiative supported by the Mexican National Institute of History and Anthropology (INAH), we consider the importance and difficulty of faithfully linking recordings to textual information, and grapple with questions of distribution, ownership, and accessibility in the context of sound collections. Finally, in considering a commercially-released compilation of *son huasteco*, we ask how listeners translate the meaning of a recording beyond the music itself, and how the agency of a producer can be exercised to impact the way in which a musical genre is understood.

Paraíso, Raquel
(Universidad de las Américas
Puebla (UDLAP), School of
Arts and Humanities)

**Listening to the Huasteca's
Past through Xochitineh:
Myth, Translation and
Interpretation**
[session IE03]

Extending beyond the idea that music has the power to communicate across various obstacles and to offer a means of intercultural understanding (Clarke, DeNora and Vuoskoski 2015), my paper explores the idea of listening to the past through present day communal ritual music. How might one experience the sounds of ritual when the listener has no immediate connection with a musical past that informs the present? In considering Xochitineh, a traditional music and dance form rooted in a Mesoamerican creation myth, I seek to elucidate the agency of listeners, researchers, and practitioners in decoding and translating the meaning of recorded and experienced performance. This study explores how music and musicking can help to bridge time and space, how cultural and collective memory serves as an oral archive, and how the effect and affect that music provokes can serve as a tool to connect communities (near and afar) and to gain cultural understanding of the other across physical, temporal, and cultural borders.

Parkinson, Tom (University of Kent) & Olcay Muslu
(Hatay Mustafa Kemal University, Antakya State Conservatory)

Competing Cosmopolitanisms in the Music Culture of New Turkey: A Multimodal Analysis
[for abstract, see Muslu, Olcay]

Parvanov, Ivailo
(Bulgarian Academy of
Sciences, Institute of
Ethnology and Folklore
Studies with Ethnographic
Museum)

**Digital Atlas of Dance
Folklore: Dissemination
Areas according to Field
Research in Bulgarian
Ethnochoreology**
[session VD03]

The focus of this paper is a digital atlas of Bulgarian dance folklore – a conceptually modelled and experimentally developed Computer-based Ethnochoreology Information System (C-BEIS) with an incorporated module for cartography and dance notation. The atlas will become the basis for the development of a structural dialectology of traditional Bulgarian folklore dance. The utilized methodology combines interdisciplinary approaches from the fields of ethnochoreology, cartography and computer sciences. Numerous dance specimens found in archived fieldwork materials as well as various publications have been surveyed and analyzed. The data obtained has been organized in a typological structure using criteria for typological classification of ethnochoreological empirical data which was established during the research process. By means of methods in conceptual modeling, the typological structure is being transformed into a user interface, database and system which implements C-BEIS. An additional assessment of the feasibility for computerization of the data has been conducted. Its results showed that the Katsarova-Ilieva kinesthenography, a way of documenting dance movements, is a language unknown to computer devices. This outcome necessitated further research and analysis of kinesthenography, which in turn led to the development of a special additional dance-notating module. In order to visualize the data entered in C-BEIS, the internal structural organization of the data within the published resources has been assessed. Evaluations generated models of structuring and content- organizing, on the basis of which a user graphical interface for textual visualization of the data was developed. The process of folkloristic cartographic presentation as well as the means for thematic cartography necessary for its implementation have also been examined. Last but not least, elements of folkloristic cartographic process which can automatized through the use of a computing device have been identified by ways of structural and functional analysis.

Paz, Catarina
(NOVA FCSH)

**“Òrain Luaidh” with
Frances Dunlop**
[session VD08]

“*Òrain Luaidh*” with Frances Dunlop (2021) is a 10-minute film, exploring traditional Scottish waulking songs. It emerged from the given topic music and work, in my BA class of Fieldwork in Ethnomusicology. My aim was to understand how the poetry affects the reality of this music tradition. The waulking tradition consists of an old job that reunites women from different ages to sit together at the waulking board to prepare the tweet/cloth and sing in Scottish Gaelic. As a result of industrialization, machines replaced the manual labour of women and, slowly, the tradition disappeared. The last working group ended in the 20th century. While the practice remains, waulking songs move from participatory performance to music preservation and presentational performance for tourism (Turino 2008). This project was based on six subjects surrounding the theme: women, socialization, nationalism, poetic themes, performance, and construction of identity symbols. The film, in the voice of the singer Frances Dunlop, explores how the songs made by women impact the way they socialize and work as a group. The fact that the songs are still performed in their original language (that a small proportion of Scottish people speaks) and for that they affect nationalist feelings among performers and viewers, was considered. A main question was how the reality of the women affects the way they choose the repertoire and the work itself. “*Òrain Luaidh*” with Frances Dunlop was made during the global pandemic. Physical contact with waulking songs was impossible, so this video consists of an online interview held on Skype with Frances Dunlop (Sgioba Luaidh Inbhirchluidh) about her personal life involving not only this tradition, of ocean relations, trajectories and tragedies, but also her connection with classical music and the singing group that she created twenty years ago.

Pearson, Lara
(Max Planck Institute for
Empirical Aesthetics, Music
Department)
& Charulatha Mani
(University of Queensland)

PANEL ABSTRACT
**Doing Music Analysis across
Cultural Contexts and Styles**
[session VIB08]

How can we do music analysis while also contributing to the decolonisation of music theory and, more broadly, musicology? A non-Eurocentric approach to the analysis of a particular performance or composition might, for example, involve using methodologies, categories and terms that are employed by musicians who practice the genre, as opposed to imposing etic categories, in particular from Western art music theory. Ethnomusicologists engaged in music analysis have often aimed for the former, with the goals of being true to the concepts held by culture-bearers, and also of providing greater insight into the style and its creative processes. But is this the only valid way to do music analysis? Can we reasonably use analytical categories across cultural contexts? Kofi Agawu, in his influential 2003 chapter “How Not to Analyze African Music”, suggests that calls to restrict analytical approaches to the so-called “African” perspective are evidence of a “cultism that wishes to see a categorical difference between Western knowledge and African knowledge”. He diagnoses this kind of epistemological separation as itself symptomatic of systemic practices of exclusion, and concludes that there is no mode of analysis that should be taken off the table for African music. However, he simultaneously raises important questions regarding analysts’ ethical responsibility to practitioners and culture-bearers, emphasising the importance of learning their concepts and not presenting other approaches as being superior. This panel brings together four papers, each presenting music analyses that in different ways address the entanglement of issues arising from doing music analysis across cultural contexts and musical styles, whether using either emic or etic concepts, or indeed those that complicate this distinction. By exploring and often combining these various approaches in their analyses, the panel aims to further discussion on the issues and advance a critical approach to music theory and analysis.

Pearson, Lara
(Max Planck Institute for
Empirical Aesthetics, Music
Department)
& Charulatha Mani
(University of Queensland)

**Ornamentation across
Musical Styles: Centralising
a South Indian Performance
Perspective**

[session VIB08]

In this paper we theorise musical ornament through an examination of practices across two traditions: 17th century European vocal monody and the South Indian, Karnatak tradition. In particular, we aim to contribute to the decolonisation of music theory by viewing a European tradition from a South Indian musical perspective, with one of this paper's co-authors being an active Karnatak vocalist. A characteristic aspect of the Karnatak style is the tendency for individual svaras (notes) to be subsumed within gamaka (ornament) movement, leading to a merging effect. This quality can be theorised as coarticulatory in nature, where coarticulation is defined as fusion occurring between conceptually distinct units when physically produced, such as the merging that occurs between consecutive phonemes in speech. The concept applied to music thus highlights the significance of the performer's body – its affordances and constraints – in the emergence of stylistic features. We illustrate the phenomenon of coarticulation in music through analyses of representative performances from the Karnatak tradition before asking whether similar merging through ornamentation can be seen in 17th century European monody. In the latter case, we analyse examples of contemporary performance, as well as notations of compositions where both a simple and ornamented version of the same line is given, such as in Claudio Monteverdi's "Possente spirito" (1607) and Bartolomeo Barbarino's *Il Secondo Libro Delli Motetti* (1614). In the course of these analyses, we interrogate the conceptual units involved – gamakas and svaras, ornaments and notes – and consider the extent to which the boundaries of such units are porous; where does the note/svara end and the ornament/gamaka begin? By allowing theory and practice from the two traditions to reflect back and forth, and in particular by centralising a Karnatak music performance perspective, we aim to contribute to the formation of music theory that is actively counter-hegemonic.

Peiris, Eshantha
(University of British
Columbia, School of Music)

**Understanding Techniques of
Musical Composition Shared
across South Asia**

[session VD05]

As with other social phenomena, music-making practices in the island-nation of Sri Lanka have often been studied in isolation from the neighbouring Indian subcontinent. In this paper, I analyze musical structures of Sri Lankan traditional musics within the broader context of South Asia, to shed light on comparable compositional processes from across the region and to theorize the historical implications of musical techniques being shared across seemingly distinct ethno-linguistic, religious, and caste communities. I focus on the technique of rhythmic permutation in which musical phrases recur as shorter versions in successive iterations. Methods of systematic rhythmic permutation have a long history in South Asia, having been described in ancient Sanskrit treatises that had widespread circulation. Today, reductive phrase structures are known as *gopucca yati* ("cow's tail pattern") in South Indian Karnatak classical music; similar structures are also found in Kerala among high-caste *tayampaka* and *milavu* drummers, in Tamil Nadu among mid-caste *thavil* drummers and low-caste *parai* drummers, as well as in ritual drumming in the south and centre of Sri Lanka. Taking care to not reinscribe problematic narratives of top-down cultural diffusion, binaries of great and little traditions, or unbroken traditions with origins in a golden age of Hinduism, I explore how phrase reduction techniques relate to ideas of periodicity, asking what the prevalence of these techniques in different musical traditions can tell us about the histories of musical genres and their practitioners.

Peng, Yun-Hsien
(National Taiwan University)

Gazing and Musicking: The Development of Cabaret in Ximen from the 1950s to the 1980s

[session VA05]

Ximen district, one of the significant public entertainment centres in Taipei City, has partly represented a microcosm of Taiwan's developmental history of arts and culture. According to relevant research, artistic and cultural activities in Ximen began to take shape during the Japanese colonial period and continued even after World War II. For example, concerts were mainly held in places such as Taihoku New Park, Taihoku Railway Hotel, Taihoku Public Hall, and West Gate Red House, all of which were adjacent to Ximen. However, previous researchers focused on the material and artificial landscapes and placed them into spatial and temporal distribution. They seldom used the culturally geographic concept to interpret how music played its role in it and diminished the process of giving the meaning of these cultural landscapes in a social context. To reveal the texture of these cultural landscapes, this research focused on the developmental trajectory of cabaret in Ximen through the perspective of women being gazed at, and investigated its historical developmental context based on interviews and textual analysis. It explores how people such as singers, musicians, owners, inhabitants, and audiences interact and coexist with these cultural landscapes through music, called "ways of musicking," which borrows from John Berger's concept, "ways of seeing". With vertical inheritance and horizontal transplantation from Qing and Japanese colonial periods, the operation of cabaret in a social context after World War II is still a missing part of Taiwan's history of arts and culture. It is hoped that this research will provide a different perspective on cultural landscapes in the Ximen district, one of Taiwan's major public entertainment centres.

Perel-Tzadok, Naama
(Independent Researcher)

Aesthetics, Culture and Identity-revised Observation of the Integration of the Jewish Yemenites' Folk Music in Israeli Art Music

[session IID07]

The search for, and simultaneously also the creation of, Jewish-Israeli music evolved as part of a vast process of culture design and the building of a new identity for the Jewish people regathered in their historic homeland from many countries. This process took place mainly between the 1930s and 1950s. Many artists, including a significant number of music composers, were on the lookout for a new musical way. This search led them to draw musical materials and inspiration from Eastern music origins in general, and from the Jewish Yemenite's folk music in particular, the modality of which was seen as containing a characteristic "ancientness". These said composers, for the most part themselves immigrants from Europe to Palestine, were educated in Western music and shared a mutual desire – to create a musical "Mediterranean" language. The exposure to the Yemenite folk music, brought over by the Yemenite immigrants, occurred mostly due to assistance on the part of informants from within the Yemenite community rather than as a result of a particular musical-social research, or conversely any personal acquaintance with this community. Additionally, the Jewish Yemenite folk music was all vocal, and integrated three languages: Hebrew, Judeo-Yemeni Arabic and Aramaic, all of which required a development of compositional treatment techniques for the folk melodies in order to render them concert-hall appropriate. My research is concerned with the results of this encounter, which led to a vast number of noteworthy musical pieces written to diverse musical ensembles: from choirs and small ensembles to symphonic orchestras. A close listening and analysis of these pieces raises many questions regarding the conjunction of two completely different musical systems. The most notable question raised here is if they indeed managed to create a new musical language as they wished, or does it remain just Eastern music draped in a Western music disguise – questions that in retrospect seem to be dealing not only with musical aesthetics but also with social, cultural and identity aspects. These are the kinds of questions all contemporary composers should be facing while working with folk/traditional music and being inspired by it.

Perman, Tony
(Grinnell College)

**Racing to the Truth in
Zimbabwe**

[session VA08]

When appreciative, my mbira teacher VaMasiza would say “Tinobonga baas:” Thanks baas. That Afrikaans word casually marking inescapable layers of our relationship: race, gender, class, and privilege. Later, walking past an elementary school, playing children see me and shout “Murungu!”: White person! As an American academic raced as white by both myself and others, these experiences of racecraft have become very familiar facets of life. Race is categorized differently in Zimbabwe than in the United States, but equally rooted in bad science, weaponized philosophy, and social inequality. Race categories can seem immutable, reified through ubiquitous acts of racecraft in ways that dig racism’s roots deeper in the soil of our growing social complexity. Can activist imperatives to amplify marginal voices coexist with scholarly imperatives to undo categories upon which racism festers in the privileged bodies of academics raced as white and gendered as male? I don’t know. Escaping race, here and now, as a raced-white academic, performs a kind of toothless colorblindness. Embracing race, by amplifying blackness for political ends, performs an act of racism by discursively conjuring the terms of its existence. But race and difference emerge differently in the blurred boundaries of spirits, their mediums, and the communities with whom they commune during ritual. This is the ground for theorizing indigenous knowledge through which local truths drowned out by post-colonial noise emerge. Here, racecraft confronts witchcraft to offer the possibility of something different. When Zvaayungu spirits emerge in Chipinge, race isnegotiated, theorized, and known in ways that evade the received truths of science and philosophy. Behind the music that drives ritual life and my own scholarly work, political truth, spiritual truth, and ontological truth make uneasy bedfellows in the ethnographic writings of a baas, of a murungu.

Perry, Mark
(Oklahoma State University)

**The Sardanova and the
Nostalgic Perception
of the Sardana**

[session VIA10]

The sardana began as a regional traditional dance within Catalonia, Spain and later became a national dance of great importance for Catalan national identity. Since the end of the Franco dictatorship in 1975, other modes of Catalan national expression have competed with the dancing of the sardana. Societal and generational changes led to the fixed choreography of the sardana to include dancing the sardana with punts lliures (free choreography, excepting that hands must be held amongst the dancers throughout and maintaining a circle). Furthermore, in the 1990s the composer Santi Arisa introduced the sardanova, which combined rock and jazz instruments with the traditional instrumentation associated with the sardana. In this paper, I will address how nostalgia impacted the reception of the experimental recordings of the rock-jazz fusion with the sardana. In the phenomenon of nostalgia, there are past, present, and future oriented perspectives: yearning to return to the past, reacting to current overwhelming surroundings with perceived divergencies between their actual and imagined community, and lastly communicating concerns over the future. These changes to and derivatives of the traditional dance occurred as a nostalgic and national response. In addition, the paper will examine the production and distribution of the sardanova within the dance industry. The phenomenon of nostalgia has been the subject of thorough investigation in the field of psychology, which can be applied to the exploration of music and dance. Theories of nostalgia within ethnochoreology can enable a better understanding of traditional dance and dance industries—the sardanova serving as one example.

Petersen, Suse (Lucerne University of Applied Sciences and Arts, Music Department), Andrea Kammermann (Lucerne University of Applied Sciences and Arts, Music Department) & Dominic Zimmermann (Lucerne University of Applied Sciences and Arts, Music Department) **Empowerment through Embodied Musicking Practices: Opportunities for and Limitations of Cultural Participation for Young Refugees**
[for abstract, see Kammermann, Andrea]

Pettan, Svanibor
(Slovenia)

PLENARY ABSTRACT
Research, Music, and War
at Home
[session VIE01]

The September 11, 2001 attacks on the United States contributed significantly to the emergence of research on music in the context of different contemporary wars, as reflected in a number of publications, such as Helms and Phleps (2004), Ritter and Daughtry (2007), Pieslak (2009), O’Connell and Castelo-Branco (2010), McDonald (2013), Daughtry (2015), Baily (2016), Gilman (2016), and Montero-Diaz and Wood (2021). ICTM introduced “music and peace” as the fourth theme at its 1999 World Conference in Hiroshima, but it is noteworthy that “music, dance, and war,” the first theme of the 2005 World Conference in Sheffield, attracted a considerably higher number of contributions. This roundtable presents the views of insider scholars on music, research, and war in five different parts of the world: Ukraine, Afghanistan, Iraq, Sri Lanka, and Croatia. Participants will be either current or former national representatives of these countries in ICTM, while representing different generations and disciplinary schools of thought. Each of them will a) give a brief overview of the specifics of the war they experienced; b) discuss how the war has affected music and music research; c) explain what led them to take an active role in addressing the war; d) present some of their activities and their results; and e) draw conclusions to be shared with other ethnomusicologists and the world. This will be followed by a conversation among the presenters about commonalities, similarities, differences, and lessons learned. Finally, there will be a discussion based on questions and comments from the audience. Participants hope to provide more food for thought on the matter of the war–peace continuum.

Phoasavadi, Pornprapit
(Chulalongkorn University)

Uncertainties and Myth
of the “Lao Pan” Solo for
Jakhay: Decentralizing
Musical Perspectives of
“Being Thai” and Migration
[session IIB06]

This paper investigates the origins of the “Lao Pan” melody from its origin in Laos where it was played on khaen, to Thailand where it became a solo piece for jakhay (Thai zither). The jakhay version was composed in Bangkok around 1880 when Siamese residents encountered the first wave of migrant war captives from Vientiane. This forced migration brought together a large population of displaced villagers, farmers, and musicians who played khaen to royal and commoner audiences in Bangkok. The music from Vientiane became so popular in Bangkok that it was forbidden by royal decree. As a result, “Lao Pan” is typically described as a composition created to replace migrant music deemed unsuitable for Thais. This paper will also deconstruct normalized perceptions of what “Thai” is and explore how “being Thai” is typically represented in musical showcases for international audiences. An investigation of the origins of “Lao Pan” and the transfer of musical idioms and elements from the original khaen version to jakhay for solo performance and to accompany a dance duet, provide an avenue to explore the struggles faced by oral traditions in the Southeast Asian performing arts.

Pillay, Jayendran
(Wesleyan University)

PANEL ABSTRACT

Music and Dance as Expressions of Human Rights in India and the Diaspora [session IID02]

Entwined within the themes of Music, Dance, and Human Rights, this panel explores the conflicts and resolutions of the human condition through music and dance in India and a diaspora, notably South Africa. The first paper, "An Analysis of the Music of Reconciliation among the Indians and Zulus in South Africa," provides a thumbnail sketch of the recent violence between the Indians and Zulus, following a coordinated looting campaign against businesses. Both the African and Indian musicians brought calm to the nation through their music of resolution. The second paper, "Deconstructing the Gender Politics of Tevaram Practice in Tamil Nadu Today," investigates the appointment of a woman *oduvar* (temple priest-singer), bucking an ancient, male-dominated practice. The other appointments broke the caste ranks as well. This fresh research shines a light on human rights through music and religion. The third paper, "Virtual Relief: The Role of Agency, Survival, and Adaptation among South Indian Artists," highlights the struggle of the Indian artist to survive during the COVID pandemic by using social media to reach an audience. What happens to the old traditions in this technology-driven enterprise? The fourth paper, "Deconstructing the Politics of Chenda Melam Performance in Kerala and Beyond," explores the changing face of drum ensemble performance during festivals, including women drummers, players across different castes, and non-Hindu religions as well. What do these changes represent for contemporary India and for the field of ethnomusicology?

Pillay, Jayendran
(Wesleyan University)

An Analysis of the Music of Reconciliation among the Indians and Zulus in South Africa [session IID02]

This paper analyses the Indian-Zulu history in South Africa, including Gandhi's influence, the 1949 riots between the Indians and Zulus, and the role of music in humanizing the "other" after the recent lootings and violence. The act of Africans singing Indian songs and Indians singing African songs in KwaZulu-Natal marks not just an empty symbolic gesture but a deep-seated level of enculturation. In the aftermath of the recent looting of businesses in South Africa, following the arrest of former President Zuma for contempt of court, the fissures of apartheid reared their ugly head. Those pockets of Africans involving in the ransacking, looting, and burning down of businesses attacked the ownerships across all races. The looters, from the information available, had a strong Zulu affiliation, like the former President. The South African Indians, historically sandwiched between the Africans and whites in geographical apartheid, bore the brunt of the waves of attacks. Both Indians and Africans died. Vigilante groups, notably Indians, nested themselves among neighborhood watch groups, wreaking havoc against those seeking calm and reconciliation. Some innocent Africans and Indians lost their lives in skirmishes. In that eery atmosphere of fear, the African and Indian musicians took to the air, especially social media. The music advocating peace and reconciliation proved to be most popular, getting widespread circulation. The implications for ethnomusicology and its intersection with human rights and peace in this study are a profound theme for respectful coexistence. As researchers, we need to critically ask: What is the purpose of collecting music in a volatile world? Do we have a role in peace-keeping?

Pinho Júnior, Fabiano
(CT Universidade)

**Regional do Cariri the
Rabeca in Ceará**
[session VIID01]

From the perspective of a rabequero who is also currently a graduate student in education and a specialist in traditional culture, art, and field education, I argue in this presentation for the significance of the rabeca in Ceará, thereby offering a justification for the work undertaken by Madeira Que Cupim Não Rói. Despite the instrument's prominence in Ceará's Cabaçal Movement of the 1990s, inspired by the Mangue Beat Movement in the nearby state of Pernambuco, and its use in multiple cultural practices, Ceará still does not have recognition commensurate with its importance as a state with the highest number of registered rebequeiros and as a place of virtuosic musicians, such as those from the reisados de caretas and the forrós de rabeca in the Sertão dos Inhamuns and Serra Grande. These artists have not yet managed to enter into a commercial circuit of audio recordings and performance schedules, as happened with the musicians in Pernambuco. The presence of the fiddle is particularly striking in four traditional practices in Ceará: cantoria, reisado, São Gonçalo dances, and forrós de rabeca. Our project is indebted to the research of Gilmar de Carvalho, whose reference books (2006, 2018) presented readers with some 184 fiddlers and fiddlers from Ceará with color photographs by Francisco Sousa. Carvalho, who died tragically from COVID-19, left a legacy that includes the consolidation of a rabeca community in Ceará. Unlike Carvalho's work, our research includes young urban fiddlers who work professionally, including those involved in soundtrack composition for theater, audiovisual production and music education. Identifying and archiving live fiddlers and luthiers will help bring recognition to this vibrant artistic practice and potential resources for these artists.

Pinzauti, Giorgia

**Un Violador en tu Camino:
A Trans-collective Feminist
Performance from Chile:
A Musical Protest against
Gender Oppression**
[session VE01]

In autumn 2019, Chile was the theatre of popular protests directed against social inequality provoked by Sebastián Piñera's government. The Chilean population was victim of abuses of power by law enforcement: carabineros' repression was particularly targeted at the women, as is evidenced by the significant increase in cases of violence and sexual assault. In this socio-political context, the artistic collective Las tesis, composed of four women of Valparaíso, created and brought on to the streets the performance Un violador en tu camino. The performance, structured as a flash mob in which music and dance have a significant role, was staged in Santiago on 25 November 2019, during the Día Internacional de la Eliminación de la Violencia contra la Mujer. After that the performance went viral, while being reinterpreted in every country. The performance – combining music, singing and choreography played collectively in symbolic places of the public space – presents itself as an act of feminist activism, since it turns into practical action the feminist theories of Rita Segato. We consider therefore the performance as an act of activism, in which music and dance are regarded as a political and aesthetical language aimed at highlighting gender issues and at proposing a contemporary form of a collective ritual, a liberation, a rewriting of social relations. In the paper we will first of all analyse the performance's structure: the singing adaptation, the musical background and the choreography, along with textual content and theoretical sources. Secondly, we will discuss the global spread of the performance, which triggered various developments such as the lyrics' translation into different official and indigenous languages (Quechua, Mapuche) and into sign language, the aesthetical elaboration of the performance (e.g. Flamenco Feminista), and cases of repression carried out by law enforcement against women (Turkey).

Pioustin, George
(University of California–Los Angeles, Herb Alpert School of Music, Department of Ethnomusicology)

Popularising Christian Devotional Music: A Study on the Cassette Culture and Music Industry in Kerala
[session VD09]

In post-independent India, the religious life of the ancient community of Syrian Christians underwent significant changes in the new socio-political environment. Following the Vatican Council II, which stated that variety within the church does not harm its unity and that Eastern Catholic churches should retain their own traditions, the Christian community started producing vernacularised modes of music for the liturgical purpose. While the project of vernacularising liturgical music was transpiring, a parallel movement was happening, which was to popularise Christian devotional songs. This new genre of music was an amalgamation of technology and popular film music formats and saw the fruition of efforts by the Church in establishing institutions for music education. The devotional songs were produced as cassettes, thus spearheading the flourishing “cassette culture” in Kerala (southern India) in the following years as cassette players and music systems became common sights in the Kerala households as testimony to the new emerging economic system owing to the “Gulf boom” or labour migration to the Middle East. Although the purpose of vernacularization was primarily to indigenize Christianity, church music has transgressed during this process, into other realms making a significant impact on the Indian film music industry and vice versa. This paper attempts to understand and historicize the process of creating the new musical mode for liturgical and devotional purpose by studying the age of mass production of religious music.

Plšková, Aneta
(University of Pardubice, Faculty of Arts and Philosophy, Institute of Historical Sciences)

The Social and Cultural Function of Dance from 1918 until 1948 in Czech Lands
[session VIIB04]

The forms of dance, as a reflection of social, gender and cultural paradigms, underwent a significant change during the First Czechoslovakian Republic (most markedly during the 1920s and 1930s). The effect of social changes, the acceptance of influences from the Western world, and especially the release of contemporary morality, also changes the function and understanding of dance, which becomes more openly sexualized, at the same time significantly modifying its social functions. These influences can be divided into two main currents in ballroom dancing, North American and Central American / South American or Latin American. The dances were created mainly by mixing cultures, especially European and African, which took place on the American continent. Subsequently, they got back to Europe, mainly through England and France, and then to Czech environment. In my contribution, I will describe how the transformation of contemporary discourse was reflected in the form and social function of dance, and how, on the contrary, the release of morality (manifested in dances) had an effect on the morality of the majority society. Furthermore, how contemporary dances were accepted and / or rejected by society, and how their acceptance ultimately changed the majority society’s view of contemporary constructs of corporeality, sexuality, and morality in general.

Podhajcer, Adil
(Universidad de Buenos Aires)
& Judith López Uruchi
(Universidad Mayor de San
Andrés, Conjunto Musical
Comunidad Inalmama Sagrada
Coca)

**Braided and Collaborative
Performative Actions: The
Latin American Network
of Sikuris Women and
Dissidences**

[session VIIB09]

We aim to socialize an intercultural and transdisciplinary process arising from our experiences with Sikuri/Andean music groups from Latin America as part of performance-research methodologies proposed by the Body and Performance Anthropology Team (University of Buenos Aires). First of all, we analyze the cohesive and transnational nature of Sikuris practices based on the traditions in dialogues interpreted in their musical repertoires, as well as their resignifications and the performative actions woven between female groups and dissidents – this in the current context of multiculturalist politics and extractivism as an economic model of world development. From this analysis, we highlight the articulation between the academic and the political through collaborative and creative organizations in Sikuris congresses linked with Latin American networks, which promote processes of decolonization of colonial thought and other ways of building and democratizing knowledge, as well as strategies of visibility, recognition and sensitive involvement in the Aymara and Queshwa indigenous music. Finally, we propose an embodied/incarnated listening from these sound-musical-political expressions as a micropolitics that defends and cares for life-existence. It operates in parallel with the community and with the social organizations present in indigenous territories that resist through their multi-ontological materialities: organic musical instruments, the plants and fruits, and the non-humans that co-inhabit each other.

Polak, Rainer
(University of Oslo, RITMO
Centre for Interdisciplinary
Studies in Rhythm, Time and
Motion)

PANEL ABSTRACT
**Empirical Research in
Rhythm Performance and
Perception**

[session ID03]

Theories of rhythm performance and perception distinguish the timing patterns of rhythmic figures from frames of reference relevant to their perception and understanding. Such timing patterns were conceptualized as agogic phrasing, expressive timing, rhythmic feel, swing, or microtiming/microrhythm, among others. Relevant frames of reference include psychological mechanisms such as categorical rhythmic perception, music-theoretical constructs such as rhythmic mode and meter, and abstract assumptions such as stable tempo, perfect synchrony between ensemble members, and perfect isochrony of categorically equivalent durations. Furthermore, there are style- and culture-specific reference frameworks for rhythm perception such as the West African timeline, the Indian tala, the Ottoman usul, the Arabic iqa', or the German takt, among others. These music-theoretical, scientific and scholarly concepts have proved greatly productive for the theorization of rhythm. The proposed panel asks whether, and how far, such theoretical concepts also are directly reflected in music performance practices and listeners' perceptual dispositions. In recent years, empirical research methodologies approaching these issues increasingly have been adapted and applied in contexts that are of relevance to ethnomusicologists. In particular, psychological experimentation, which historically developed in laboratories in the Global North, has been applied in fieldwork contexts to include culturally diverse groups of participants; and the field of statistical analyses of large data-sets in the digital humanities, which in music research first was applied to musical scores of Euro-American origin only, has expanded to include corpora of audio field recordings from all over the globe. The panel presents four research projects which use state-of-the-art scientific methods to study in rich detail and/or incross-culturally comparative perspective, the anthropological constants and cultural contingencies of rhythmic figuration and rhythm perception.

Polak, Rainer
(University of Oslo, RITMO
Centre for Interdisciplinary
Studies in Rhythm, Time and
Motion)

**Swing-based Meter in Music
from Mali**
[session ID03]

This presentation addresses the theoretical status of non-isochronous, “swung” beat subdivisions in various genres of drum ensemble music for participatory dance events in Mali. In these musical genres, there are repertoires characterized by a widespread, basic ostinato whose two durations per beat have a ratio of approximately 57:43 ($\approx 4:3$). Established theories suggest that the perception of metrical pulsation is based on the human disposition to recognize and anticipate iso-periodicities in rhythmic patterns. This would suggest that such uneven subdivisions represent participatory discrepancies (Keil) or expressive timing deviations (Clarke) from an underlying isochronous reference frame. Indeed, this is the common understanding of similarly swung subdivision timings in some jazz styles, e.g., from New Orleans. In contrast, my longstanding ethnographic study of percussion ensemble performance in Mali suggested the alternative hypothesis that in this musical context, specific swung timing ratios such as $\approx 4:3$ may themselves constitute metrical reference structures. This presentation reviews six empirical studies, which include statistical analyses of large corpora of multitrack recordings and cognitive psychology experiments, that support the hypothesis that swung subdivisions may represent metrical frames of reference for Malian musicians and dancers. Depending on the listener’s musical enculturation, a quantitatively identical subdivision pattern can thus be perceived qualitatively differently, namely, either as a pattern of expressive performance deviation from a cognitive reference structure, e.g., as “playing between the cracks” in New Orleans, or as a reference frame in and of itself in Mali, for example. In general, the results of the studies examined show that people’s music-cultural diversity is reflected not only in the wide variety of musical styles and meanings around the globe, but also that basic perceptual structures may vary culturally.

Poll, Matt (University of Sydney), Genevieve Campbell (University of Sydney), Amanda Harris (University of Sydney) & Jacinta Tipungwuti (University of Sydney) **Animating Cultural Heritage Knowledge through Songs: Museums, Archives, Consultation and Tiwi Music** [for abstract, see Campbell, Genevieve]

Poske, Christian
(The Highland Institute in
Kohima)

**Drumming for the Goddess:
The ḍhāk Ensembles of
Durga Puja in Kolkata**
[session VIID04]

Every year, ḍhāk ensembles perform during the Durga Puja celebrations in Kolkata, where the sound of their drums constitutes a characteristic feature of the seasonal soundscape that contributes to the festive atmosphere in the city. Ethnomusicologists have studied the role and meaning of percussion in different traditions of devotional music and dance in South Asia and beyond (Wolf 2000; Widdess 2013; Graves 2009, 2014; Jankowsky 2010). Yet, there has been no research on ḍhāk drumming during Durga Puja in West Bengal so far, despite its proverbial significance to Bengali life, as exemplified by the existence of idioms such as “ḍhāk bājāno” (“to announce publicly”) and “ḍhāki suddha bisarjan” (“to sacrifice everything”). Based on fieldwork conducted in Kolkata in October 2021, my paper discusses the musical and socio-religious aspects of this performance tradition, focusing on the sequential progression of drumming patterns aligned with the rituals of the procession. I argue that ḍhāk drumming constitutes an indispensable part of the Durga Puja celebrations, which, for Bengali Hindu communities, ensures the efficacy of the religious rites associated with the processions. Through this, my paper extends the body of ethnomusicological research on the relevance of music and dance performance to ritual and devotion.

Post, Jennifer C.
(University of Arizona, School
of Music)

**Soundscapes and
Sonic Practices in
Eco-ethnomusicological
Research**

[session VID01]

Ethnomusicological exploration of soundscapes and sonic practices—encompassing music and sound—have opened new opportunities for local community-based research. Addressing these expressive forms in a period of extreme environmental change, we are developing a more nuanced understanding of the significance of sonic events in ecological knowledge coproduction in more-than-human communities. Considering eco-ethnomusicological research, our approaches to sonic study will impact how communities of scholars and local residents in each research location address critical biodiversity loss in the twenty-first century. In this paper I discuss new approaches to evaluating and using soundscapes and sonic practices to more holistically address the social, cultural, and ecological effects of climate- and development-related environmental violence in local communities. Using as a basis a social-cultural-ecological systems model that has grown out of earlier efforts by environmental scientists such as Folke and Berkes to establish stronger relationships across indigenous and Western science-based communities, the expanded framework draws on cultural knowledge more explicitly and gives equal weight to dynamic components with specific disciplinary identities, with the potential to yield a richer aesthetic, artistic, and innovative outcome in research and community settings. As we work to address biodiversity issues impacting the planet, and continue our support for expressive forms that still play roles in holding it together, coordinating our efforts across disciplines to develop new systems that encompass the breadth of sonic information, in music, sounds, and soundscapes, and the knowledge it holds will contribute to new strategies for managing environmental change.

Powell, Savannah-Rivka
(University of Tartu, Institute
of Cultural Research)

**Singing across Borders:
The Heritage Politics of
Gender in Seto Leelo**

[session IIB04]

As Estonia exists in proximity to Russia, this has had a historical impact on the territory for the Seto of the borderlands who have lost access to ancestral lands. Seto leelo singing has garnered global acknowledgement through UNESCO recognition of Intangible Cultural Heritage. My research examines the interplay of border and heritage politics with consideration for gender. The prominent role women have played as singers has gradually shifted from vernacular to staged performances, some of which has evolved in response to border issues. One example is Seto Kingdom Day when Setomaa is symbolically declared unified across the Estonian/Russian border. Competing choirs feature their best sõnoline lead singer who excels at lyrical improvisation. During this time a king and a lauluema Singing Mother are elected. The festivities conclude with a parade of the Seto army, including singers effacing their enemies through song. Another event that unifies beyond borders includes a video bridge created between Nedsaja Estonia and Pechory Russia during Maarjapäiv St. Mary's Day with lauluema singing and giving speeches. Kuutma and Kästik have explained that “modern cultural politics ultimately foreground and rely upon the collective practice of Seto singing, based on the practice of Seto leelo in fixed choral groups who have become the epitome of Seto singing traditions” (2014: 289). The prominence of women as singers at these events is more than merely symbolic; it holds tangible meaning as those chosen are representatives and decision-makers for the community. Singers are integral within and beyond Setomaa as they are tasked to “integrate their community in order to sustain their cultural selfhood at the margins” (ibid: 304).

Prado, Yuri
(University of São Paulo)

**Cosmas and Damian's
Caruru and its
Resignification in a Context
of Migration**

[session VIIB06]

The cult of Saints Cosmas and Damian is particularly revealing of the complex process of impositions, reinterpretations and circulations of cultural elements on both sides of the Atlantic (Dias 2014; Iyanaga 2015). The symbolic representation of the twins, Cosme and Damian, acquired different meanings along their oceanic trajectories between Portugal and Brazil. In the first centuries of Christianity, they were considered medical martyrs, which turned them into patrons of doctors in Portugal. Once in Brazil, they acceded, through syncretism, to the status of Orixá Ibeji do Candomblé Yoruba (the nkisi Vunji, in Bantu Candomblé), a dual child deity who protects children. In Bahia, in Brazil's northeast, Cosmas and Damian are usually celebrated in a Caruru (a term that means both a religious ritual and a dish or set of dishes of Bahian cuisine) accompanied by a "samba de roda". When performed in a context of migration, the Caruru transcends its religious meaning, as it is able to reinforce a Bahian identity, fundamental for the establishment of a "home away from home" (Lara 2005: 14). In my presentation I will show my documentary *Two Brothers* (2021), which focuses on the Caruru organized by a family of Bahians living in São Paulo, in Brazil's southeast. I will then discuss the identity dimension of this celebration; its capacity to create an anti-utilitarian experience (Godbout 1998); and its role in maintaining a locality as a "structure of feeling" (Appadurai 1996: 81), especially in times of pandemic.

Pucci, Magda
(Dourado Estúdio Mawaca)

**Cultural Exchanges between
Indigenous and Non-
Indigenous Musicians**

[session VD10]

This paper reflects on connections and frictions of an intercultural exchange that was carried out by a musical group from São Paulo with Amazonian indigenous communities through their songs; it explores the process of adaptation and recreation as a way to bring the music of Amazonian indigenous peoples closer to a public that is not used to their musicalities, and which, in general, are perceived as strange and uninteresting. In the search to construct decolonial thinking, this paper discusses research that was transformed into an artistic project; the project sought to create bridges and to support indigenous people as protagonists in their struggles for recognition and justice, as well as to promote shared engagement among all human beings. The group's project is supported by research that transcends borders, opening up interdisciplinary pathways. Aware of the impact of exploring indigenous stereotypes that exoticize performances, strategies were sought to recognize musical alterities, and also to avoid the path clouded by "world music". The Cantos da Floresta project and tour through the Amazonian region, were transformative for Mawaca people and established important ties with some others whom we spent time with, such as Uraan Suruí, Ibã Sales of the Huni Kuin, and members of the Bayaroá community from Manaus. Listening to the Arampiã sound archive of the Paiter Suruí and to music on CDs and rare ethnographic LPs were also important; however, direct contact with people engenders improved listening, and a more accurate, sensitive, and less intellectual perception. In this paper, questions about appropriation, multiculturalism, postmodernism, and even about musical education and Brazilian public policies (among other things) will be the basis for reflecting not only on my research-supported artistic practice, but also in the paths that intertwine with politics and education.

Pyper, Brett
(University of the
Witwatersrand, Wits School
of Arts)

**Searching for
Post-ethnomusicological
Alternatives amidst the
Post-postapartheid**
[session ID01]

There are many dimensions to the unfinished project of decolonisation in ethnomusicology, including the very constitution and naming of the discipline. In Africa, many scholars have preferred to identify as musicologists, and in South Africa, where the legacies of apartheid's "colonialism of a special type" endured into the 1990s, markers of cultural alterity are particularly fraught, including the "ethno-" prefix in ethnomusicology. Framed by my ongoing efforts to find decolonial ways forward in the context of what is now referred to as the "post-postapartheid," in this paper, I will review and contextualise locally responsive, transnationally articulated ways of conceptualising the decolonial project in (post-) ethnomusicology. These include a commitment to transformation and decolonisation as an intersectional project; the need to redress, "unlearn," and reverse the historical legacies of colonialism in arts education and ethnomusicological research; reframing / deconstructing musical canons – including ethnomusicological ones; and exploring the potential in the interdisciplinary specifically to challenge methodological histories of the established music and related arts disciplines. I will elaborate especially on how black artistry has long intellectual histories with their own distinctive discourses which are closely linked to constituting their own public spheres. In imagining a (post-)ethnomusicology that is oriented towards such sites of transformative public practice / praxis, I will also draw on practice- based and/or artistic research as a key site for articulating the decolonial and transformative affordances and capacities that multimodal conceptions of knowledge bring to the university, thereby foregrounding the embodied, uncanonized, hitherto marginalised domains of knowing as sources of generative proliferation. Examples will be drawn from a specific case study created in partnership with students and social partners from the Cosmopolitan Collective, through which we explore the interfaces between ways of knowing through musicking, social organising, and theorising with reference to a distinctive South African grassroots jazz culture.

Qian, Lijuan
(University College Cork,
Department of Music)

PANEL ABSTRACT
**Ethnic Minority Traditional
Music, Dance and Ritual in
Transformation: Three Case
Studies from Yunnan**
[session IE02]

The panel presents new research into traditional music, dance and ritual practice from three ethnic minorities, the Hani, Achang and Lisu, in Yunnan province, southwestern China. The region is home for members of 26 ethnic minority populations as well as the majority Han Chinese, and each minority group has its own distinctive music, culture, language and set of religious practices. Yunnan's mountainous environment historically prevented people from easily traveling in and out of the province, which enabled many of these minority communities to develop and sustain their diverse cultural traditions over a lengthy period. Meanwhile, inter-marriage and the mingling of groups in shared localities has also stimulated some sharing, assimilation, appropriation and explicit reinvention. Today, many of these groups are under great pressure to assimilate to the norms of the majority Han population and they are also subject to a rush of incoming cultural influence from many parts of the world which they access through China's proliferating digital media platforms and (until COVID-19) to the numerous impacts of a globalised market economy. Our research thus takes place at a moment of change where traditional culture is often in decline and sometimes being recast through government-sponsored intangible cultural heritage schemes, by tourism initiatives, and through the agency of NGOs and individual musicians and activists.

Qian, Lijuan
(University College Cork)

The Mundane and the Secular: Shamans and their Music in Contemporary Hani Society

[session IE02]

Shamans are found in various ethnic minority communities across Yunnan, and some of them still make a living through their music and dance performances, which reveals that ethnic community groups in this region still actively practice their religion in various occasions in their daily lives, such as death, birth, marriage, exorcism, praying for a good harvest, etc. This talk focuses on shamans from the Hani ethnicity. Based on the fieldwork conducted in rural areas around the cities of Pu'er and Simao in 2018, I give examples of three different ritual practices: the sacrifice for the deceased, a sacrifice for a tea tree, and expelling the ghost, considering the aspects of music, context, actions and process for each example. I will also reveal the understandings that practitioners themselves express about this music and its transmission, and show how these link to the mundane in terms of religious belief and to the secular side of the shamans' daily lives. Testimony from two shamans from two different locales are contrasted in order to provide a nuanced set of insights into their knowledge of how performance impacts by the natural environment and is, in turn, impacted by the contemporary social system and state cultural policy.

Quintero Rivera, Mareia
(University of Puerto Rico)

Music, Collective Memory, and the Decolonization of Imagination in Puerto Rico: Agua, Sol y Sereno's Theater and the Reinvention of Tradition

[session IIIA02]

This presentation explores the role of music in the work of Agua, Sol y Sereno's theater as a key element in the forging of an aesthetic vocabulary anchored in the principles of community dialogue and the decolonization of social and personal imaginaries. Founded in 1993, this group has explored a broad spectrum of the performance arts, including the use of masks, stilts, dance, and live music, producing a vast stream of spectacles, processions, rituals, installations, film, and audiovisual productions, among others. This paper will analyze the role of Afro-Caribbean music traditions in the articulation of a poetics of mourning in ASYS's theater, where the symbolization of death has to do with invocation of the ancestors' spiritual presence in the world of the living. On the other hand, it will address the group's reinvention of tradition in their comparsas, introducing socio-political content to popular festivals, as well as its consistent presence in the struggles for social justice, adding a performative poetics to political mass mobilizations. This analysis draws on Raquel Rivera's concept of mythologies of liberation, as narratives of social justice and liberation embedded in music and cultural practice. It also benefits from broader reflections on the connections between memory, culture, and social agency in the Caribbean context (Bonilla 2015; Casimir 1982; Puri 2014; Quintero Rivera 1985).

Radhakrishnan, Amritha Sruthi
(Jawaharlal Nehru University)

**An Archival Promise of an
Absent Industry: The (Im)
possibilities of Dance in Post-
independent India**

[session VIA10]

In India, dance has never existed in an industry of its own, even though it is often regularly used by various industries to establish its ground. Post-independence, the institutionalization of the performing arts for better representation led to more troubles than gains. Dance got divided into categories, and each had a different function to address, a different industry to sustain. The imagination of an Indian culture strongly relies on the contribution of dance within these various industries. One cannot imagine the process of building the Indian nation-state without a dancing body, irrespective of its categories. Dance helped in developing a unique Indian identity. What is in dance, which enables government institutions, tourism, diplomacy, and Bollywood to sustain themselves? As dance meanders through various industries, its language and movement changes. An analysis of the patterns of consumption and production of dance in these myriad industries within India helps in critically understanding the purpose of the categorization of dance. One method of analyzing the absence of a concrete industry for dance within India will be to peruse the performative functions of the industries that feature dance. This paper will elucidate a method of historicizing dance by exploring the establishment of alternate industries that required dance for market gains. Using case studies from traditional-classical and folk-ethnic dance, Bollywood, and contemporary performance scenarios, the paper will highlight the possibilities of engaging with a dance industry not only to understand market pressures but that which can be considered as a “participatory archive”. The paper proposes to perceive industries as an archive wherein dance can reveal domains of experiences of a transitional society where all the enablers of dance, dancers, and audiences participate actively.

Raimundo, Isaac
(University of Aveiro, INET-md)
& Francisco Silva (University of
Aveiro, INET-md)

**A Short Story on Mouldy
Carriers: A Shared Research
Experience on Enriching
Semantic Metadata**

[session VB02]

From the late 1970s until the mid-2000s, Francisco Silva, a folklorist engaged in the preservation of the oral and musical traditions of the villages situated in the municipality of Águeda, Portugal, undertook the personal mission of recording all that was possible within his personal and financial reach on audio and video carriers. The result is a unique collection of high significance for the knowledge and understanding of the rural practices in this region, ranging from dancing and singing to pastoralism, community life and religious traditions. Following an official public manifestation of interest, the Obsolete Carriers Laboratory of the University of Aveiro (SOLAB) was asked to recover the aforementioned collection in digital format. This collection was composed of a set of audio cassettes, MiniDV and VHS video cassettes. Comprising low quality consumer formats, and having been kept in dubious environmental conditions, the vast majority required urgent and profound stabilization, mostly due to mould and plasticizer migrations in the magnetic carriers. This task was carried out amidst the SARS-COV2 pandemic, which forced Francisco Silva into total isolation. However, only he had the knowledge of what, when and who was recorded in each and every recording. To solve this obstacle, an online relational database was created, therefore allowing the ethnographer to provide an enrichment of the metadata associated with the original audio and video recordings. This database was composed of items, under which all the files originated from the carriers were arranged by carrier type. Also, a set of resource templates were created following linked data vocabularies comprised in their essence of Dublin Core and expanded by the EBUCore and Friend of a Friend. Francisco Silva and the SOLAB laboratory put forth a fruitful and engaging shared research experience of metadata enrichment, where syntactic and semantic descriptions were achieved.

Ramnarine, Tina
(Royal Holloway, University
of London)

**The Co-listening with Trees
in Pear Wood Project:
Reflections on Planetary
Health**

[session VID01]

How are perspectives on planetary health generated by co-listening with trees? This paper is based on Haskell's (2018) biological premise that by listening to trees we touch a stethoscope to the skin of a landscape, listening under the acoustic surface, as well as on ethnographic methods emphasising the primacy and collaborative dimensions of performance practices. It reports on the Co-listening with trees in Pear Wood project: reflecting on performative ethnographic methodology and focusing on the sonic dimensions of planetary health, especially growth, breath and renewal in a site-specific context. The project parallels sonic installations referencing forests in Haskell's acoustic terms, including in descriptions of the "hidden music" of forests and of the sound-emitting capacities of trees to impart ecological awareness. In its ethnographic aspects, it is inspired by Haskell's close-up exploration of individual trees and forest lives. Theoretically, it builds on interdisciplinary ideas about trees as connectors across the earth that also provide metaphors for thinking about human relationships (Nadkarni 2008), eco-cultural fragility and resilience under environmental pressures (Ramnarine 2020), and close listening to the "nature" of the non-human and to ecological knowledge accumulated over human generations (Haskell 2018). By outlining creative synergies between a musician/ethnographer and a forest, this paper reflects on wellbeing as a global ecosystem and argues for an understanding of how a performative ethnographic approach contributes to the development of plant humanities.

Rankovic, Sanja
(University of Arts in
Belgrade, Faculty of
Music, Department of
Ethnomusicology)
& Mirjana Zakić
(University of Arts in
Belgrade, Faculty of
Music, Department of
Ethnomusicology)

**Women's Leadership in
Professional Ensembles of
Folk Dance and Song in
Serbia**

[session VIIB04]

In the area of gender-related topics, women's music making in previous decades represents an intriguing field of ethnomusicological research, while focusing on women's leadership positions is part of a new scientific discourse. Therefore, the subject of this paper will be the formal leadership role of women who have demonstrated their leadership skills in the field of professional folklore ensembles in Serbia. This is about two dance troupes founded after the Second World War and devoted to the stage presentation of traditional music and dance: Folk Dance and Song Ensemble of Serbia "Kolo" (founded in 1948 in Belgrade) and Folk Dance and Song Ensemble of Kosovo and Metohija "Shota" (founded in 1964 in Pristina), which was renamed as Ensemble "Venac" in 1993. After the bombing of Serbia in 1999, Ensemble "Venac", whose members are of Serbian nationality, continued to work in Gracanica, while the Albanian part of the troupe was located in Pristina and performed under the name "Shota". Women's leadership will be reviewed through professional biographies of two women who, in the role of director, managed the stage presentation of folk dance and music in Serbia. One of them is Olga Skovran, who laid the foundation of folklore professionalism in Serbia and the region and established Ensemble "Kolo". She was the ensemble's general manager from 1948 to 1965. The other woman is Snezana Jovanovic, who has been the head of Ensemble "Venac" in Gracanica since 2013. This paper will reflect on the professional positions of these two female figures who worked in historically different times. In addition, special attention will be given to defining leadership within two temporal and spatial dimensions, as well as the competencies required for leading a professional ensemble in specific political, economic, artistic and other conditions. *This research was supported by the Science Fund of the Republic of Serbia, PROMIS, grant no. 6066876, project Female Leadership in Music (FLIM).*

Ranocchiari, Dario
(University of Granada, INET-md)

Videomusiking al Andalus
[session VID04]

This paper will discuss the making of an ethnographic film on the production process of three music videos, with three groups who share a common interest for the “orientalist” imaginary and musical traditions of their city, Granada (Spain). The first is a Sufi group, composed by all Muslim members (most of them converts). The second an alternative/world music/fusion group that only makes instrumental music, composed by four Catholic Spanish men from Granada and a woman from Argentina. The third is an atheist working-class rapper, activist of the Andalusian independence movement, that reclaims the Moorish legacy as the origin of the cultural specificity of Andalusia. Describing the differences and common points of their three video-making processes, the author discusses the possibility that a participatory approach to music video making can offer to the ethnography of music.

Rapoport, Eva
(Sunway University, School of Arts)

PANEL ABSTRACT
Interdisciplinary Perspectives on Spirit Encounters in the Performing Arts of Southeast Asia/2
[session ID05]

Spirit encounters constitute an essential part of many performing arts throughout Southeast Asia. Various forms of trance, shamanism, spirit possession, mediumship, ecstatic and transcendent states are deeply intertwined with local cultures and everyday life of local communities. Some of these forms are still embedded in traditional, religious, and cultural milieu; others appear to belong to a more globalized context. Diverse practices of spirit encounters engage in dialogue with continuative and transformative environments and are embedded within emergent transcultural forms. This double panel will explore how spirits, ancestors, ghosts and other metaphysical phenomena are engaged through music and performing arts in Mainland and Insular Southeast Asia through the perspectives of ethnomusicology, ethnochoreology, anthropology, political studies, religious studies, performing arts studies, and cultural studies. Scholars from Southeast Asia, Japan, Europe and the United States will present case studies from Cambodia, Indonesia, Malaysia, Myanmar, Singapore, Taiwan, and the Philippines. Our double panel brings together scholars from different academic and disciplinary backgrounds and provides an opportunity for conversation and exchange between younger and more senior researchers. The double panel is the result of the activities of the ICTM-PASEA (Performing Arts of Southeast Asia) sub-study group in formation entitled “Encountering Spirits in Performing Arts of SoutheastAsian Communities”.

Rapoport, Eva
(Sunway University, School of
Arts)

**Offering for the Spirits,
Carnival for the Humans:
Dual Meaning of Jathilan,
Javanese Trance Dance**
[session ID05]

Jathilan (also known as jaranan, kuda kepong, kuda lumping) is a traditional trance dance still holding a central place in the life of many Javanese communities (primarily rural ones) in and outside of Java. It is a sensory-rich performance combining sonic and movement structures with the displays of altered states of consciousness that are commonly believed to be caused by spirit possession: non-human agents taking over performers' bodies and acting in various wild, unpredictable and at times obscene ways. The dance is typically performed in the context of family or communal celebrations: marriages, circumcisions, annual village purification ceremonies. Its original meaning can be interpreted as an offering to the spirits and the way of communing with them. However, the ongoing Islamization and the efforts at authoritarian modernization have led to the reconceptualization of the dance's symbolism or origin stories in many localities. Yet, that had no effect on the popularity of the art form itself. Rather, such strategies of evading direct criticism should be attesting to the dance's importance for its human audiences – for the emotional release and justified temporary abandonment of the rules of daily conduct that it provides. In my presentation, I would like to make a case for how fruitful application of Mikhail Bakhtin's concept of carnivalesque could be for understanding of jathilan, based on juxtaposition of his cultural analysis with the ethnography of Javanese trance performances. Even though such application of the ideas of a Western scholar from the mid-20th century can be contested, the themes of societal pressure as well as the ways to seek (even if temporary) liberation from it, are universal, thus currently dominating intellectual trends should not take away our freedom to use the theories that were formulated some decades ago.

Rasmussen, Anne K.
(College of William and Mary,
Department of Music)

**The Day the Sultan Died and
Musical Patronage in Oman**
[session IIB02]

The death of Sultan Qaboos bin Said was announced on 10 January 2020 along with the directive of 3 days of official mourning. A veteran of years of research in the country, I witnessed events first-hand as delegations from countries near and far began immediately to arrive to pay tribute to Oman's supreme leader of 50 years, a beneficent monarch who brought the country from a pre-modern age of isolation to its status as "the Switzerland of the Middle East," a modern nation, arguably multicultural, despite his emphasis on Omani heritage, connected throughout the Gulf and Peninsula through trade, travel, and expressive culture. Following his death, the month-long Muscat Festival, was cancelled, a month of programming at the Royal Opera House was suspended, the court musicians went home, even the singing of the national anthem in schools was silenced, television news programs deleted the music tracks from their broadcasts, and six musical events that I had scheduled for a study tour of 23 students were cancelled. Even before I left the country, though, music was creeping back into the soundscape by way of elegiac praise for his majesty along with musical tributes of good wishes for the new Sultan, Haitham bin Tariq. For the entirety of his rule, Sultan Qaboos was arguably the most proactive patron of music in the Arab world, who, from the beginning of his reign, used music as a force for cosmopolitan positioning and local nation building. In this context, I theorize the post-mortem musical patronage of His Majesty by surveying the creative adaptations of existing songs and styles along with the composition and recording of "new" traditional elegies that flooded the media scape during the time of mourning, suggesting that this repertoire constitutes yet another opus in the extensive musical connections fostered by a beloved leader.

Rees, Helen
(University of California–Los Angeles)

Playing the Flute in Shanghai: The Musical Life of Dai Shuhong
[session VD08]

Completed in 2019, the documentary film *Playing the Flute in Shanghai: The Musical Life of Dai Shuhong* is 84 minutes long (DVD or .mov file format). This biographical documentary emerges from a collaboration between its 80-year-old subject, Mr. Dai Shuhong, an eminent exponent of Chinese bamboo flutes and an aficionado of the venerable qin zither; and the two co-directors, one an ethnomusicologist who has studied with Dai since the 1980s, the other a professional documentary filmmaker. In the film, Dai, a born raconteur, tells how he was recruited in 1956 from a factory to study bamboo flutes at the illustrious Shanghai Conservatory of Music, setting in motion over six decades' professional engagement with the ever-changing musical world of China's most cosmopolitan city. He witnessed firsthand the modernization and institutionalization of traditional performing arts, taught for decades at the Conservatory, and recorded and toured as an admired xiao (endblown flute) specialist accompanying many of the top qin zither players of the day, most famously the legendary Zhang Ziqian (1899–1991). Shot in Shanghai over 2016–2017, the film incorporates interviews with Dai and his family, friends and students; performances and lessons; historical photographs; archival footage of a 1984 duet performance with Zhang Ziqian; and scenes of daily life. Planning, shooting, and editing were carried out collaboratively, with in-progress edits shown three times to Dai and 26 other participants for feedback. The premiere, at the Shanghai Conservatory, attracted an enthusiastic audience of over 200.

Reid, Kate & Andrea Emberly (York University, Toronto)

Singing My Story: Songwriting, Recording, and Community-based Music Making with Refugee Children in Canada [for abstract, see Emberly, Andrea]

Renzi, Nicola
(University of Bologna, Alma Mater Studiorum, Department of History and Cultures)

“What Will the Spirits Tell Us about the Events to Come?”: Mapping the Environmental Crisis on a Sami Noaidi Drum
[session VID01]

Among the Sami indigenous peoples of Arctic Europe, the goavddis is the ceremonial drum of the noaidit and encodes a cognitive map of the world translated on the membrane as a rich and complex figurative apparatus. The iconographic history of the surviving goavddis reflects the history of the transformations of Sápmi natural landscape and the related shifting sense of place, highlighting the indigenous narration of suffered colonization processes. Based on interviews and fieldwork, the paper analyses for the first time a goavddis built and decorated in the early 1980s by a Sami activist as a political statement made by the indigenous community throughout the Alta conflict. The socio-ecological damages resulting from land dispossession and the related construction of a Norwegian hydroelectric powerplant on the Álttáeatnu have symbolically found a figurative expression on the membrane of the drum, thus mapping the crisis of both the natural and cultural landscape, as well as narrating incessant colonial oppression. According to the oracular question “What will the spirits tell us about the events to come?”, the analysed drum represents today the oracle interrogated by the Sami to gain crucial information concerning the health and survival of the community in the face of the intertwined environmental and colonial crises. The drum gives Sami people the opportunity to interpret contemporary global challenges within a local cosmological and ecological frame of reference, confirming the idea of the drum as a cognitive map that allows the Sami to better understand the world they are part of. It also contributes to the ongoing negotiation of their indigeneity by transmitting traditional knowledge and incorporating modernity into a shared interpretative framework which ensures the transmission of the ancestors' ecological and cosmological knowledge.

Rezania, Mehdi
(University of Alberta, Faculty
of Art, Department of Music)

**The Contemporary Santur
Playing of Iran; Beyond
Tradition and Modernity**
[session IIE04]

The tension between tradition and modernity has been a “durable and influential factor in the political and cultural formation of Iranian society of the past 150 years” (Jahanbegloo 2004). However, today’s santur playing in Iran suggests that this tension has been resolving notably by creating music that has moved beyond the binary of tradition/modernity. Ardavan Kamkar was the first santur player who coined the term “contemporary santur playing” implying a style of performance/composition that does not employ the radif, the “essence of Persian musical culture” (Nettl 1987). Shortly after the release of Kamkar’s first album *Daryā* (the Sea) in the early 1960s, he was severely criticized for his modern innovations in tuning, form and not following the tradition of playing within the *dastgāh* system. After three decades, Kamkar has become one of the most influential santur players of the past one hundred years along with Ostad Faramarz Payvar and Parviz Meshkatiān. His innovations have inspired a new generation of santur players to further extend the techniques and styles of composition and performance. In my paper, by analyzing the works of five prolific santur players who have studied music in the post-revolutionary Iran, I explain how the elements of traditional styles in form, tuning system, techniques and source material have been integrated with a number of other musical elements borrowed from folklore or Western musical culture to produce works that -with a variety of degrees- have renovated the tradition extensively.

Ribeiro, Jorge Castro
(University of Aveiro, INET-md)

PANEL ABSTRACT
**The Sensitive Atlantic: Music,
Creativity and Sustainability
Connecting Lusophone
Communities**
[session IIIB10]

From a political and historical point of view, the cultural relations between interconnected Lusophone communities is a fruitful question for ethnomusicology and for the understanding of contemporary musical practices in different contexts such as Portugal, and the Atlantic archipelagos, or Brazil. That is why the circulation of musical instruments and practices within these communities has been a very rich field for understanding cultural processes that took place in the past and are still significant from the point of view of cultural contacts and social memory. In these Lusophone contexts, the phenomena of creation, enjoyment and work related to music are marked by the sharing of widespread repertoires and musical instruments and provided the construction of what can be called “sensitive, singular and autonomous universes”, which define different ways of “seeing the world”. The sustainability of these universes is fed by processes of reactivation of memory through dialogue and musical creativity involving the instruments and their movements. The chordophones are a very important issue in this perspective, partly because of their easy mobility, but also by the implications of their “social life” (Bates 2012). The four works proposed in this panel are the result of a multidisciplinary research project with an ethnomusicological framework. It intends to understand, in different cases, the role of instruments, luthiers and musical practices in the construction of symbolic and sensitive relationships, between communities in Portugal, Brazil and the archipelagos of Madeira, Azores and Cape Verde.

Ribeiro, Jorge Castro
(University of Aveiro, INET-md)

Chordophone Politics in a Musical Lusophone Atlantic: Inquiring Connections and Autonomies

[session IIB10]

Some musical instruments, and specifically some chordophones as the viola and the cavaquinho, have travelled and spanned in Portuguese-speaking contexts around the Atlantic Ocean at least from the 17th century, establishing a visible presence in different musical cultures and regions. In mainland Portugal, in the archipelagos of Madeira, Azores, Cape Verde and in Brazil these old instruments acquired a great variety of new designs, musical uses, new materials, tunings, techniques, repertoires and social statutes that reached the present. In spite of the great geographic distances between the communities that maintain this kind of highly portable instruments in autonomous “musical ecosystems” they were connected in some point of their histories. The chordophones in a musical lusophone Atlantic can be observed as “sites of meaning construction” and as “a part of political economy attuned by, or the outcome of, a range of associated ideas, concepts and practical skills” (Dawe 2003). Many historical records about viola and cavaquinho in Brazil link them to popular classes or even to the slaves and their amusements (Vilela 2005). Connections of these instruments to written music are known in Portugal since the 18th century (Morais 2013). Nowadays in certain contexts some of these chordophones have conquered a place in institutional local propaganda, being cherished by official support and taught in schools, giving rise to new repertoires, artists and luthiers, as are the cases of “cavaquinho minhoto” and “viola beiroa” (mainland Portugal), “viola caipira” and “cavaquinho brasileiro” (Brazil); “viola terceirense” (Azores), “cavaquinho cabo-verdiano” (Cape Verde), “rajão” (Madeira) to name just a few examples. In this work I propose to examine some global questions of musical connections between the lusophone communities and the autonomy of chordophones’ universes, and explore through four specific cases sensitive issues as gender, impact of tourism, transmission of lutherie knowledge and identity. All the data used for this presentation was collected within the scope of AtlaS – Sensitive Atlantic research project.

Richter, Pál
(Institute for Musicology RCH, Budapest)

PANEL ABSTRACT

In New Disguise: Changes in the Traditional Music and Dance Culture in Hungary

[session IE06]

In 2022, it is 50 years since the dance house movement officially started in Hungary, and 15 years since postsecondary folk music education began at the Liszt Academy of Music, Budapest. The dance house movement radically changed previous approaches to folk music as its young enthusiasts, in collaboration with such researchers as György Martin, Imre Olsvai, and Lajos Vargyas, aimed to transfer folk music to an urban environment, while retaining its original function as accompaniment for improvised dancing. As dance houses multiplied, so did stage performances in the new spirit, and soon the genre of folk music became part of the world music market. Papers of the panel investigate the impact of these secondary contexts on traditional dance and music, and aim to interpret and describe the processes of formation and deformation in detail. We are interested in delineating, by a scholarly method, the boundaries beyond which elements of traditional culture lose the defining features of their identity, and appear already as products of a movement or of a market, often endowed at the same time with the political content of a certain space of power.

Richter, Pál
(Institute for Musicology RCH,
Budapest)

**Formation or Deformation?
Traditional Village Music in
Urban Milieu**
[session IE06]

The creative context of folk music and dance, i.e., self-organizing rural communities with a trans-generational continuity of culture, have now disappeared in the Hungarian language area as a result of urbanization and globalization, even if some memories of this culture can still be researched. On the other hand, the dance house movement has shown that the traditional repertoires and performance practices may be taught and learned in the same way as other forms of music and dance. However, as the first generations of the movement gave way to younger members, the reliance on the results of folk music and dance research dwindled. The rapidly declining number of tradition bearers no longer ensured first-hand learning, and at the same time, the community control of these traditional cultures ceased to exist. My central question is whether cultures regulated in oral and communal use can survive in the long run in a foreign environment where they lose, partly or entirely, their essentially illiterate ways of transmission and community control. If so, to what extent are the various elements changed, shaped, or deformed? Is it possible to model the process of change or the transformations to be expected? Zoltán Kodály's objective to strengthen the cohesion in Hungarian society by means of the former traditional culture has had a great impact on generations of artists and researchers. How is it to be revisited in these conditions?

Ringsmut, Martin
(University of Cologne)

**The Ships of São Vicente
– Kolá San Jon, Imagined
Journeys, and the Role of
Inter-island Migration in
the Configurations of
Cape Verde**
[session IID10]

Kolá San Jon is a widespread Cape Verdean practice during the festas juninas and includes a wide variety of elements. This paper explores the significance of two performative aspects in configurations and reconfigurations of Cape Verdean social space: the playing of drums and the theatrical movements of dancers carrying miniature ships. Building on historical sources, existing ethnomusicological literature on Kolá San Jon in the Portuguese diaspora, and my own fieldwork conducted on São Vicente and Santo Antão between 2015 and 2017, I explore Kolá San Jon's social trajectory and political economy in its transition between the two islands. The ships and their symbolic journeys during the festas juninas allude to past and ongoing socio-spatial configurations shaped by Cape Verde's colonial and postcolonial legacy. My paper examines the manifold symbolic and performative layers in Kolá San Jon performances as a window into inter-island relationships, Cape Verdean social stratification and senses of belonging. Tracing the tradition's mythical origins on Santo Antão and its spread to other islands and nations via labor migration, I demonstrate how the drumming patterns played for specific Catholic saints gained an important role as expressions of social belonging to specific locales and communities. By illustrating the significance of drumming in conjunction with the performances that make use of miniature ships on São Vicente, my paper's argument ties in with larger discourses on spatiality, social stratification, and entrainment in ethnomusicology and addresses pertinent questions of Creolidade and Caboverdianidade in the context of Cape Verdean musical production.

Risk, Laura
(University of Toronto–
Scarborough, Department of
Arts, Culture and Media)

**Activating Archives:
Building a University-
Museum-NGO Collaboration
for Traditional Music in
Quebec**

[session IID09]

This presentation reports on an ongoing collaboration between a Canadian university, a Canadian national museum, and a provincial heritage organization to mobilize a large cache of field recordings of traditional instrumental music from Quebec. I share preliminary findings from the recent digitization of 150 audio and 103 video reels (approx. 150 hours of total recording time). These recordings, made by folklorist Jean Trudel from 1965 to 1975, document musical life in Quebec at an historic moment when younger revivalists had just begun seeking out older tradition bearers. Trudel covered an extensive geographic range, visiting nearly every administrative region in the province, and documented key figures in traditional music, including accordionists Philippe Bruneau and Marcel Messervier, and fiddlers Jos Bouchard and Thérèse Rioux. His collection spans the latter part of Quebec's Quiet Revolution and the subsequent rise of the separatist movement, itself closely linked to traditional music-making (Handler 1984; Berthiaume 2006). These recordings thus present an opportunity to parse sonic associations of nation and tradition (see Gelbart 2007) in a modern-day North American context. Following Nannyonga-Tamusuza and Weintraub (2012), this project envisions archives not as passive storage sites but rather as dialogic spaces wherein communities may use the sounds of their past to craft both their present and future. In this presentation, I describe our three-way (university/museum/NGO) collaborative working processes and detail several outputs to date, including a performer database of over 400 entries and an online sound map. I also discuss strategies used to secure permissions for future online dissemination of the recordings.

Rivera, Pablo Luis
(Universidad de Puerto Rico)

**Afro-Puerto Rican Genres
from Street Transmission to
Formalization in Education:
An Analysis from an
Academic Standpoint**

[session IID01]

Puerto Rico stands out for its great variety of music and rhythms, products of the diverse lineages that have forged this Caribbean nation. Afro-descendants, testament to the African heritage brought by enslaved people, became part of the most prominent and notable elements of the traditions that still persist today, whilst also influencing Puerto Rican idiosyncrasies more generally. Bomba is an autochthonous genre with more than three centuries of history, having developed in sugar plantations and in spaces of struggle and resistance. Currently, it has evolved, but it continues to be practiced thanks to the efforts of performers, families and enthusiasts who acquire their knowledge through oral tradition. Plena is another, younger, autochthonous genre, with testimonies indicating that it developed after the abolition of slavery in 1873. However, beyond individual efforts and particular initiatives, bomba and plena are not taught in formal educational institutions in Puerto Rico. This is primarily the result of enduring colonial systems which have devalued local musical expressions and magnified Western music, alongside other systemic causes such as recurring delays in educational planning. I have led on several initiatives to counteract the absence of autochthonous Puerto Rican genres in academia, including offering a college-level credited bomba course at University of Washington in 2014, which contributed to the creation of a credited bomba course at UPR Carolina and another class at the University of Puerto Rico, Rio Piedras. In the latter, we are now working to formalize these classes as part of the regular curriculum, besides also offering new courses on Afro-descendant culture and racialization. These efforts reflect our conscious aim to create a national educational project, as the teaching of autochthonous genres can stimulate awareness and reappropriation of a (long lost) national identity.

Rocamora, Martín (Universidad de la República de Uruguay) & Luis Jure
(Universidad de la República de Uruguay)

Micro-timing in Uruguayan Candombe Drumming [for abstract, see Jure, Luis]

Roda, Jessica
(Georgetown University,
Center for Jewish Civilization)

**Decentering and Expanding
Creativity: Female Agency,
Modesty and the Kol Isha
Market**

[session VD09]

Scholars who investigate creativity by women in religious spaces often highlight the level of agency that women and girls (Downing 2019; Rasmussen 2010) gain due to their public performances. However, what about religious women who perform in private and/or secluded spaces? Are they acting against female agency? This paper is about how some ultra-Orthodox Jewish women, who perform in very secluded places, decide their identity through collective creativity, in which they also express themselves and gain agency. Through an ethnography of ultra-Orthodox Jewish life in Montreal and New York, I discover women embracing the invisibility of their performance from the public eyes as a process that allows them to create new sounds, arrangements, and ideas for music, as well as to make parnassah (income) with it. These performances are emancipative, developed as techniques to negotiate women's desire for individual recognition while maintaining respect for modesty (tziniut). This paper argues for a rethinking of creativity as a gendered collective process where individual talent emerges and celebrates within the communal. Because of its restriction to women-only audiences in relation with the principle of kol isha, I labeled this musical market the kol isha market. I suggest that creativity can be developed and stimulated by religious restrictions, where various expressions of womanhood and religiosity are performed, offering a critique of Western secular feminism. Drawing upon Howard Becker's (1984) conception of art worlds as a collective process, Marzia Lazreg's decolonizing of feminism to expand understandings of the term beyond Western categories, and Martin Stokes's (2012) definition of creativity according to technological and political arrangement, I reassess creativity beyond the schisms of individual/communal, Western/non-Western, and secular/religious that dominate the liberal secular canon envisaging the culture of individualism as the quintessential model through which to conceptualize creativity.

Rodes, Eleanor
(Independent Scholar)

**Eloise Hubbard Linscott:
The “People’s Collector”**
[session VIB09]

Eloise Hubbard Linscott (1897-1978) was a Massachusetts housewife of modest means. She was also a passionate, although under-supported, collector whose diverse materials are now housed at the American Folklife Center. At a time when most American collectors were men recording limited material for their institutions’ preservation and scholarly use, Linscott was exceptional. A lifelong participant in the social music of rural New England, Linscott persevered to record and disseminate the many folk music traditions she valued. During the 1930s-50s, she made—almost entirely on her own—hundreds of recordings, drafted and published popular song books, and documented her collecting. Linscott’s collection illustrates how archival work by collectors with different perspectives and purposes preserves social memory more inclusively. It also illuminates how the archivist’s identity and work become warp and weft, interwoven by personal relationships and experiences. When Linscott began collecting folk music during the Depression, it was to gather the music of her childhood into a book for her son. For the next three decades, her work (financed with pin money) focused on folk music traditions in their social context—family songs, children’s games, calls and tunes of country dances, and work songs. She devoted her efforts to popular books, school and community programs, folk festivals and country dances, to promote folk music and “keep it alive” in the communities “whose heritage” it is. Linscott’s collection also shows a woman whose work reflected and informed her individual identity and memory. It holds not only recordings and fieldnotes, but also photographs, book manuscripts, interviews, self-reflections and correspondence. The intimate letters from Carrie Grover, her friend and perhaps most important source singer, provide a window into Linscott’s prescient perspectives on archives: their scope (all-embracing), their purpose (of and for communities of origin), and the archivist’s relationship to her work and informants (personal).

Rohde, Thomas
(Catholic University of
America, The Benjamin
T. Rome School of Music,
Drama, and Art)

**“Rasga o coração”
(Tear Open My Heart):
Cultural Adaptation and
Recontextualization in the
Modinhas of Catullo da
Paixão Cearense**
[session IIIB07]

Catullo da Paixão Cearense (1863-1946) was a Brazilian poet, singer, and guitarist from São Luís, Maranhão who was known for his modinhas, descriptive poetry, and popular songs that embraced both the choro music of Rio de Janeiro and the culture and identity of northeastern Brazil. Although the French literary influence in Cearense’s life is often mentioned by historians, scholarship on his music has focused almost exclusively on its northeastern regional characteristics, resulting in an incomplete understanding of his work. Many of Cearense’s modinhas were produced in Rio de Janeiro during the Brazilian Belle Époque (1898-1914) when French influences dominated urban architecture, fashion, and literature. One of the most famous and enduring modinhas in the history of Brazilian music is Cearense’s “Rasga o coração” (Tear Open My Heart), which was written in 1906 at the height of the Belle Époque. This song was adapted from an instrumental choro composition titled “Lara” (Water Nymph) (1897) by Anacleto de Medeiros that was originally written for Brazilian brass band in the style of a schottische. The central argument of this paper is that as Cearense wrote the lyrics for “Rasga o coração” he broadly incorporated French poetic influences, but drew most heavily on Alphonse de Lamartine’s (1790-1869) *Meditations Poétiques* (1820) as a prominent structural, thematic, and stylistic model. This is significant because Cearense created a hybridized musical work that embraced the popular choro music of Rio de Janeiro while appealing to the aesthetics of Brazilian elites obsessed with French culture. This study is significant because it demonstrates how processes of adaptation and recontextualization have occurred in Brazilian music across musical and literary genres, performance settings, and modes of dissemination while promoting a better understanding of the social, cultural, and historical frameworks indexed through the many influences one encounters in Brazilian music.

Rona, Charles (University of Melbourne), Sally Treloyn (University of Melbourne)
& Pete O'Connor (University of Melbourne) **Holding Junba: Archives and Design of a Database to Support the Revitalisation of a Kimberley Dance-Song Genre** [for abstract, see Treloyn, Sally]

Rosenblatt, Alexander
(Zefat Academic College
of Israel, Department of
Literature, Art and Music)

**Christian Music in the
Pacific Northwest: Historical
and Local Palette**
[session VIID04]

The presentation will look at various aspects of Christian music in the Pacific Northwest, namely British Columbia (Canada), Washington State, and Oregon (USA). The introduction to the subject began as part of a Postdoctoral study at the University of British Columbia (2013-2014) and continued during field trips in 2017 and 2018, and finally, in the course of a Visiting Researcher position at the University of Victoria (BC, Canada, 2021). The scope of the topics covers aspects such as historical and local melodies in relevant hymn books, musical practices in the churches of the designated area, as well as information on modern North American composers who made significant contributions to the church music practices in the area. Other background and ancillary topics will include a brief reference to Native Christian art—philosophy and examples, and the historical landmarks of Christianity in the Canadian and American parts of the region. The paper will argue that musical practices in churches of different denominations across the region have much in common, be it an emphasis on the historical heritage of tradition, a global approach to music selection in hymn books and church services, or a tribute to local melodies and customs in both liturgical and para-liturgical events. Visual examples of the local art on Christian topics will be reproduced in the slideshow. Audio examples of the church music heard in the area will be played back during presentation. The paper will comply with the current research ethics guidelines for studies that include (or included) contacts with research-related communities.

Roubaud, Luisa (ULisboa) & Ana Coimbra Oliveira (ULisboa)
Between the Body and the Word: Psychotherapies through Dance/Movement and Micro-politics of Resistance [for abstract, see Coimbra Oliveira, Ana]

Roxo, Pedro
(NOVA FCSH, INET-md)

**John Blacking's
Documentary Series,
"Dancing", Revisited**
[session IIID08]

John Blacking's video work, *Domba 1956-1958. Venda Initiation Rites, Songs and Dances*, is probably his best-known audiovisual contribution to ethnomusicology. He recorded and edited a video about his fieldwork among the Venda population in South Africa. However, in the late 1980s, he wrote and presented a television-oriented series, "Dancing", for Ulster Television (North Ireland), directed by Bruce Milliard, premiered in 1988. It was divided into six episodes of about half an hour each: *What is Dance; Dance in Society; Dance and Popular Culture; Dance and Ethnicity; Theatre Dance; Dance in Therapy and Education*. Revisiting this quite unknown documental series even within the academy, more than 30 years after its debut it is possible to see that despite the series inconsistencies and Blacking's dissatisfaction with the final result (as thoroughly explained by Moe Dodson and Andrée Grau in 1991), Dancing presented in a succinct and accessible way some of its central ideas regarding the study of dance and represented an attempt to bring academia closer to popular mass culture and education. Furthermore, it also represented an attempt to contribute to the construction and the promotion of a multicultural society. This was particularly relevant at a time in his professional activity when he was teaching at Queens University Belfast in Northern Ireland, a country which was still fraught with internal nationalist and social tensions. Through the analysis of John Blacking's scripts, the audiovisual materials chosen to illustrate the main ideas in conjunction with the video editing options, this paper aims to bring this somehow forgotten document back to the attention of contemporary academics and highlight the educational and political potential that this series had (and still has?). This paper is particularly aimed at academics interested in the work of John Blacking (especially his audiovisual works), but also researchers in the main areas of dance studies and audiovisual ethnomusicology.

Rush, Kayla
(Dublin City University)

**Fees-based Rock Schools
as Sites of Cultural
Transmission**

[session VIB05]

This paper draws on first-of-its-kind research into private, extracurricular, fees-based, and for-profit rock music schools – a massive global phenomenon which has, until now, gone unnoticed within any academic discipline or field of study. Conceiving of these institutions as straddling the boundary between music education and the music industries, this paper examines fees-based rock music organizations as crucial sites of musical and cultural transmission for cosmopolitan middle-class families. It asks what, specifically, private rock schools are transmitting to new generations of students. Based on ongoing ethnographic research on private rock schools in Ireland and the United States, the proposed paper will suggest multiple themes – both musical and extra-musical - for which these educational sites play a role in the intergenerational transmission of middle-class values. These include genre bounding, gendered and racialized musics and visions, creativity and entrepreneurship, physical and mental discipline, and limited cosmopolitanisms. The paper will further discuss the fundamentally neoliberal nature of these institutions, asking what this can tell us about musical and cultural transmission in the twenty-first century. It will close by discussing the unique perspectives that the discipline of ethnomusicology can bring to bear on the study and understanding of these neoliberal institutions. It will suggest that while institutions of this nature have not previously been the subject of ethnomusicological inquiry, and while they signify something of a departure from ethnomusicology’s more ‘traditional’ topics and themes, we cannot fully understand the transmission of middle-class cultural values and ideologies without understanding fees-based rock music schools.

Russell, Maureen
(University of California –
Los Angeles)

**Publishing the Archive:
UCLA Ethnomusicology
Archive / Adam
Matthew Digital Project
“Ethnomusicology: Global
Field Recordings”**

[session IIE01]

Established in 1961, the UCLA Ethnomusicology Archive is a world-renowned research archive dedicated to the study of musical traditions from around the globe. The Archive’s collection of more than 150,000 audio, video, print, and photographic items documents musical expressions throughout the world and includes unique field recordings as well as rare commercial recordings. The majority of the Archive’s field recording collections come from UCLA faculty and student research in the field. Due to the pioneering and central role that UCLA played in the discipline, the Archive’s collections represent not only UCLA Ethnomusicology’s disciplinary memory, but that of much of the discipline of ethnomusicology throughout North America. In Fall 2019, after nearly six years in development, the UCLA Ethnomusicology Archive, in collaboration with UK publisher Adam Matthew Digital, announced the publication of *Ethnomusicology: Global Field Recordings*. Presenting 60 field collections held by the Archive, this diverse and comprehensive resource features thousands of audio field recordings and interviews, film footage, field notebooks, slides, correspondence, and ephemera from around the world. This paper will discuss the history of the UCLA Ethnomusicology Archive and how its collections were built; struggles in funding audiovisual archives and the accompanying pressure to monetize the archive; the success of the publication; open access vs. paywall access; UCLA, national, and international users being able to remotely access Archive collections during a pandemic; the importance of communication between archive, publisher, cultural researchers, and communities represented, as well as the importance of intellectual property and the repatriation of historical recordings to originating communities; and finally, the importance of advocacy and outreach for the Archive.

Sager, Rebecca
(Florida Agricultural &
Mechanical University,
College of Social Sciences,
Arts, and Humanities,
Department of Music)

**Musical Experiences of the
Oneness of Being: How Can
Transcendent Experiences
through Music Motivate
Environmental Action?**

[session VIA03]

My central question in this presentation is: What are musicking's innate propensities to facilitate experiences of oneness-of-being? Previously, drawing on my work in Haiti on music and ritual, environmental consciousness, and local action, I argued that experiences of oneness-of-being through music in Vodou ritual performance support attitudes of moral concern that are essential to motivating pro-environmental action in the Haitian context. Stern's (2000) summary of findings in the research field called the social psychology of environmental behavior is fundamental to my argument. Stern states that pro-environmental behavior depends upon our recognition of the value of others, our mutual interdependence, and thus our common fate. These "attitudinal causes... have the greatest predictive value" for individuals to take action on behalf of the environment. Scholars (e.g., Snyder and Lopez) writing on peak experiences often refer to such a recognition of mutual interdependence, loss of ego, unity of experience during transcendence. In this presentation, I focus specifically on this kind of transcendence through music where one experiences the merging of self and other into a oneness-of-being, exploring the topic through a cognitive lens grounded in ethnography. I ask: What can we know about what is happening in the body-mind that contributes to the oneness-of-being? How is music implicated? How is ritual action implicated? I will explain why time and timbre could be highly productive areas of focus for an answer, particularly the cognitive psychology of entrainment (synchronous action that fosters fellow-feeling) and mirror neurons (involved in motor and emotional responses associated with empathy). I believe this deeper exploration of musical transcendence, especially its basis in innate propensities of the body-mind, can help us better leverage the power of music (and our ethnomusicological research) to address the existential climate crisis.

Şahin, Nevin
(Hacettepe University)

**Music theory and practice
in the context of migration:
prospects of Greek-Turkish
music**

[session VD06]

The political and economic migration waves on the basis of ethnicity shaped almost a century of Greek-Turkish music in the United States of America. The migration waves from Ottoman Anatolia from the 19th century onwards brought prominent musicians to the New England area and corporations such as Columbia Records released numerous vinyl records in the early 20th century. Having their roots in the homelands Greece and Turkey, these recordings nourished succeeding generations of musicians, not only in the United States where they were released but also in the homelands where they re-migrated and were recontextualized. Hence it is possible to refer to a transformed continuation of music traditions between the homelands and the dreamland. How has the tradition been reflected within the transformed continuation in terms of compositional and performative practices among the Greek immigrants in the United States? What connections do these practices have with Greece and Turkey? Do the historical and theoretical linkages between Greek and Turkish traditional musics have impacts on contemporary compositional practices? What do music theory and migration have to share regarding Greek-Turkish music in the United States? A nine-month interdisciplinary research funded by the Turkish Fulbright Commission is to be conducted mainly in Boston, MA among the Greek-American music communities with an aim of seeking answers to these questions. This paper intends to share the preliminary findings of the research and emerging questions through the field experience so as to construct new narratives of music and migration from a music theoretical point of view.

Salamon, Soma
(Institute for Musicology RCH,
Budapest)

**Metamorphosis in the Dance
House. Revivalist Impacts on
a Village Flute Player**

[session IE06]

The past half century of the dance house movement may be considered a success story, regarding the efficient grafting of traditional music and dance into an urban environment. However, during an inevitable rural-to-urban conforming process, the dance house movement has left marks of change on its very source and condition of existence, the knowledge of tradition bearers. The aim to preserve original cultural frames of music and dance culture in its new environment were obvious, and still-active village musicians and dancers were respected (or even idolized) as the protagonists of the movement from the onset. Still, their original social roles, and the original status and function of their knowledge has been misinterpreted in multiple cases. Despite the deliberate attempts to maintain authenticity, the result is a brand new milieu with new musical phenomena, which differ greatly from the original forms of musical tradition. The case study presented concerns one of the last living Hungarian peasant musicians, András Hodorog. He and his unique technique of playing the furulya (flute) are highly popular in the movement. After almost two decades of recording, learning, and researching his flute technique, and comparatively monitoring the changes of his instrumental style and repertoire, I have discovered that certain aspects of his musical profile would not have evolved without the impact of the Hungarian revival movement and its demands.

Salazar, Lauryn
(Texas Tech University)

**Issues of Musical
Representation in Disney
Pixar's *Coco***

[session VIID05]

Hailed as a “classic” by many film critics and fans, Disney Pixar’s *Coco* (2017) showcases Mexican culture through the celebration of Día de Los Muertos. Through the use of cultural advisors and consultants, great care was taken in terms of visual representation of the characters, locations, and traditional dress – while the music is less traditional and features more original music which sounds like mariachi. *Coco* was Pixar’s first Latin themed film. However, Disney made two Latin themed films, *Saludos Amigos* (1942) and *The Three Caballeros* (1944), in which, Walt Disney sought out and hired composers and musical artists from the countries being depicted and featured songs from the traditions being represented. Due to their popularity, mariachi groups are creating and performing their own arrangements of songs from *Coco* such as “Un Poco Loco” and “Remember Me” which are fast becoming adopted into the mariachi repertoire to the point where those who were introduced to mariachi through the film assume these pieces were always traditional. In this paper, through a comparative analysis, I examine the different ways in these films have tried to appeal to Latinos while still being entertaining to mainstream English-speaking audiences. Additionally, I will explore how the most popular songs from *Coco* are being reinterpreted by the mariachi community and are being imbued with new meanings.

Salgado e Silva, José Alberto
(Federal University of Rio de Janeiro, INET-md)

Music-making, Craftsmanship and the Ethics of Participation - Developing Field Notes from a Research Project in Portugal
[session IIB10]

In this paper, I reflect on the experience of two field trips to participate in music-centred events in Portugal, with a research team of the AtlaS project. The events took place in the towns of Caminha (Festival Entre Margens) and Vila Real (À Conversa sobre... A(s) Viola(s)Portuguesa(s) de Arame), between May and June, 2019. Members of the team produced written notes, audiovisual recordings of interviews, workshops and presentations, besides holding informal conversations and taking part in performance or audience situations. Both events were dedicated to popular traditions of music-making in Portugal, and connected with practices from Galicia and Brazil. The events congregated agents in a variety of complementary roles – musicians, educators, luthiers, cultural activists – in accordance with theories of music/art as collective action (Becker 1983; Small 1997). The ethnomusicological interpretation of data has revealed a circuit of exchange – where the expressive practices, agents and objects associated with local and translocal forms of knowledge and cultural heritage combine to generate value and valuations on the music, musicians and musical instruments presented. At those events, the valuing of general participation, engaging every person willing to dance/sing/learn/perform, also points to a kind of ethic dear to ethnomusicological theory and methodology in present times – which informs, for instance, Turino’s categorisation of “participatory music as social action” (Turino 2008). The paper concludes by suggesting that several dimensions of significance to social/public life are involved in small-scale events organised around “traditional music”. This may be the case especially when it is possible to reach beyond the otherwise dominant perspectives of financial/personal gains – and move toward the creation of a space to cultivate and care for alternatives of economic, aesthetic and ethical relations mediated by music.

Sanfratello, Giuseppe
(University of Catania,
Department of Humanities)

Missing Digital Archives: A Case Study of the Multipart Singing Traditions in the Ionian Islands
[session VIIB02]

In the age of digital humanities, despite the technological resources that enable us to access a great deal of data and information from all over the world, some musical traditions are still poorly (or even not at all) documented. Consequently, these have not yet undergone a necessary digital archiving process, which usually defines a vast field of knowledge creation and mediation. This is the case of the multipart singing traditions in the Ionian Islands (in particular in Corfu, Kefalonia and Zakynthos), a field that is still unexplored and has never been systematically addressed, apart from an attempt to survey the rural and urban songs of Cephalonia with the aim of creating the “Ionian musical archive”, which has never been implemented. These musical practices are mainly represented by the urban repertoire of the “kantades” (widespread in all three islands), the “arekies” of Zakynthos and the “ariettes” of Kefalonia, as well as the ecclesiastical chant repertoire, which shows peculiar features in each of these three major islands. These repertoires are characterised by a homophonic “chordal” idiom, developed “by ear” by three or four voices. The aim of this paper is to give an account of the current state of musical traditions in the Ionian Islands, that is the subject of my current PhD project carried out at the University of Catania. In addition to the processes of documentation and analysis – carried out extensively for the first time – this survey embraces the implementation of a multimedia database that will allow the incorporation, enhancement, and dissemination of knowledge of the collected material that could be used as a model for ethnomusicological archives. Therefore, the outcomes of this fieldwork will show my personal approaches to digital archival practices in dealing with the case study of this particular musical tradition.

Sanouvi, Anani
(Dodji Agama Fo Method)

**Agama Fo as an Epistemology
against Colonialocene**
[session VIB10]

We present the animist artistic research method, Agama Fo, as an anthropological epistemology and mode of research that contests colonial, ethnocentric, androcentric, and logocentric approaches. We maintain that animist practices contribute to transforming anthropology in a space in which epistemology becomes immediately political. So, we regard Agama Fo performance as a micro/cosmpolitical praxis that questions the colonialocenic experience. Grounded in a performance-research proposal created by an anthropology of the body and an Argentinian performance group developed by Silvia Citro and her team, we emphasize how attention to the technicity of embodiment operates in animistic performance experiences that contest logocentric and anthropocentric approaches, contributing also to the imagination and performance of creative practices in the world. We will describe the way in which the creation of artists/researchers as Agama Fo “mediators” can contribute to reorganizing our experiences of being and knowing. The Agama Fo way of producing knowledge has nothing to do with control. Mystery, darkness, silence, and imbalance are our collaborators. Our animistic epistemological practice contests anthropocentric, extractivist colonial power positions and denies object/subject division. The animistic proposal meets microbiology, highlighting our experience of living beings with other human and non-human beings. Our human bodies are composed by non-human entities, from virus to artefacts. We are engaged in a constant, symbiotic relationship with organisms and objects that, on the one hand, are necessary for life (e.g., safe water, bacteria), and that, on the other hand, can be extremely dangerous (e.g., polluted air or water, harmful bacteria, viruses and weapons). We think that embodied research methodologies such as Agama Fo are micropolitical strategies for the creation of “good-for-living” worlds/shelters against anthropo/colonial/capitalocene disaster. We want to discuss the ways in which this micropolitical practice can have a place in cosmopolitical struggles against the necropolitical colonialocene.

Santaella, Mayco (Sunway University)

What (All) Is in a Name? [for abstract, see Foley, Catherine E.]

Santaella, Mayco A.
(Sunway University)

ROUNDTABLE ABSTRACT
Revisiting Archival Practices
of Southeast Asian Heritage:
Repatriation, Access, and
Community Engagement
[session VA09]

During the 20th century, a number of recordings were done by local and foreign academics in Southeast Asia. The material has been housed in several collections in Europe and the United States, as well as in institutions located in prominent Southeast Asian urban centers. This roundtable discussion revisits power structures through repatriation, access, and community engagement initiatives for Southeast Asian heritage archived in various institutions. The first presentation discusses recent projects carried out by The University of the Philippines Center for Ethnomusicology (UPCE) which includes the repatriation of archive materials to the communities in order to provide regional access. The presentation covers present day institutional approaches to archives, community engagement, and COVID-19 challenges in the Philippines. The second presentation discusses access strategies to archives in European institutions. The paper scrutinizes the idea of “universal access” and looks at three case studies, namely, the Digital Filipiniana collection, the Mapping Philippine Material Culture project, and the current Decolonizing Southeast Asian Sound Archives initiative. The third speaker presents a community engagement initiative by the Traditional Arts and Ethnology Centre (TAEC) of Luang Prabang in Laos. The discussion considers access to communities in remote areas, repatriation initiatives, and the exhibition strategy as a form of community engagement at the local level. The fourth presentation discusses possibilities and challenges of developing an audio-visual archive in 21st century Malaysia. The initiative considers repatriation initiatives, community engagement, digitalization, access, and collaborations that lead to knowledge production. This roundtable discussion looks at selected case studies that revisits archival practices of Southeast Asian heritage, both in the region and abroad. It considers conceptualizations of “repatriation”, “access”, and “community engagement” through the analysis of specific examples and applications that contribute to new institutional ideologies and epistemologies.

Santaella, Mayco A.
(Sunway University)

Developing a Malaysian
Audio-visual Archive in the
21st Century: Possibilities
and Challenges
[session VA09]

Since the second half of the 20th century, numerous forms of traditional Malaysian performing arts have been documented and stored by local and international researchers in a variety of audio and visual formats. These recordings provide an insight into the practice of Malaysia’s intangible cultural heritage. Despite its inherent value, much of this audio-visual documentation is hard to access, as these recordings are often in analogue formats and stored in archival centers outside the country. Several recordings (including commercial ones), photographs, video documentation and other references are currently located in education institutions and archive centers of the global north. The communities, academics, and students in Southeast Asia currently do not have access to the material. This presentation discusses the development of MyArchives (Malaysian Audio-Visual Archives), a project organized by the ICTM National Committee of Malaysia. This project consists of a digital archive of performing arts genres developed through the joint efforts of scholars, performers and researchers focusing on traditions, past and present. This initiative is inclusive of the repatriation of material housed overseas, the digitization of the recordings, annotations done by the owners of the material, the development of a database and a software to navigate the recordings as well as the design of a smaller archive prototype that allows access and dissemination, among other features. The material is preserved in digital format for the purposes of research, sustainability and viability of the performing arts of the country. The discussion in this presentation considers possibilities for community engagement, repatriation of recordings housed overseas, revival of traditions, knowledge production, and the dissemination of archived material in 21st century Malaysia.

Santos, Andeson Cleomar
(University Federal of Bahia)

**The Musical – Sonoro
Pankararu: Dialogues with
Brazilian Ethnography and
(Ethno)Musicology**
[session VD10]

I am from the Pankararu people. I graduated in music and did my master's degree in ethnomusicology, and I am currently doing my doctorate. The indigenous presence in Brazilian universities is recent and we are facing the challenge of occupying this space as protagonists in research. Within Brazilian indigenous cultures there is a very rich and unique sound-musical universe that is responsible for guiding and organizing the social life of these peoples, as well as keeping the ancestral knowledge alive for generations. Some aspects of our sound richness were registered by Estevão Pinto in 1938, Carlos Estevão de Oliveira between the years 1935 and 1938, and by the Missão de Pesquisas Folclóricas (Mission of Folkloric Researches) in 1938, where Mário de Andrade was in charge of this project. Among these ethnographic records are images and videos of the Corrida do Imbu ritual – the people's main ritual – which takes place annually with the arrival of the imbu fruit, and lasts approximately three months; the ritual of the Menino do Rancho; and other elements and objects of the people's daily life. Based on these early ethnographic records, I intend to discuss issues and themes such as identity, cultures, histories, territories, education, and health, proposing reflections around the place of these sounds, highlighting their function beyond the sound element and the connection with the plane of the Charmed Ones (spirits), but above all evidencing the importance of such sound existences in the construction of identity and spiritual-cultural strengthening of our Pankararu people. Our traditional territory is located in the high sertão of Pernambuco, today divided into two Indigenous Lands between the municipalities of Jatobá, Petrolândia, and Tacaratu, which total 14,294 hectares, with a current population of 8,184 individuals.

Santos, Guilhermina
(University of São Paulo,
Institute of Brazilian Studies)

**The Musicking Journalist:
Approximations between
Christopher Small and
Mário de Andrade**
[session VID06]

In his book published in 1998, Christopher Small (1927-2011) created the term “musicking”, pointing out the nature of action and process in the many ways of engaging with music. Through this perspective, music is faced as a concrete, everyday, practical, and contextual activity, critically distanced from the overvaluation of the ideas of artwork, autonomy, atemporality, individual and objective value, still present in many discourses concerning this subject. Although many decades separate the discussions raised by both authors, I propose, in this paper, an approximation exercise between the New Zealander ethnomusicologist's book and selected journalistic texts by Mário de Andrade (1893-1945), many-sided artist and intellectual, and one of the pioneers of ethnomusicology in Brazil. I concentrate the analysis on three aspects/situations: 1) the similarities between the concept of musicking and the use of the term “musical” in Andrade's chronicle “Sejamos todos musicais!” [Let Us all Be Musical!] (*Revista do Brasil* 1938); 2) Small's critical view (based on Blacking's *How Musical Is Man*) of the western idea of innate musicality and Andrade's reflection on the persistence and negative consequences of the romantic ideals of virtuoso and genius in “A Carta de Alba” [Alba's Letter] (*Mundo Musical, Folha da Manhã* 1943); 3) The notion of musical practice as expression and extension of living experience in Small's “A Solitary Flute Player” (*Musicking*) and in Andrade's narratives of his contact with the popular singer Chico Antonio in “O Turista Aprendiz” [The Apprentice Tourist] (*Diário Nacional* 1929) and “Vida do Cantador” [The Singer's Life] (*Mundo Musical, Folha da Manhã* 1943).

Sarbah, Jehoshaphat (University of Cape Coast, Department of Music and Dance), Adiwu Onkala (University of Maiduguri, Department of Fine Arts) & Samuel Mund (University of Hildesheim, Center for World Music) **Research Data Management and Ethnomusicology in a Trilateral International Research Project** [for abstract, see Mund, Samuel]

Sarkar Muni, Urmimala (Jawaharlal Nehru University)
What (All) Is in a Name? [for abstract, see Foley, Catherine E.]

Sarkar Muni, Urmimala
(Jawaharlal Nehru University,
School of Arts and Aesthetics,
Centre of Theatre and
Performance Studies)

**Presence and Representation:
A Close Look at an Interartistic
Archive of Dance and Visual Art**
[session VIID08]

This presentation focuses on the inter-artistic nature of the dance-related archival collection of the work of Alice Boner, a Swiss sculptor (1889–1981) and a scholar. Her remarkable journey from Zurich to Varanasi, through the first eight decades of the twentieth century, was in quest of a new range of human representations – in Indian iconography and live dancing figures in motion. Her diaries document her memories of the time she spent in India, starting in the 1930s, as one of the first Western women artists who chose India as their home away from home. Boner’s relationship with India evolved through her exposure to life and art in India as an intercultural conversation, during her visit to the faraway country with the dancer Uday Shankar, a visual artist by training as well. Her personal connections with cultural and political luminaries exposed her to colonial, orientalist as well as nationalist ideas of the time. Acknowledged by scholars such as Kapila Vatsyayan as an artist with “a sculptor’s insight into principles of composition” (1997), Boner worked on the principles of dance movements and static positions displayed to read weight-sharing, musculature, moving principles, and the embodied and ever-changing relationship with the center of gravity – especially in the dancing bodies in temples and everyday life. Boner’s collection at the Rietberg Museum, Zurich, is a testimony to the cross-pollination of knowledge that provided material for Shankar’s embodied practices while adding to Boner’s already collected material on human bodies and postures. The experiences at Mahaballipuram, Sarnath, Ellora, Ajanta, and many other archaeological remnants energized both the artists and facilitated their inter-artistic collaboration. This presentation would attempt a historiographic reconstruction to read the sketches, photos, film clips, and sculptures that help us access both Shankar’s and Boner’s shared inter-artistic conceptualisation that both of them used in their respective works.

Sarmast, Ahmad (Afghanistan) **Research, Music, and War at Home**
[for plenary abstract, see Pettan, Svanibor]

Sarrouy, Alix Didier
(NOVA FSCH)

**Music Education as an
Inclusive Tool for Underage
Refugees in Europe**
[Session VIB02]

This communication will result from the work I am doing as the Principal Investigator of the research project “Migrants and Refugees in Europe: Arts as Tools for Sociocultural Inclusion” (2020-2026, financed by FCT – CEECIND/00658/2018). I will present results grounded on qualitative and arts-based research methods through fieldwork in music programs in Greece, Sweden and Portugal. Two deductive questions structure this research paper: 1) How may music education serve as a tool to achieve individual and collective results leading to social inclusion of underage refugees in Europe? Merging music education and refugee studies adds value, a path to researching original arts-based methods and to acquiring new knowledge on these particular social realities (Lenette 2019; Sarrouy 2016; Small 1977). 2) How can music and dance be an ethnographic methodological device to access the “self” of each social actor that is involved, particularly students and teachers? Here the focus will be on analysing all that is required to teach, learn, and play music, including objects, for deeper ethnographic research (Hennion 1988, 2015). The “self” refers to using music as an expressive medium for communicating one’s emotions and ideas, but also about the way music may contribute to creating one’s identity, which Tia DeNora, following Foucault, conceptualises as a “technology of the self” (1999). The literature review on these themes, articulated with the fieldwork, will tightly structure this communication. I will insist on the specifics of using music as an educational and emancipation tool for underage refugees in Europe.

Sashikumar, K. Banaras
(Hindu University)

**Deconstructing the Politics of
Chenda Melam Performance
in Kerala and Beyond**

[session IID02]

This paper investigates the politicization of a religious drum ensemble and its recent inclusion of women, Hindus of varying castes, and non-Hindus as an expression of human rights. Chenda melam (drum ensemble), in existence for more than 300 years, holds a prominent position as the most popular Hindu temple art form of Kerala. The drum, played with two sticks, is famous for its loud and rigid sound as accompaniment during festivals. There are seven types of melam (chenda): panchari melam, chempa melam, chembada melam, adantha melam, druva melam, ardha melam, and pandi melam. Apart from these, two ancillary melams are also played: navam and kalpam, and a recent popular folk melam, shingari chenda. The chenda, suspended from the drummer's neck, is a cylindrical wooden drum and has a length of two feet and a diameter of one foot, with both ends covered with animal skins. It is also used for art forms like kathakali, koodiyattam, thaiyyam and thulunadu yakshagana. In earlier centuries up to a couple of decades ago, the villagers gazed upon the rare sight of those melams once or twice a year during festivals. This has drastically changed in South India: They are ubiquitous during the election campaigns or a minister's visit. The melam beats enthral and entertain the crowds, so drawing a sonic and visual association of that excitement to the politicians entices votes for them. Just male players used to play the instruments. Many female drummers emerged in the past couple of decades, breaking gender barriers. The gender growth gave way to caste-free and religious inclusion as well. Historically, people belonging to particular castes like Marar, Chendapoduwal, and Pillais of Trivandrum used to play these instruments. The implications for ethnomusicology and human rights are profound as women, all Hindu castes, Christians, and Muslims may play chenda melam.

Sasono, Rizky
(University of Pittsburgh)

**Global Music, Inclusion,
and Decolonization**

[session IID01]

The issues of inclusion and decolonization in the sphere of academia have been enduring concerns with several ups and downs. This includes the field of ethnomusicology. The many faces of ethnomusicology are central to issues of decolonization, especially when it comes to the curriculum (Solis 2004). Having the trait of global culture, the discipline is also subject to issues of inclusion. In academia, these guises of ethnomusicology are materialized in the form of global music classes, "world music" theories and practice, within classes outside music departments, as well as other outreach programs sponsored by various institutions. Inclusion and decolonization in such classes, however, do not bind automatically. For example, the issue of inclusivity resonates more in graduate studies rather than with undergraduate students. Also, the hierarchy of priorities seemingly privileges issues of gender and LGBTQ, rather than race. Concerns such as gender, women, LGBTQ, disability, as well as race, are bounded by academic administrations alongside other priorities, contributing to the sustaining of shallow multiculturalism. Against the backdrop of ethnomusicology as a field of diverse cultures, and in line with an anthropological episteme that strives for power distribution (Berger and Stone 2019), the inquiry into music ensembles, ethnomusicology, as well as other forms of music classes, serve as the currency of inclusion and decolonization in academia.

Satomi, Alice Lumi
(Universidade Federal da
Paraíba)

Translocal and In-Between Koto Music in Brazil

[session IE05]

Commemorating forty years of ethnomusicological research in the Latin American Nikkei community, this paper revisits the subject of translocal Japanese music, focusing on koto music repertoire in Brazil, and specifically on new works composed in the city of São Paulo. Since the start of immigration in 1908, most koto practitioners have favored the “musicking” that maintains “traditional” repertory received from schools in Japan. Further, they view koto practice as a collective rather than individual endeavor, which they view as indicative of Japanese values that they maintain in since the early and rural phases of migration. Thus, in this collective endeavor there was little or no place for new works in Brazil, and few efforts to compose solo works for the instrument existed until very recently. This paper focuses on these recent compositions and the conditions surrounding them. Examining diversity of age, gender, and race in Brazilian koto schools, I will analyze and contrast three new compositions by three very different Brazilian composers: Kenichi Yamakawa, a Japanese migrant residing in Brazil; a third generation Nikkei woman, through an autoethnographic view; and Hilton Cassiano, an Afro Brazilian. The two first composers are linked to the Yamada-ryû school, and the third to the Brazilian Seiigensha. After a brief literature review and a discussion of the history of Brazil’s koto schools, I examine the personal motivations of these artists that led them to compose new works, as well as the aesthetic and cultural values represented in them. I utilize Bhabha’s discourse on “in-betweenness” to describe and analyze sonic aspects of Brazil and Japan found in these works. Lastly, I will look at translocal aspects of these works, as well as acceptance of diversity and change in the cosmopolitan environment where koto is practiced.

Savage, Patrick Evan
(Keio University),
Elizabeth H. Margulis
(Princeton University),
Salwa El-Shawan Castelo-Branco
(NOVA FCSH, INET-md),
Hideo Daikoku (Keio University),
Florence Ewomazino Nweke
(University of Lagos),
Nori Jacoby, Manuel Anglada-Tort,
Shinya Fujii, Shantala Hegde,
Hu Chuan-Peng, Jason Jabbour,
Case Lew-Williams,
Diana Mangalagiu, Rita McNamara,
Daniel Müllensiefel,
Patricia Opondo, Aniruddh D. Patel
& Huib Schippers

Building Sustainable Global Collaborative Networks: Recommendations from Music Studies and the Social Sciences

[session VIA01]

Global collaborative networks have been established in multiple fields to move beyond research that over-relies on Western participants and to consider central questions from cross-cultural and epistemological perspectives. As researchers in music and the social sciences with experience building and sustaining such networks, we participated in a virtual symposium in February 2021 to exchange knowledge, ideas, and recommendations, with an emphasis on developing global networks to investigate human music-making. We discuss case studies including ICTM’s global network and recent global research collaborations on music perception and production, and present 14 key take-home recommendations, particularly regarding 1) enhancing representation of researchers and research participants; 2) minimizing logistical challenges; 3) ensuring meaningful, reproducible comparisons; and 4) incentivizing sustainable collaboration and shared research practices that circumvent research hierarchies. Two overarching conclusions are that sustainable global collaborations should attempt shared research practices including diverse stake-holders, and that we should fundamentally re-evaluate the nature of research credit attribution.

Scahill, Adrian
(Maynooth University, Music
Department)

**New Irish Folk Music: Noise,
Resilience and Resistance**
[session VID09]

The re-emergence of folk as a prominent genre within the commercial musical field in Ireland over the past decade or so has been a somewhat surprising development, given the hegemonic status that traditional music has enjoyed since at least the 1990s. This new movement encompasses particular performance spaces and breakthrough recordings (Lankum, Ye Vagabonds, Eoghan Ó Ceannabháin, Emma Langford); has been reinforced through media (e.g., the RTÉ radio show *Simply Folk*); and been recognised (and canonized) through the recently established RTÉ Radio 1 Folk Awards. This wave of activity has been interpreted by Toner Quinn (2018) as a re-emergence of the voice of the people, as a “window on our communities”, and as an articulation of the social unease with the effects of austerity and neoliberalism (Fraser, Murphy and Kelly 2013). This paper examines how the new wave of folk conveys and reflects voices of resistance and protest, particularly those of a younger generation who feel abandoned by a state beholden to global capitalism. It examines how young folk artists are increasingly part of an “artistic precariat” (Bain and McLean 2013), and builds on work by Steve Goodman (2010), Robin James (2015) and Stephen P. Millar (2021) in exploring how this resistance is sonically encoded through techniques of noise, drone, and intensity. It also considers how the techniques of such encoding complicate the music’s status as “folk music”, and how these techniques also work to demonstrate the musicians’ artistic intentions (in creating avant-garde and experimental sounds and creating a coherent statement across an entire album). Finally, it considers how the consolidation of a new “folk music” by state-funded media and other channels of the popular music industry might also complicate its putative role as a new voice for the people.

Scaldeferri, Nicola
(University of Milano)

**Music, Migration, and
Mediated Memory: The
“Uncle from America” as a
Bridge between Rural Italy
and New York (1930-1970)**
[session VIB03]

Joe Chiaffitella (1900-1980) was the promoter of numerous initiatives in both public and private spheres – such as making music recordings, home movies, and photographs – in order to keep alive the links between his home village in Basilicata, southern Italy, and the community of migrants based in the New York area, during the period 1930-1970. He was a sports fan and an amateur musician; for many years he was a member of the *Coro d’Italia*, and founded at *Casa Italiana*, at Columbia University. Today he is still remembered in his village as the ‘Uncle from America’. The key token of Chiaffitella’s mission is a significant corpus of 1/4 audio tapes, 8mm films, hundreds of photographs, letters, and music scores. All of this material, recently digitized, is preserved to this day by his relatives in his home village; it constitutes a relevant archive able to tell the story of connections across the Atlantic ocean; music and sound recordings, together with other mediated memories, were used to maintain emotional links with the homeland. This presentation will discuss Chiaffitella’s experience as a case in which various interdisciplinary issues are involved: from the theme of sound recordings and archives to ethnographic fieldwork; from historical research about Italian migration to specifically musical and linguistic research; from media studies to the issues of memory and communication. A portion of this archive (especially sound recordings and photos) has been in part utilized in some previous projects. The current project, which will be the main focus of the presentation, deals now with a video documentary where the archive materials, put in dialogue with new shootings and new documents, will develop an audiovisual narrative.

Scalici, Giorgio
(NOVA FCSH, INET-md)

**We Dance to See Better:
Music as a Key to Access the
Spiritual and Emotional Plane
of Wana People (Indonesia)**
[session VID07]

Inside the Morowali forest, when somebody falls asleep, the conscience that keeps the body united and closed, weakens and the tanuana (dream agent) is free to exit the body and wander the different realms of the world. If it gets lost or is unable to come back inside the owner, the body remains open and easy prey to demons and evil spirits. When this happens, the person suffers from “inner ill”, and the Wana people officiate a nocturnal ritual known as momago. Once the people have gathered and the night has fallen, the music produced by two gongs and a drum can start and, with it, also the ritual begins. By examining the ritual music of the Wana, I will clarify the role and the importance of the music in the healing process of the entire Wana community. During the ritual, music acts as a key to gain access to the spiritual realm of the Wana and control the emotional state of the patient. The music allows the shamans to leave their human body to embrace their spiritual nature while, at the same time, it opens an access into the patient, giving the shaman the opportunity to restore the tanuana back in its place. In this way, shamans are free to leave their bodies to embark on a journey to recollect the lost soul of the patient. The music likewise enables the ritual specialists to place the soul inside the patient, where it belongs. Finally, music also contributes to the playful atmosphere that characterizes Wana rituals, an atmosphere that allows for healing the community through the transformation of a negative event into a positive opportunity in order to regenerate conviviality.

Scarfe, Brigitta
(Edith Cowan University,
Western Australian Academy
of Performing Arts and
Kurungkurl Katitjin)

**Choir as Method: Trust,
Reciprocity and
Response-ability in
Remote Western Australia**
[session VID04]

Derby is a small town in remote northwest Australia with a large, diverse Aboriginal population. The researcher is currently in Derby investigating how colonial and patriarchal power dynamics inform Aboriginal women’s participation in music and radio. The methods proposed initially included interviews, participant observation and some textual analysis, with a view to eventually co-creating a local “musicking” initiative specifically for local Aboriginal women. However, and despite having already established contacts through prior research, the researcher faced difficulties establishing trust with potential interviewees for several reasons. Existing research conducted in First Nations’ contexts suggests that decolonising methodologies should prioritize concerns for process and building genuine collaborative partnerships over outcomes. So, after discussing these difficulties with stakeholders and mentors, the researcher decided to bring forward the proposed outcomes of the research (in this case, founding a women’s choir) as, instead, a method of building trust, establishing relationships, and providing value to the broader Derby community. As such, founding a women’s choir has demonstrated the researcher’s commitment to reciprocity, which is one of six core values of ethical research with First Nations’ people in Australia. On a practical level, choir-as-method enables the researcher to apply findings from qualitative analysis to the choir context “on the fly”, and – vice versa – participant observation as choirmaster provides unique insights when triangulated with qualitative data from interviews. This creates a rich and responsive data set that reflects the interrelationships and complexities inherent in community musicking contexts. On a theoretical level (and with implications for ethnomusicology more broadly), participant observation as choirmaster-facilitator challenges persistent beliefs in ethnomusicology vis-à-vis the role and subject position of the researcher, and bravely grapples with the inevitable impact that ethnomusicologists have in their research contexts. This paper argues that employing choir-as-method engages a mode of researcher “response-ability” that is crucial in anti-colonial research contexts.

Scherzinger, Martin
(New York University)

African Music and the History of Time

[session VIB08]

How do we frame musical meter in the historical period of settler colonialism? The concept of Newtonian absolute time gained ascendancy following prolonged intellectual efforts to locate the correct measure of time in seventeenth-century astronomy, and was efficiently and militaristically leveraged in service of colonial governance. Matrices for framing musical time were theorized along similar lines; and, along with pitch spaces, instruments, electrical currents, political nation-states, devices, legal policies—instrumentality itself—were standardized and scaled. Likewise, music's metric division in the mid-18th century—following, among others, Kirnberger's landmark *Die Kunst des reinen Satzes*—was re-theorized as a kind of undifferentiated flow of absolute time (*Zeit*), intercalated by anisochronous circular time, subdivided by accentuations grouped in two, three, and four beats (*Tackte*). The archetypal and epistemological composition of these theories and technologies guided and augmented modes of action and thought, which today enjoy a world monopoly in musicology. This talk shows how contemporaneous African musics—ranging from pre-colonial matepe music from the Korekore region in Zimbabwe and amadinda music from the Kampala region in Uganda from the era before the destruction of the Lubiri Court—actually invert the Newtonian-inflected relation of rhythm and meter altogether. In contrast to the Euro-industrial conception of this relation, rhythmic-melodic entities in matepe and amadinda music, (no less than embaire, akadinda, mbira dza vadzimu, and timbila music) often remain stable, while metric schemes are meticulously rotated. The paper describes the systems that undergird their performance practices, demonstrating, for example, how interlocking parts and inherent pattern formations elicit beat entrainment set adrift from the embodied motor patterns of performers. In addition, I examine how procedures for pitch transposition further rotate distinct metric schemes, effectively recouping a kind of rhythmic-melodic identity under transformational metric conditions.

Schippers, Huib
(Griffith University,
Queensland Conservatorium)

ROUNDTABLE ABSTRACT

Music as Intangible Cultural Heritage: The First Twenty Years

[session VIID07]

In 2003, UNESCO launched the Convention on the Safeguarding of the Intangible Cultural Heritage. Although there have been many efforts before and since to support music practices at local, national and regional level, this was the first effort at a truly global scale to act on threats to the sustainability and vitality of music traditions in a rapidly changing world, with strong input from ICTM. On the eve of its 20th anniversary, this panel reflects on the genesis of the Convention, its significance in raising awareness and generating frameworks for support, but also on intended and unintended consequences in relation to community, agency, diversity and decolonisation. The panel consists of scholars who have been there from the very beginning (Seeger), investigated how the Convention resonates with cultural ecosystems across various continents (Schippers), and two who critically reflect on the efficacy, impact and relevance of the Convention in China (Xiao Mei) and the Caribbean (Dirksen) respectively. Jointly, they represent a fourth of 16 scholars who have critically chronicled the Convention from its initial idea to its practical effects in the forthcoming volume *Music, Communities, Sustainability: Developing Policies and Practices* (Oxford University Press 2022).

Schippers, Huib
(Griffith University,
Queensland Conservatorium)

**Music as Intangible Cultural
Heritage: A Recipe for
Sustainability?**

[session VIID07]

While concern for and actions towards music sustainability go back thousands of years, the 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage was unparalleled in raising global awareness about the vitality and diversity of the world's musical traditions. Now ratified by 180 nations, the 2003 Convention represents considerable intellectual, financial and political power on the eve of its 20th anniversary. But inevitably, the process towards creating such a document and implementing it implied scores of philosophical and strategic choices and compromises. Using reports by Kurin, Aikawa, Seeger, Van Zanten, Ceribašić and other scholars who were around the table during the genesis and implementation of the Convention, this presentation critically examines twenty years of intended and unintended consequences of approaching music as Intangible Cultural Heritage. In doing so, it focuses on how successfully the "ICH Movement" has been in addressing key forces that constitute the "cultural ecosystems" that surrounds each musical practice, including communities, transmission processes, infrastructure and regulations, media and the music industry, and the contexts and constructs (values and attitudes) that determine music sustainability to a large extent. The presentation concludes with an overview of some areas that are – and others that are not – addressed by the UNESCO initiative, with suggestions for future action.

Schmuckal, Colleen
(Tokyo University of the Arts
and Rikkyo University)

**Japanese Community
Festival Music as "High-
Art"? Influence of Archival
Methods over the Diffusion
of Hanawa-Bayashi**

[session VD02]

Hanawa-bayashi (Kazuno City, Akita Prefecture, Japan) is the only one of the three big Japanese hayashi festival genres that incorporates shamisen, a three-string lute, into the ensemble of percussion and flutes to expand the range of musical expression. However, in 2016, Hanawa-bayashi was registered as a UNESCO Intangible Cultural Heritage not for its musical uniqueness but instead for the construction of the festival floats which feature the taiko drum players walking on the ground. As the chairman of the Hanawa-bayashi festival, Masahide Tozawa, explained: the music is transmitted orally with no official archival practice, no accepted method to quantify its quality, and viewed historically as having little "high cultural art" value because of a relatively short recorded history, performance variations and improvisation, and originating from a poorer community in northern Japan. Therefore, UNESCO overlooked the true heart of this festival; its music (Kazuno, 2019/11/1). The goal of this research is to create more effective music analytical and archival methods from Hanawa-bayashi's own inherent musical history, culture and performance practices to show how festival entertainment genres can be musically complex and an important cultural heritage. This will be done through analyzing how the addition of shamisen influences the musical practices of percussion and flutes in comparison to Kyoto's Gion-bayashi and Tokyo's Kanda-bayashi. Furthermore, because details of this music are still secretly protected within Hanawa's community, developing a collaborative method to archive performance practices, musical variations, dances, and players physical movements in a way that best serves the needs of a community that is financially struggling since COVID-19 will be essential. A concrete archive of Hanawa-bayashi's music is beneficial for legitimizing under-appreciated musics actively performed by communities today and giving overlooked communities a concrete way to promote those culturally important activities and musics that have been historically and politically overlooked.

Schuitenmaker, Charlotte
(University of London, SOAS,
Department of Music)

**Collaborative Podcasting as a
Challenge to Prevailing Power
Dynamics between Indigenous
Artists and Non-Indigenous
Researchers**

[session VD11]

This presentation investigates the dynamics of creating a podcast focussed on Indigenous contemporary musics in Australia, a collaboration between an Indigenous Filipino Muruwari music artist and a non-Indigenous European researcher. The podcast was brought to life as part of a PhD project to challenge existing power relations between researcher and interlocutor, and it covers a wide range of contemporary music styles, with a significant focus on hip-hop. The podcast and the research are co-constitutive; the information gathered through the podcast functions as primary data, and the research underpins the approach to podcasting. Affiliation with powerful imperial institutions such as universities brings privileges that the interlocutors of this research may not have had the chance to enjoy. The project aims to challenge the imbalances created by power relations between the Global South and the Global North, to bridge the boundaries between the world of academia and contemporary Indigenous music, raise awareness of historical exclusion, and problematize the white gaze upon themes connected to contemporary Indigenous musics. Our methods include reaching out to academic and popular audiences; moving away from the “traditional” interview format, and making research findings openly accessible to Indigenous communities. Podcast themes focus on how musical production responds to Indigenous incarceration rates and environmental issues, digital activism, urban spaces, and knowledge circulation through sound. The presentation will give insights into the process of collaboration, exploring questions of power relations, but also sharing concrete “how-to” examples of steps taken prior, during, and after the recording process.

Scott, Melissa
(University of California –
Berkeley)

**On the Musical Legibility
of Suffering**

[session VIB02]

How do Syrian refugee musicians make themselves and their work legible to Western audiences? What strategies do they deploy to articulate and translate Syrian stories, experiences, and artistic practices? What are the political and ethical implications of such strategies for building international solidarity? In this paper, I trace the vocabularies—musical, visual, rhetorical—that Syrian musicians deploy when interfacing with or speaking to predominantly white Western publics. Informed by two years of ethnographic research in Jordan, I closely examine a music video and a crowdfunding campaign produced by Syrian musicians in Jordan and Germany. These seemingly disparate objects of study both call attention to the “suffering slot” (Robbins 2013) central to Western humanitarian imaginaries (Chouliaraki 2013, Fassin 2011, McAlister 2012). I argue that musicians reinforce and contest the dominant tropes of Western humanitarianism, particularly demands for the musical legibility of suffering, in ways that test the boundaries between “aid” and solidarity. This paper contributes to research in the study of music and forced migration by drawing critical attention to the role of Western humanitarian imaginaries for the politics of knowledge production by and about refugee musicians.

Seeger, Anthony
(University of California–Los Angeles)

Communities, Archives, the Internet, and Safeguarding ICH

[session VIID07]

Digitization, the Internet, and changes in global communications have revolutionized audiovisual archiving in the 21st century. These changes have implications for community involvement in safeguarding intangible cultural heritage (ICH) valued by them. The word “community” figures prominently in UNESCO’s Convention on the Safeguarding of the Intangible Cultural Heritage. But the level of community engagement in safeguarding projects has been the subject of debates since the preliminary phases of the writing of the Convention and ever since it was ratified in 2003. As more of the world can access the Internet on inexpensive equipment like mobile phones, clear evidence is appearing of the creation of documentation and dissemination projects by local individuals and communities. Archives are becoming increasingly decentralized and community-based collections are multiplying. This proliferation of community archives may help to rectify a major drawback of most ethnomusicology archives: the lack of adequate documentation for the recordings. While sounds and images can be important for safeguarding efforts, without satisfactory information about who is in them and what they are doing, they lose a lot of potential usefulness for the originating community. Ethnomusicology long ago established that sounds and images alone, without their social context, are insufficient for understanding musical performances. Similarly, they are insufficient for safeguarding performing arts. This presentation discusses weaknesses in the documentation of performances and the challenges of repatriating archival collections to their originating communities. Then it turns to how digitization and the Internet have transformed audiovisual archiving in the 21st century. Finally, it considers the impact of these for local activists to safeguard and modify their ICH.

Selleri, Sara
(University of London, SOAS, Music Department)

ROUNDTABLE ABSTRACT Equality and Inclusion in Music and Academia: Where Are We At, Where Are We Going?

[IHD01]

Globally, in society at large, but also within music academia, longstanding, unaddressed systemic inequalities affect disadvantaged social groups, violating their human rights and hindering equal access to opportunities. Racial bias and gender inequality cause harm and exclusion, people with disabilities remain unacknowledged, and colonialist approaches still pervade policies and processes across institutions. In ethnomusicology, recent manifestations include Danielle Brown’s Open Letter on Racism in Music Studies (2020), and the responding support Statement from Coalition of BIPOC and Queer Ethnomusicologists signed by 466 academics (as of September 2021). Given that music has the capability to enforce social norms (Feld 1984) and reinforce conflict (O’Connell and Castelo-Branco 2010), a correlation exists between biases in society and discrimination in music practice; also, formal and informal music education systems play vital roles in perpetrating this interrelationship (Green 1997). Conversely, ethnomusicology and music academia can actively contribute to rights’ advancement, if biased practices are deconstructed and inclusive approaches become the “new normal”, particularly given potential affinities between music and human rights worldwide (Peddie 2016). This roundtable presents anti-discrimination and rights’ advancement intersectional practices from five continents, addressing: fair access for people with disabilities to instrumental education and technology in Australia; challenging selfhood/otherness by mapping migrant and minority musicians’ voices in the UK; incorporating historically excluded Afro-derived autochthonous music and dance expressions in academic institutions in Puerto Rico; social inclusion in academia in southern Nigeria; decolonizing ethnomusicology and the curriculum according to non-Western perspectives. The goal of this session, for presenters and audience alike, is to look both inwards – analyzing where we stand on decolonizing academia, ethnomusicology, and individual practices – and outwards, advancing practical measures our field can undertake to contribute towards human rights’ advancements and systemic change.

Seriakov, Eugenia
(Independent Researcher)

**Forward the Revolution:
Community Building through
Sound in Dub and Freetekno
Movements**

[session IIIA09]

This paper presents ongoing research into dub reggae and freetekno sound systems in Central Europe. Using data collected from interviews, field recordings, netnography and an online survey, it juxtaposes the differences between dub and freetekno sound systems and the communities that form around sound system events across space. Despite sharing many commonalities and the same geographic spaces, these two types of sound system are rarely brought into conversation with one another. Connecting aspects of space and place theory (Lefebvre 2009) as well as the study of youth and club cultures (Collin 2018; St. John 2009; Thornton 1995; Wilson 2006) this paper examines how knowledge is produced within these contrasting sound system cultures and transmitted across land between communities. Sound system culture involves both historical and cultural currents that give shape to various grass-roots dance music scenes. In the case of dub reggae and freetekno, sound system culture also functions as social movements. In this sense, the sound system is more than a set of speakers. It comprises the people who technically maintain and operate the sound system as well as the broader network who relate themselves to it. Both the dub reggae and freetekno sound system cultures therefore support various forms of knowledge production that in turn foster long-term passionate engagement and connected communities across Europe. By analysing common discourses and closely listening to selected sound recordings, I show how these different sound system communities develop distinct utopian visions and self-understanding. I bring my own cultural practice as a selector and event organiser to position myself as a critical insider researcher (Taylor 2012) and situate sound system culture as an alternative cultural space characterised by ongoing social interaction and adaptation.

Severiano, Pedro
(Federal University of
Rio de Janeiro)

**Dances for Cavaquinho by
Mario Alvares da Conceição:
Perspectives from a
Manuscript Notebook**

[session IIE06]

A musical instrument with a strong tradition in Brazilian culture, the cavaquinho has been present since the beginnings of urban music in Rio de Janeiro, and its presence has been documented since at least the first half of the 19th century. From this stage, European dances appear in this repertoire, which are an important part of the music works conceived for the instrument and for music at the time. However, the literature for the Brazilian cavaquinho in the 19th century is scarce. As the story goes, the cavaquinho players who knew the musical writing in the pentagram were rare, they played “by ear”, so they depended on someone else to record their compositions. In this context, contact with the manuscript notebook of musical productions with repertoire for cavaquinho by Mário Álvares da Conceição, dated 1909, and written by a copyist named Luiz Leal, has special importance for understanding the musical genres composed for this instrument, as well as the musical production of Mário Álvares, where we have access to 46 works by the composer, a photograph, and traces of biographical data. Cavaquinist and composer, whose biography is little known, it is known from reports that Mário Cavaquinho, as he was also known, was a brilliant musician and played with a 5-string cavaquinho. Among the dances present in this manuscript are tango, waltz, polka, square dance, schottische, among others, which prove the creation and execution of European urban dances for the Brazilian cavaquinho. This presentation will address the forms, rhythms used in these dances present in the manuscript notebook, and provide an analysis of the developments that resulted in the musical language we know today as choro, in order to reflect on the permanence of these dances in the current repertoire and allow comparison with the dances by the Madeiran composer Cândido Drummond de Vasconcelos for machete (Madeira’s cavaquinho).

Seye, Elina
(University of Helsinki,
Faculty of Arts, Department of
Philosophy, History and Arts
Studies)

In a Lion's Clothes

[session VID05]

The documentary *In a Lion's Clothes* follows performers of the simb lion dance in Dakar and investigates the meanings they attach to the simb performances in the contemporary urban context of the Senegalese capital. The simb is a local form of entertainment, where men dress up as lions using stylized costumes and face paint. The performances begin with the lions first wandering around and scaring bystanders and audiences, catching and punishing people having entered the event space without paying a ticket, then being tamed by the singer, and ultimately dancing. The simb is claimed to have its roots in ancient healing ceremonies for people who had been bitten by a lion and possessed by its spirit. However, these events have long been rather theatrical in their form, although references are made to the mythical history of the genre when the lions' movements are controlled by a singer, whose voice – along with the accompanying sabar rhythms – dominates the aural space of a simb event. Today, the simb seems to offer young male dancers an additional venue to present their skills, their self-made costumes adding a special flair to their dancing. The costumes and the face paint have become more colorful and elaborate in recent years, and simb groups have added new elements to their performances. Still, members of simb groups mostly refer to tradition and a sense of community rather than artistic ambitions or the possibility to earn money as their motivation to perform the simb.

Shaheen Espinosa, Andrea
(Arizona State University)

Resisting and Relenting: Arab Musicking and Trauma on the U.S.-Mexico Border

[session VA01]

While there is considerable scholarship on Arab immigration to the United States, little of it addresses the diasporic communities of Arab immigrants who settled along the U.S.-Mexico border. Communities began to form in the late nineteenth century when peoples of what was then the province of Greater Syria left their homeland in search of greater economic and educational opportunities. Many Syrians who settled along the border arrived there due to encouragement from steamship agents who urged Syrians to travel first to Mexico to avoid waiting for passage to New York and risk susceptibility to travel restrictions. Multiple forms of corruption, including physician extortion rings, made border crossing a viable, but costly option for Syrians seeking to enter the U.S. The migrant experience, precarious border atmosphere, and prevalent racist attitudes in the U.S. Southwest produced psychic and cultural trauma that continue to impact individual and communal identities of Syrian diasporic communities in the southwest region. As this paper will demonstrate, music and dance often played an instrumental role in the ways that members of this community resisted or relented to communal ties, traces of their family migration story, and their Syrian heritage. Today, feelings of marginalization and exclusion within their precarious borderland experiences dominate the narratives of self-perception that are behind musical expressions of Syrian-Americans. Drawing on ethnographic fieldwork and archival research, this paper explores the relationship between trauma and identity through an examination of musical taste and expression among members of Syrian communities in El Paso, Texas, and Phoenix, Arizona. Engaging the works of Jeffrey Olick, Gloria Anzaldúa, and Michael Rothberg, this paper interrogates theories of cultural and psychological trauma and borderland epistemologies as a means of exploring how border tensions influence the often-fraught views of identity on the border and the distinctive musical practices of Syrian-Americans therein.

Shakhkulyan, Tatevik
(Komitas Museum-Institute,
Research Department)

**Horovel Songs: Genre,
Structure, Endurance**

[session VA02]

The traditional Armenian song-type horovel has been a unique component of a cultural process of cultivating soil with the aid of plow and supporting animals. Through horovel the peasants applied to the animals, “talked” with them, coddled, and thus encouraged them to work. While no plow in cultivating soil is utilized in modern days due to replacement by machines, remnants of horovel songs can be still found in various villages of Armenia. They solely survived as songs without cultural context, i.e., out of the working process. Horovels were widespread in various Armenian dwelling places in both nowadays Armenia and Historical Armenia; they have been recorded in late 19th century and during the 20th century. Interestingly all the horovels as transcribed in various places share common music structure. This paper focuses on horovels of Lory region which is in the north of Armenia and Karabakh which is considered a disputed area in political sense. In horovel of the two mentioned territories, common structures are determined which relate to modal foundations, melodic line and rhythm. How could horovels sung in geographically remote areas share commonalities and present such parallels which can hardly be found in other song-types or other regions? This is a question to be discussed in the paper. Bigger concern relates to the fact that due to recent war of Karabakh (September-November 2020) migration of Armenian population took place, and therefore as a consequence folk songs creation process may be interrupted. Although some horovels discussed here have already appeared on concert stages as well as performed by professional singers, they may be endangered to be lost as live folk music living phenomena. Therefore, their systemized research is of topical importance.

Sharif, Malik
(University of Music and
Performing Arts Vienna,
Music and Minorities
Research Center)
& Barbara Boisits
(University of Music and
Performing Arts Vienna,
Music and Minorities
Research Center)

**Guido Adler and
Comparative Musicology**

[session VID06]

Texts addressing the history of ethnomusicology frequently remark that Guido Adler included comparative musicology (CM) as an integral part of the overall discipline of musicology in his famous programmatic article “Umfang, Methode und Ziel der Musikwissenschaft” (1885). These references to Adler are apparently intended to demonstrate the long-standing establishment of ethnomusicology in the larger context of modern music research. As a discussion on the ICTM-L mailing list in October 2020 indicated, there are, however, few with deeper knowledge within the ethnomusicological community about the place and function of CM in Adler’s theory of musicology, his opinions on actual research conducted in this field, his relationship with individual comparative musicologists (such as Stumpf, Wallaschek, or Lach), and his own comparative research. A number of reasons are likely to have contributed to this situation: 1) most of the relevant primary sources are available only in German, thus not easily accessible for many ethnomusicologists; 2) there is no comprehensive discussion of the “Adler and CM” complex in any language, and existing research on selected aspects of this complex is dispersed across and often hidden in various publications, most of which are again in German; and 3) there are many questions regarding this complex that have not been addressed at all in research. The paper seeks to contribute to a more thorough understanding of Adler’s place in the history of CM and ethnomusicology and thereby invites critical reflection of established narratives in the historiography of these two fields. Drawing on the results of an ongoing research endeavor on the history and historiography of CM, the paper focuses primarily on the changing role of CM in Adler’s theory of musicology and on Adler’s own research in CM, and will also include some remarks on the other aspects of Adler’s relationship with CM.

Shekhawat, Megha
(Universidade Católica
Portuguesa, Faculty of Human
Sciences, Culture Studies)

**Performing Arts as a
Convivial Tool: A Case Study
of Bharatanatyam during the
Pandemic**

[session IIB08]

The fight against the pandemic has affected the human race both emotionally and professionally. I hypothesize that performing arts work as a convivial tool during the pandemic. Artists are consistently transforming their ways of presenting their art forms. To keep the art forms alive and to stay connected with the audience when it is most needed in these times where there are several restrictions for public programmes artists have been trying to use various social media platforms like Facebook and other video conferencing softwares like Zoom. Such transformations have encouraged them to think about their art form in a different light. These changes in platforms also affect the dance form as it brings changes in the dance form like new hand gestures, literature, music, choreography and themes. This is not an exhaustive list of changes. My main case study is Bharatanatyam, an ancient dance form performed on stage with live music and audience. I pursue qualitative analysis. I have used videos on COVID-19 pandemic by independent artist (@remmy_suvi), collectives (@Thudippu A Human Collective) and a social media campaign (@aalaap_concepts) as my case studies. I have analysed the above case studies using a comparative approach. Here, I demonstrate how Bharatanatyam have brought a change in the cultural process of representation, structure and themes. Dancers have used a virtual format to showcase their art. This subsequently shows how a performing space has played a major role in bringing about the changes that have occurred in the dance form and if we can re-enforce a strong relationship between body and performing space. I chose the work of Illich (1973) as the theoretical basis for this inquiry. This negotiation of different atmospheres has created a new dimension for performing artists to make a convivial relation with the society and hence acts as a convivial tool.

Sherinian, Zoe
(University of Oklahoma)

Sakthi Vibrations

[session VIID06]

The Sakthi Folk Cultural Centre in Tamil Nadu, India, led by two radical Catholic nuns, uses the Tamil folk arts to develop self-esteem and economic skills in young Dalit women (former outcastes or untouchables). This documentary film seeks to reveal and analyze Sakthi's model for Dalit women's development that integrates folk arts performance with social analysis, micro-economic sustainability, leadership, and community development. Sakthi re claims the devalued parai frame drum (associated with pollution and untouchability) to re-humanize and empower these young women through a pedagogical approach of physically embodying confidence in performance and renewed cultural identity in a complex campaign against gender, class and caste subjugation. The film editing experimentally weaves together interviews, performance, and development activities such as tailoring and basket making along with footage shot by the students themselves as they actively define their process of growth and contribute to this participatory documentary. The women narrate the film looking directly into the camera to confront the audience with the reality of their oppressed, yet transforming lives. Paralleling the representation of community in their circle dance formations and syncretic rituals, we tell their collective story of transformation from their first day struggling to clap in time, to their first performance for their parents, and their final public festival and academic graduation. This film engages applied ethnomusicology through participatory filmmaking, filmmaking as fieldwork methodology, and the intersectionality of caste, class, and gender. Finally, the film demonstrates the agency and strategies of Dalit women as they create social justice for themselves through personal, community, and economic development.

Shifrin, Inbar
(Hebrew University of
Jerusalem, Department of
Musicology)

**Reform Judaism across the
Atlantic: Liturgical Music in
Flux**

[session VIIB10]

Judaism's liturgical practices and norms are complex and differ across denominations, including their musical dimension. Liberal Jewish denominations, i.e., those that emerged in Western Europe since the late 18th century and later on in America, offer a fertile ground for examining changing patterns of liturgical music in modern Jewry. This paper addresses liturgical music practices of one such denomination, Reform Judaism, in contemporary Israel and its relation to the music of Reform congregations in America. Change and renewal of ritual are one of the main tenets of Reform Judaism, the most liberal branch among the modern religious streams of Judaism. Synagogue music is a special aspect of ritual that the Reform movement emphasized since its inception in Germany in the early 19th century. In the 20th century, Reform Judaism flourished especially in North America and with it its musical practices. During the political establishment of the new state of Israel, religious practices were relinquished to the orthodox rabbinate. Therefore, establishing Reform communities in the State of Israel was a daring project because there was, or is, no clear separation of state and church in Israel. Nowadays in Israel the Reform movement is still peripheral and struggles to obtain a place in the Israeli consensus. In America on the other hand, the Reform denomination comprises the majority of the Jewish population as it aligns well with the approach to religion established by the American constitution. Through my fieldwork at an Israeli reform synagogue, I identified how musical practices are used to create and preserve the community. In this paper I will address how the differences and interactions between Israeli and American Judaism contribute to the formation of an Israeli musical repertoire of Reform Jewish liturgy.

Shishikura, Masaya
(Huizhou University; Tokyo
Institute of Technology)

**Beyond Invention and
Historical Truth: Performing
Ontologies on the Ogasawara
Islands**

[session IIA02]

This paper investigates ontologies of performance on the Ogasawara Islands that contest “invented traditions” and occidental historiography, both of which are principally based on facts, objectivity and truth. For more than a century, the history of Ogasawara, a small island community in Japan, has been entangled with the first migration of Westerners/Pacific Islanders (1830), Japanese colonization (1870-), the Pacific War (1941-45), American occupation (1946-68), and reversion to Japanese administration (1968). This sociopolitical turmoil creates worldviews shaded by “missing pasts” that permeate the islands. In a condition that hardly attains historical accuracy, people perform music and dance as a means to fulfill lost memories and missing practices of their past. On the surface, these Ogasawara performing arts can be designated as invented traditions that appropriate past events and practices such as tourism and cultural promotion. However, the invented tradition remains within an occidental discourse that can disguise and misrepresent the music and dance of Ogasawara. Western historiography hardly informs and satisfies Ogasawara's own pasts, especially after its loss of established traditions and lack of historical truth. Performances of Ogasawara music and dance do not rely on any established traditions or historical progression of linear time. Instead, performing ontologies means a “sincere and truthful praxis” to make sense of what has happened in people's obscured pasts. A variety of music and dance activities, including Hawaiian hula, rock music, steel orchestra, brass band, choir singing, Japanese taiko drumming, and Nanyō odori dance derived from Micronesia, manifest musical heritages of migrating people from many different places. These multiple heritages embody their memories and cultural practices as a worldview concerned with meaningful present with “history as praxis”. The ontological turn proposes an alternative vision toward performances of Ogasawara where sense-making happens beyond invention and historical truth.

Shishkina, Elena Michailowna
(Doctor of Arts Studies,
Associate Professor, State
Musical College of the
Ministry of Culture and
Tourism of the Astrakhan
Region)

**Dance, Music, Rites,
and Human Rights:
Coexistence and Inequality
in Contemporary Russia**
[session IIB02]

For the report examines modern problems of traditional music in Russia that arose as a result of its internal political development: the presence of extrajudicial deportations of the 1940s (Polyan, Bugai). Ethnic, ethno-confessional and social categories of Soviet citizens were also subjected to human rights violations in the Soviet Union (Ekkel, Mchedlov). The report comprehends the concept of hybridity of Russian culture with the presentation of new unknown facts of the period of deportation and the post-deportation period of 2000-2021. The features of the mixing of national cultures, the creation of new musical traditions that combine typologically heterogeneous characteristics are revealed. In modern times, the oblivion of rituals and ritual songs, the transformation of confession, the active reduction of those genres of folk musical culture that were associated with public and mass performance are noted: ritual and dance, gender shift of genres in modern times. In connection with the ban on all types of religion in the Soviet period (1917-1992), various song arrays of the peoples of Russia have undergone reduction for all these decades, experiencing to one degree or another the influence and interdependence of the Russian musical typological system. In addition to the historical realities of the politicization of a particular country, scientists of the world also comprehend current problems in globalization and modern migration of the world's population, leading to borrowing, hybridization and conglomeration (Angewandte Ethnologie 2019; Greve 2019; Heidemann 2019; Koch, Musikethnologie 2019). The author has established a number of features of the traditional musical culture of the repressed peoples of Russia, which are characteristic up to the present time. These violations are closely interconnected with the transformations of the culture of these peoples, with their official permission to present their culture at festivals and competitions. The report comprehends the possibilities of new dance and musical strategies in Russia.

Silva, Francisco (University of Aveiro, INET-md) & Isaac Raimundo (University of Aveiro, INET-md)
A Short Story on Mouldy Carriers: A Shared Research Experience on Enriching Semantic Metadata
[for abstract, see Raimundo, Isaac]

Silva, Manuel Deniz (NOVA
FCSH, INET-md)

PANEL ABSTRACT
**Traditional Music and Political
Engagement in Portugal
Before and After the Carnation
Revolution**
[session IIA01]

The 1960s marked a turning period in the history of the “Estado Novo” dictatorship, the authoritarian regime that ruled Portugal between 1933 and 1974. The increasing political repression after the 1958 presidential elections, the beginning of the Colonial War in 1961 and the Academic Crisis of 1962, as well as the intensification of (mainly clandestine) emigration to various points in Europe, reshaped Portuguese society. A new generation of activists emerged from the students’ movements, leading to a multiplication of political groups and factions, grounded on different ideological interpretations of socialism and communism in the wake of the Sino-Soviet split in 1960. In this changing context, the new “protest song” movement played an essential role in the expression of resistance and dissent, and was a constant presence in political meetings, strikes and demonstrations during the last years of the dictatorship and the revolutionary period that followed the military coup on April 25, 1974. During the dictatorship, many protest singers, such as José Afonso and José Mário Branco, introduced in their repertoires numerous elements of Portuguese traditional music, in order to counter a “given” and uniformed national identity. The influence of traditional repertoires contributed to the aesthetic reconfiguration of Portuguese popular music during this period, an aspect particularly evident during the revolutionary years of 1974-76. Composer Fernando Lopes-Graça, despite the generational gap and his different musical approach, was highly influential to these popular music singers, as an important symbol of political resistance and due to his pioneering research on Portuguese traditional music. This panel aims to examine the genealogy of the political uses of traditional music in Lopes- Graça’s and the younger “protest” musicians’ outputs, both in Portugal and in exile, and to contribute to a larger discussion on the intersections between music and politics in Portugal during the 1960s and 1970s.

Silva, Manuel Deniz
(NOVA FCSH, INET-md)

**Lopes-Graça's Cosmorama
(1963): Traditional Music as a
Symbol of the "Brotherhood
of Peoples"**

[session IIA01]

In the course of his career, Fernando Lopes-Graça (1906-1994) wrote an impressive amount of vocal, choral and instrumental works based on Portuguese traditional music. A prominent figure of the democratic opposition against the Estado Novo dictatorship, Lopes-Graça was a fervent advocate of the aesthetic value of traditional music and of its importance as cultural resistance, denouncing repeatedly the folkloric music promoted by the authoritarian regime as "inauthentic" and "counterfeit". However, Lopes-Graça's interest in traditional music spanned many other countries, and his catalogue includes works based on Spanish, Brazilian, French and Greek folksongs, as well as African American spirituals. After the Second World War, Lopes-Graça was greatly involved in the cultural networks of the international communist movement, participating in the Congress of Composers and Music Critics in Prague in 1948 and contributing to the creation of the International Association of Progressive Musicians. In this presentation, I will discuss a collection of 21 short pieces for piano dedicated to the "brotherhood of peoples", *Cosmorama*, composed by Lopes-Graça in 1963. The geographic origin of the assembled folksongs draws a map with obvious political implications in the context of the Cold War: alongside Portugal, Spain, France, Italy, Greece, England, Switzerland, Mexico, Japan and the USA, we find folksongs from communist countries (Russia, Czechoslovakia, Poland, Hungary, China, Cuba) and from countries that had reached independence recently (Ghana, Tunisia, Congo). Significantly, Lopes-Graça dedicated also one piece to Mozambique, in what can be seen as a gesture of solidarity with the African liberation movements that had initiated the Portuguese Colonial War in 1961. Based on Lopes-Graça's writings and personal correspondence with other progressive composers, this paper will address the musical implications of the concepts of "nation" and "people" promoted by the international communist movement in the context of the Cold War and the decolonization process.

Silva-Zurita, Javier A.
(Universidad de Los Lagos)

**Representing Indigenous
Spirituality in Popular
Music: The Case of the
Mapuche People in Anklaje's
Music**

[session VE08]

Understanding what music represents for a particular culture, subculture or individual has been an important endeavor in ethnomusicology, which has resulted in a large number of works devoted to explaining how music is able to represent itself and beyond itself. The Mapuche people comprise the largest indigenous group in Chile, and its culture – including religion and worldviews – has exerted a significant influence on the Chilean context. Through a framework that deals with music as representation, this paper discusses how Mapuche spirituality is represented in the creative work of Anklaje, a popular music band from Chiloé island in the south of Chile. By doing so, I examine the articulation of some notions of indigenous spirituality linked to the Mapuche, and explain how some discursive means implicit in those constructs are represented in music. The findings resulting from the study of this specific music band show the existence of some representational practices, which may help to understand similar cases in other music repertoires linked to the indigenous people of Chile.

Silvers, Michael B.
(University of Illinois at
Urbana-Champaign,
School of Music)

ROUNDTABLE ABSTRACT

**Madeira Que Cupim Não
Rói: Collaborative Big Data
Ethnomusicology**
[session IID07]

Madeira Que Cupim Não Rói (translated roughly as Termite-Proof Wood; hereafter MQCNR) is a collaborative research project that concerns fiddlers (rabequeiros) and luthiers in the Brazilian state of Ceará. MQCNR will result in a multimedia virtual archive that functions primarily as a media-rich CV made for traditional musicians and luthiers to use to enrich their applications for grants and other opportunities. The site will also be searchable and available for use by researchers and will have a didactic, public-facing component. The ongoing collection of audio/video content involves multiple academic and non-governmental institutions. Our research tool is made to be deployed on cell phones, which many traditional artists own or can access. Our researchers are helping artists learn to perform skills on their phones that can benefit them in their artistic lives, such as submitting webforms and making a/v recordings of themselves. MQCNR was proposed by a Brazilian fiddler to a North American ethnomusicologist as a way to simultaneously conduct remote, COVID-safe research and assist traditional musicians in this era of pandemic and social distancing. In this Portuguese-language roundtable, five members of our research team, including scholars from ethnomusicology and literature, as well as fiddlers and luthiers, will discuss the methodological opportunities and challenges of developing a musician-centered, utilitarian multimedia archive. We address the significance and history of the fiddle/rabeca in Ceará; the instrument's connection to a broader regional culture of medievalism; the intention, origin, and principles of our project; its engagement with participatory action research, the digital humanities, and experimental ethnography; and its potential methodological contributions to ethnomusicology, including the use of cell phones as tools of decolonial data collection and the possibilities of didactic engagement with participants. We also intend to foster more general dialogue about collaborative research methods, big data ethnomusicology, and the future of safe, ethical music research.

Silvers, Michael B.
(University of Illinois at
Urbana-Champaign,
School of Music)

**Big Data Ethnomusicology,
the Digital Humanities, and
Collaborative Field Work as
Experimental Ethnography**
[session IID07]

Technology has always been central to the ethnomusicological project, despite the characteristic ambivalence of ethnomusicologists towards it (Solis 2017). The transformational potential of cell phone-based scholarship for future ethnomusicological research should not be underestimated: now we can all be Mário de Andrade or Alan Lomax and without the baggage, both literal and figurative. In that sense, cell-based collaborative big data ethnomusicology has a lower carbon footprint than research that requires travel by car or plane (Grant 2018). We consider this project inspired by the collaborative work of Samuel Araújo (2008) and by the Participatory Action Research (PAR) of the ethnomusicologist Angela Impey (2018), as well as by Cambria et al. (2016). Collaborative digital humanities projects, such as Feral Atlas by Anna Tsing et al. and Dry Signals by Michael Silvers, have resulted in experimental ethnographic expressions that blur the lines between art and science. The multimedia collaborations of digital humanities allow for polyvocality as a reflexive recognition of the positionality of researchers, as well as the contingency and variability of knowledge. More than an online database, Madeira que Cupim Não Rói will become a useful digital ethnographic archive that dialogues with the concerns of archival practice in ethnomusicology, asking whose data, for whom, to what end. In my presentation, I explore the intersections of the digital humanities, participatory action research, and genealogies of data collection and archiving in ethnomusicology. I suggest that contemporary music research must adapt to current conditions, embracing calls for decolonial approaches while improvising within circumstances created by the pandemic.

Sim, Jarrod
(Australian National University)

To Infinity and Beyond: An Exploration of the Drone in Ravar Paiwan Biphonic Singing

[session ID05]

This paper explores the symbolic function of the drone in the biphonic singing of a Ravar Paiwan community. An Austronesian group located in the south of Taiwan, the Paiwan are more culturally and linguistically suited to be positioned within the milieu of Southeast Asia. Despite being heavily Christianised, the Paiwan have a strong connection with their ancestral land and beliefs, observable through creative practices still in existence today. By looking at how musical elements and belief systems are influenced and shaped by landscape, this paper provides an investigation of the ontological influences that directly affect the way musical features are developed. One feature of Paiwan music is its lack of resolution, affording it the ability of being repeated infinitely. Ending the song is left to the discretion of the performers, in which case I ask: does the song really end? Building upon this idea of an infinite loop, my paper looks at the symbolic qualities of the afterlife and landscape in Paiwan biphonic singing. I first provide a description of the Paiwan conception of the afterlife, specifically *selem*, a liminal space where ancestors reside and are able to traverse in and out of the world of the living (*kauljadan*). I then discuss the community's relationship with the land by taking the sound of rivers as a primordial drone, in turn contributing to the belief of the contemporaneity of ancestral spirits. I tie these elements together by arguing for the drone in group singing as infinite sonic reverberations of ancestors and ancestral land. I posit that the drone and lack of resolution in musical performances mirror the Paiwan post-death condition, akin to Derrida's recurring spectres. This paper therefore aims to showcase music as an intermediary, symbolically acting as ritual-like evocations that connect the living community to their ancestors and ancestral land.

Simonett, Helena
(Lucerne University of Applied Sciences and Arts, Department of Music)

Lo que canto el carrizo: Indigenous Concepts of (Human) Birds and (Human) Birdsong

[session IIE05]

Considering recent critique that the (subdisciplinary) field of ecomusicology does not challenge Western paradigms such as nature, culture, and music, this paper contests the widespread belief that non-Western cultures do not discern between human and nonhuman entities and/or concepts of what we customarily call nature, culture, and music on the grounds of lacking appropriate terminology. Inspired by Descola and Pálsson's edited volume, *Nature and Society: Anthropological Perspectives* (1996), which contains pioneering anthropological writings that challenge the conventional Western nature/culture dichotomy by proposing alternative models, I attempt to deconstruct the concept of nature as an objective nonsocial reality by analyzing the communicative relationship between human and nonhuman entities through sound. The focus of this presentation is on the *tampoleero* (flute/ drum player), who is part of the Yoreme *pascola* ceremony in northwestern Mexico. Rather than understanding birdsong on the flute as a human imitation of a natural sound and therefore as a symbolic cultural expression, Yoreme establish a communicative relationship with the ecological world that entrusts them with becoming (human) birds. Through ceremonial musicking and dancing, skilled performers merge with the world around them as they transform into birds (and other animals, respectively) to fulfill their ritual obligation. This worldview is akin to Anderson's (2000) sentient ecology, which suggests relational identities, solidarities, and obligations between human and nonhuman entities. Following Descola's ontological typology (*Beyond Nature and Culture*, 2005), this way of knowing the world is only possible from the vantage point of a type of analogism that is based on metonymic associations between man, flute/drum, and sound. Most importantly though, this transformation of physicalities can only be reached in performance.

Singha, Sukanta
(University of Dhaka, Faculty
of Arts, Department of Music)

**Evolution of Ojanoki:
The Form of Cultural
Inheritance in Manipuris of
Bangladesh**

[session VA02]

For as long as it has been known, Manipuris (a community living in the northeastern part of Bangladesh and eastern part of India), have learned Manipuri songs and dances through the Oja (guide) and Poruak (disciple) relationship called Ojanoki. In the late twentieth century and very beginning of the twenty-first century, though the Ojanoki process continues more-or-less the same, the Oja-Poruak relationship has evolved due to changes in media and technology, to outsider cultural influence, and to a shift from a culture (dance and music)-based and agriculture-based economy to a business-based and job-based dependency on the micro-economic platform, among other things. As Manipuris have kept abreast of mass media, technological and logistical advancement, they have started thinking consciously or subconsciously about making a close connection between the Oja-Poruak relationship and technology to support the traditional learning process in a globalized world. Through knowledge sharing and networking, drawing on anthropological, ethnomusicological, and ethnochoreological perspectives, comparatively younger Ojas have started to use Zoom, Whatsapp, Facebook, and other social media and gadgets to continue their training of traditional dance forms and music. This study considers the pros and cons of the changing form of Ojanoki, how the industry artists are keeping pace with technical support during the learning process, and how knowledge sharing, networking, and mediating using modern social media can promote, protect, and safeguard Manipuri art forms and support a sustainable Oja-Poruak relationship.

Skinner, Anthea
(University of Melbourne,
Creative Arts and Music
Therapy Research Unit)

**North Australia and the
History of Malay Sea Trading**

[session IIIA08]

Who were the Asian mariners who historically visited north Australia and how did they become such an enduring influence on Yolngu culture? To date, the majority of research on this trade focusses on its impact on north Australian Indigenous cultures. This presentation explores the political and economic forces that impacted Makassan mariners from their home port in the twin Kingdoms of Gowa and Talloq between the 17th and early 20th centuries, which led to an expansion of their trade networks into north Australia. This was a time of great change in Sulawesi, which included the adoption of both Islam and the Malay language and wars with local neighbours and Dutch forces. This presentation will show how these factors permanently changed local and international trade routes and relationships, forcing the twin Kingdoms of Gowa and Talloq to abandon to the Dutch their previous monopoly over the lucrative local spice trade, and switch their focus to commodities highly valued in Chinese markets, including birds' nests, shark fin and trepang. The search for these commodities led Makassan fleets to broaden their territory west to Borneo and east to Australia. Moreover, the labor-intensive harvesting and preserving methods necessitated large workforces who spent much of their time far from Makassar's home ports, which in turn, greatly increased Makassan dependence on the local Asian slave trade. The arrival of Makassan seafarers on the coast of Australia, their trading practices and their eventual departure did not happen in isolation, but is part of a broader narrative of trade, conflict and colonialism in the region. This presentation explicates some of these interwoven factors to better understand the lives, motivations and music-and-dance expressions of those onboard Makassan fleets that visited Australia.

Skinner, Anthea
(University of Melbourne)

**Accessible Instrumental
Education and Technology
in Australia**

[session IID01]

Inclusion in instrumental music education and performance for people with disabilities in Australia has long lagged behind that enjoyed in other artforms, with the inaccessibility of many musical instruments combining with the long period of time it takes to master them combining to provide significant barriers for would-be instrumentalists with disability. While new technologies like 3D printing are rapidly increasing the range and affordability of adaptive musical instruments available to people with disability, the majority of adaptive instruments currently in use are aimed at the beginner or therapeutic markets, with few instruments offering the potential for life-long learning that someone taking up the violin or clarinet can expect. Moreover, there are few music teachers conversant enough with these technologies able to adequately provide instruction for learners relying on non-traditional adaptive instruments. This paper outlines a new methodology for creating bespoke, adaptive musical instruments for individuals with disability. Unlike previous methodologies, which end once the instrument is constructed, this method continues active collaboration between performer, teacher and engineer during the learning process, thus ensuring that the student is actively supported in developing their skills, and that the instrument created is capable of meeting the student's needs as their technique improves. It also explores the ways that this method, and the students utilising it, can best be integrated into mainstream instrumental music programs and ensembles, to ensure an equality of instrumental music education regardless of a student's disability.

Skorepova, Zita
(Institute of Ethnology
of the Czech Academy
of Sciences, Department
of Ethnomusicology and
Ethnochoreology)

**Communicative and
Collective Memory, Archives
and Everyday Life Singing
in 20th-century Czech Lands**

[session IID10]

The present paper aims to use the example of a leading Czech obstetrician and amateur song collector and singer Antonín Doležal to point out to the interconnectedness of ethnomusicology and oral history. It also aims to demonstrate dynamics of archive collections-living memory relationship. The primary role in the specific contents of Doležal's life-story autobiography is played by his recollections of spontaneous amateur singing, everyday singing occasions and their meanings. The study reveals the extent to which memories of various forms of singing can shed light on the key periods and events of Czech history and, simultaneously, the changes of everyday life singing. It is a certain number of specific songs that serves as the main vehicles of memory throughout his narration, leading the narrator to recall specific contents of communicative memory but also refer to aspects of Czech collective memory of the second half of the 20th century. The contribution is based on interviews, which were designed as autobiographical narration grounded in oral history, including the narrator's life story, and follow-up semi-structured interviews conducted from 2013 to 2019. A significant complementary method is the contrasting of the narrator's knowledge of songs and his memories of singing occasions with materials of the Institute of Ethnology of the Czech Academy of Sciences and critical editions by Czech folklore and ethnomusicology scholars.

Sloboda, John (Guildhall School of Music and Drama) **Disciplinary Identities: A Dialogue between the International Musicological Society and the International Council for Traditional Music** [for plenary abstract, see International Musicological Society and International Council for Traditional Music]

Smith, Stephanie
(Smithsonian Center for
Folklife and Cultural Heritage)

**Collector, Archivist,
and Archives User:
Autoethnography of an
American Collector in
Scotland and Folklife
Archivist in the USA**
[session VIB09]

Using an autoethnographic approach, I will examine the roles of collector, archivist, and archives user/researcher and how each perspective contributes to the archival assemblage of individual and community social memory. I will first focus on my role as collector during my postgraduate studies in the 1970s and 1980s at the University of Edinburgh's School of Scottish Studies. Initially, as an American woman in a similar yet different culture, I was an "outsider." No direct instructions on how to conduct fieldwork were provided, but I became aware of institutional ideologies about collecting. I wrote my master's thesis on the life and repertoire of a woman traveller singer, Lizzie Higgins of Aberdeen. I had to negotiate the distinct subculture of the travellers as well as the Aberdeen dialect. The fieldwork for my PhD was much more extensive, focusing on members of the Fisher family from Glasgow, three of whom who were central in the Scottish folk revival. I interviewed many family members and key figures in the folk scene, as well as recording performances. In both periods, my fieldwork audio tapes were deposited in the school's archive and are now mostly accessible online in the Tobar an Dualchais/Kist o Riches repository. In 1995, I began working as a folklife archivist in a large American cultural Institution and also conducted archival research in folk music and dance. While recently revisiting my earlier Scottish research, I reflected on what I wish I had known as a collector, what types of supplementary materials I wish I had collected, and what I learned in 23 years as an audiovisual folklife archivist involved with collections cataloguing, digitization, digital asset management, and online access to archives. I conclude that online access democratizes archives and makes them more accessible to researchers, the public, and the source communities.

Snyder, Andrew
(NOVA FCSH, INET-md)

**Contraculture: Bird Names
and the Degendering of
Contra Dance**
[session IID03]

Much about the Circle Left contra dance in Oakland, CA seems like an average contra dance, the North American folk line dance accompanied by Old Time fiddle music. Yet this version of the dance, usually formed by male-female couples who complete progressions with neighbor couples, expresses no clear gendered logic. Unlike mainstream "cis-dance," Circle Left posits that dance roles need not correlate to sex or gender expression, playfully renaming "gents and ladies" roles "larks and robins" and letting each couple choose their roles. "Gender-neutral" contra dance emerged within gay and lesbian dance communities in the late 1980s and has since been influenced by the prominent Third Wave feminist idea that gender is performative. Initially, these communities were formed apart from the mainstream dance communities, reflecting a separatist strategy of queer liberation through forming safe spaces for marginalized sexualities. By the 2010s, the division between mainstream and queer communities was breaking down. Younger dancers began pushing mainstream dances to adopt gender-neutral dance and critiqued the older models of queer contra dance for their lack of openness to marginalized gender identities. As one of the first dances to promote gender-neutral dance as open to all, Oakland's Circle Left has acted as a bridge between queer communities and mainstream contra dances, which are now quickly adopting "larks and robins" throughout the United States. Here I explore why gender-neutral dance might be compelling beyond queer communities. I argue that due to a prominent shift in younger dancers' understanding of gender and sexuality towards a Third Wave feminist framework, the popularity of gender-neutral dance is based not only on a moral demand, but reflects a strategy of survival designed to maintain the dance form as a sustainable tradition as older dances pass on. Indeed, traditional dances must often resist ossification in order to maintain relevance.

Solomon, Thomas
(Grieg Academy-Department
of Music University
of Bergen)

**Music and Displacement:
Making Sense of a
Terminological “Mess”**
[session IIB06]

A number of distinct terms have been used, often interchangeably, in discussions of music and displacement. Perhaps the most commonly used terms include “diaspora,” “migration,” “exile,” and “refugee.” Some of these terms, such as “migration,” can be further qualified through sub-types such as “labor migration,” “forced migration,” and “transit migration.” Further complicating matters, these terms can have complex relationships to yet other concepts such as “ethnicity,” “ethnic groups,” “minorities,” or “ecumene.” This paper presents a metatheoretical exploration of these myriad terminologies of displacement, interrogating how they have been used in the ethnomusicological literature of the last 20 years or so. I provide a tentative mapping of these concepts, teasing out the areas where they contrast, overlap, and are complementary to each other. This terminological investigation raises many questions, including: Are we talking about the movements of music itself (“migrating musics,” “diasporic music”), or about the movements of people who deploy their musical agency in different contexts of displacement? To what extent are old essentialist paradigms of “each culture has its own distinct music” reinstated or challenged by the terminology we use? Is it preferable to maintain strict distinctions between different terms, or is it more productive to allow the boundaries to overlap or be blurry, thus enabling new concatenations of meaning? To what extent do the very terms we use construct, rather than simply describe, the phenomena they refer to? In conclusion, I choose not to advocate for a strict typology to rigidly distinguish between the different terms we use. I do suggest, rather, that the “messiness” of this discursive field can be productive, as long as researchers continually reflect over the implications of the terms they choose to use, and remain aware of the stakes involved when using such terminology to represent other people’s experiences.

Somura, Mizuki
(Tokyo University of the Arts,
Department of Musicology)

**The Prevalence of Modern
Biwa Music: Focusing on
Radio Broadcasting from
the Latter 1920s to 1930s**
[session IE08]

Modern biwa music (kindaibiwa), a narrative genre where the musician plays the biwa (a pear-shaped lute) while reciting a story, became popular throughout Japan from the 1890s to the 1930s. Musical media, such as record releases and radio broadcasting, played an important role in its popularization. Radio broadcasting in Japan started in 1925, and biwa programs began airing from the days of temporary broadcasting. According to the national radio survey of 1932, biwa programs were the most popular of all Japanese musical genres broadcasted. This presentation clarifies the role played by radio in popularizing modern biwa music from the latter 1920s to the 1930s, by investigating the broadcasting records of the NHK Tokyo radio station, broadcasting magazines, and radio-related newspaper columns. It analyzes three types of biwa programs: (1) those featuring biwa music; (2) those for children; and (3) those employing auditions for amateurs. The first type, in which different biwa ballads were performed by various performers in a single program, frequently occurred between the years 1928 to 1931. However, with the declining popularity of modern biwa in the late 1930s, such large-scale programs featuring biwa decreased. The second type, for children, started airing in 1925. In these programs, the biwa pieces were drawn from both the classical repertoire and Japanese fairy tales. It could be said that these programs contributed to the spread of biwa music to the younger generation. The third type, in which auditions were used to give amateur players opportunities to perform music for radio broadcasts, began in 1932. From the number of audition applications of biwa players, we can see that the effectiveness of radio in popularizing biwa music was understood amongst biwa players. Finally, the relationship between the popularization of modern biwa music and the enrichment of radio broadcasting was one of mutual influence.

Songzi, Tao
(Durham University,
Department of Music)

**Online Social Platforms
as Interactive Musical
Archives: Research on Bai
People's Musical Activities in
Southwestern China**
[session IID04]

As interactive digital activities are common in the Web 2.0 era, it is reasonable to build online interactive archives and some online social platforms can function as this kind of archives. Different from those physical archives, social platforms are self-authorized archives with democratization and open archives with online accessibility. Thus the marginalized groups living in villages can be seen and the immigrants from villages can access these archives easily, especially in the diasporic condition. Besides, social platforms use cloud storage and can avoid physical damages. It is also low-cost for individuals to create their personal archives. The most significant feature of social platforms as musical archives is the interactions and networks, as there are followers and following, comments and messages on social platforms. Consequently, people watch others' videos as well as receive others' feedback interactively and it is an ongoing process of building archives on social platforms. However, online archives on social media are vulnerable to delete and also have metadata limitations. In this paper, social platforms as interactive musical archives will be interpreted based on a case study of Bai people's use of Douyin (TikTok in China) in southwestern China with references in social media and archives. Douyin is a social networking platform where people can upload and share short videos. In the recent three years, this platform is prevalent in China and influences the way people participate in musical activities. Based on my 9-months fieldwork in villages at Fengyu, Dali in Yunnan province in China, the local Bai people's recording and sharing local musical activities on Douyin has become a common phenomenon in this area. It is concluded that social media applications like Douyin cannot replace traditional physical archives but can be a new branch of musical archives.

Soto Silva, Ignacio Enrique
(University of Los Lagos,
Chile, Department of Arts and
Humanities)

**Depicting Indigenous
Resistance in Music:
Trutruka Playing as a
Representation of Mapuche
Resistance in Popular Music**
[session VE08]

The trutruka is a natural trumpet that belongs to the Mapuche people, the largest indigenous group in Chile. The literature is consistent in placing this instrument in warlike contexts dating back to the 17th century, and its use in the present-day Mapuche musical practices is very significant. This paper aims to inform the first findings from a larger ethnographic research project that examines some popular musics performed in the region of Los Lagos, Chile, which incorporate music elements linked to the Mapuche culture. The main aim of that research relates to the study of musical representations that may reveal links between the music performed by some musicians and the territory where they live. In this paper, I present background information that shows the construction of a Mapuche musical movement, as well as the analysis developed that exposes the emergence of some music elements that could be understood as topic representations. As a result of that, I found the presence of a musical topic that I regard as "Mapuche in resistance", which is based on the object of "the trutruka playing in warlike context" and expressed through musical items performed by a trutruka, or that incorporate mimetic allusions to this instrument. Finally, I discuss the possible uses of this analysis and its influence for decentralizing the ethnomusicological practices in the Chilean context, as well as the capability of diverse approaches to determining musical topics.

Souza, Auricélio
(Ferreira Instituto Federal de
Educação)

**Ciência e Tecnologia do
Ceará-Tauá Campus
Reinvented Memories:
Reading the Poetry of
Oralities in the Sertão dos
Inhamuns**
[session IID07]

MQCNR aims to contribute to studies concerning the subjectification of the sertanejo man. It particularly focuses on the Região dos Inhamuns, the hinterland of the semiarid region of Ceará: its myth, its beliefs, customs, and rich imagery. MQCNR intends to contribute to the perception of the poetic force woven into the interaction of memory-culture in the construction of the ties of belonging in the context of the formation of the sertanejo subject. Given that the region known as Sertão dos Inhamuns constitutes one of the oldest regions in the occupation of Ceará (beginning in the 18th century), I argue that, in the context of a department of language and culture (letras) every effort must be taken, especially in the cultural and educational sphere, to broaden the field of historical-cultural memories so they can be understood, discussed and, moreover, experienced by the subjects who inhabit, act and transform this region on a daily basis. We intend to defend the premise that there is only belonging when there is knowledge of the past, awareness of the present and, therefore, hope for the future. This is what the humanities teach us, with emphasis on history, but also the arts, and above all, literature and music. The first, because it emphasizes humanity in the world, in the context of the recreation of the written or spoken word. The second because it makes it possible to externalize, beyond the verb, the sensitive portion of man himself and his becoming. Thus, considering the expressive force surrounding popular instruments, with emphasis here on the fiddle and its intimate connection with the rites of life and death in the sertão, my contribution focuses on the perspective of the existence of a poetics of orality implied in this secular act: from the wandering minstrel to the sertanez rabequeiro.

Spanos, Kathleen
(University of Maryland,
College Park)

**Dancing the Video Archive:
Tracing Irish Dance Style
and Repertoire in
Archival Video**
[session VIID08]

This paper presents my embodied research on Irish dance video material from the 1950s to 1980s to reconstruct steps and establish a discourse about style and repertoire from that era. The widespread use of social media has produced an explosion of Irish dance video content on the internet in the last decade, and 1950s–1980s video footage has surfaced, posted from home video collections or institutional archives of previously televised content. I have been collaborating with a team to engage with this footage through a critical ethnography of the archive, opening up conversations about the recent history of Irish dance, how tradition is embodied in this digitized space, and how relationships to media shape, sustain, and also complicate local and transnational communities of Irish dance. Alongside this embodied practice, I am also developing software to create a database to archive this material, along with my own personal archives from the past 30+ years, supported by ethnographic storytelling that encompasses videos, photos, (an)notations, oral histories, interviews, and personal memories. The goal of this database is not to create an authoritative, institutional archive girded by formal notation systems, but rather to allow for a malleable, community-affirming engagement with material ranging from staged performances to studio practice sessions, informal practice at home, and TikTok videos. The impetus for this crowd-sourced archive arises from the idea that traditional dance steps are neural patterns encoded in the body that disappear when the body dies, but they constitute valuable generational knowledge that is passed on, however imperfectly, through social memory. This work has implications for the field of ethnochoreology as we consider how communities “archive the dance” and “dance the archive” as physical bodies come and go. How do we bring digitized and physical bodies into conversation to shed light on the value of this material?

Sparling, Heather
(Cape Breton University)

“It Was a Tragic Sight to See”: Disaster Songwriting, Distant Suffering, and Vicarious Grief
[session IIA09]

The title of this paper comes from a song, “Springhill Mine Disaster,” by Eddie Legere, a Canadian songwriter who watched this 1956 disaster unfold thousands of kilometres away on television. His story is not unusual. This paper argues that songwriting is an increasingly common response to vicarious grief effected by the media coverage of disasters. Songwriting about sudden onset and unintentional disasters is a flourishing, vibrant, and contemporary practice. As such, disaster songs must be responding to some kind of need and they are contributing to a changing death culture. While a great deal of scholarship attends to contemporary forms of vernacular memorialization, particularly in the form of “makeshift memorials” or “spontaneous shrines,” music is notably overlooked. I have collected more than 500 songs about Atlantic Canadian disasters, a large number of which were created in the last 40 years. Unexpectedly, the majority of the songwriters in my collection have no direct or personal connection to the disasters about which they write. What inspires them to write songs about these tragic events? I draw on media scholar Maria Kyriakidou’s typology of “witnessing,” which characterizes audience responses to witnessing trauma and disaster vicariously through the media, or what she calls “mediated suffering” (2015). According to Kyriakidou, witnessing mediated suffering has two key characteristics: it provokes an affective response as viewers recognize their own relations to human vulnerability, pain, and trauma, and it evokes a sense of responsibility for acting on the suffering witnessed. Songwriting is one action that people are increasingly taking in response to witnessing mediated suffering.

Spiller, Henry
(University of California–
Davis, Department of Music)

Lessons in the Sustainable Development from the Sundanese Performing Arts
[session VIA01]

The UN World Commission on Environment and Development defines “sustainable development” as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (<https://www.sustain.ucla.edu/what-is-sustainability/>). Musical communities throughout history have fulfilled this definition by facilitating contexts to create musical meanings that reinforce cultural values. My paper addresses how three 20th-century Sundanese performing arts genres represent models of “sustainable development.” Cianjuran (a vocal genre), degung (a small gamelan ensemble), and tayuban (men’s improvisational dance) all have roots in West Java’s 19th-century royal courts (kabupaten), where they fulfilled specific social needs. Cianjuran was appropriated in the 20th century by the emerging middle class as a marker of upward mobility. Degung, originally a courtly status symbol, became a symbol of modern Sundanese-ness, and eventually the accompaniment for Sundanese pop music. And tayuban, recontextualized as tari kursus, provided the raw elements as well as the basic format for a variety of more modern dances (including jaipongan), which were consistent with 20th-century nationalist Indonesian ideals for “peaks of culture”. The successful development of Cianjuran, degung, and tayuban into modern, sustainable art forms illustrates the principles outlined by recent scholars of the sustainability of music (such as Mason and Turner 2020, Schippers and Bendrups 2015, and Titon 2009). In the 21st century, it is useful to reflect on what elements made these earlier, grassroots, bottom-up efforts at sustainable development successful, and how to empower future generations to foster such efforts.

Spiri, Grijda (University of California–Santa Cruz)

“Stop! Your Lament Will Kill Us All”: Suppression of Laments and Oppression of Social Behavior under Albanian Communist Agenda

[session VIB06]

For centuries, lamentation has been a free expression of grief in Albanian communities. Women, gathered together, would lament by improvising lyrics and melodies that would evoke grief, express pain, and create an immense sorrowful atmosphere. As they mourn, their body shakes, their head moves, their hands express emotions creating a “performative grief” that deeply imprints the significance of the lost soul 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. In this paper, I focus on understanding how this artistic expression of pain was suppressed to further the Albanian regime’s propaganda and how lamenters altered their behavior to navigate harsh treatment within Albanian society. This study relies on interviews conducted in the southern Albania region that paints the inner workings of the regime under communism. It is evident that lamentation performance is deeply embedded in the social and cultural domains of the society and used by women as a way to connect with other women or to resist in the face of social and political changes. Through lament, women painted a picture of the deceased as “heroes” or “contributors to the society’s well-being” that would last forever in the memories of the families and the people around them. However, during communism, the word “hero” took on a different meaning. Political enemies of the state, exiled families, would not be allowed to be pictured as heroes. They would not allow their families to lament and sometimes would forbid even to bury them. Members of the community who called out people participating in the laments of political enemies were rewarded as long as it served the regime, creating an atmosphere of behavioral changes where people acted to suppress their true feelings towards a deceased one.

Spiri, Stefania
(Ionian University of Corfu)

“First We Grieve and Then We Dance”: The Tradition of Moirologia in Panegyria of Epirus, Greece

[session VIA05]

During Panegyria, traditional summer religious festivals around the region of Epirus in Greece, dancing, and singing go on until the early hours of the next day. The theme of the music in this festival is a journey from profound grief to an exhilarating celebration that is reflective of the region’s history which went through several invasions over the centuries. The festivities begin with moirologi, lament, which is an individual or collective expression of grief that is practiced orally by women of the region of Epirus, Greece. In this paper, I focus on the tradition of opening the festivities, Panegyria, with moving moirologia, performed through instrumental laments paying respect to the people who passed away or migrated for a better life to other countries. During these laments, the instruments convey beautiful improvisational lines, creating sorrowful and melancholic feelings. Epirotes believed that a person could not achieve a state of joy without first experiencing a sorrowful and nostalgic state of mind. Due to this factor, after the first part of the improvisatory lament, a dance form ensues, thus creating a welcoming sentiment where the audience is invited to the dance. In this paper, I provide evidence that while vocal lamentation is predominant in this region, musical instruments (clarinet, violin, and lute) mediate grief which is often used as a catalyst to the celebration. Through music analysis and interviews, this paper illustrates how the tradition of instrumental laments has engaged with people of Epirus to express grief and build a nostalgic connection with their community.

Ssebulime, Andrew
(Choreomundus)

Music as Dance and Dance as Music: Kizino Dance Training, a Dance Moment in the Diasporic Transmission Context

[session ID08]

Kizino dance originates from the southwestern region of Uganda among the Bakiga ethnic group characterized by music, vigorous strength, stamina, and agility for both female and male members of the community. The transmission process of this dance has been conducted mostly by experienced dancers trained either from folk-dance groups or through the local ways of transmitting dance (community events of practice) such as weddings, birthdays, and other celebratory events. Most traditional dance groups in the diaspora are majorly situated in the cosmopolitan areas and are for-profit, which influences the methods of transmission. These methods bear colonial legacies and therefore sometimes misrepresent the core essences of the dance, through de-contextualisation of the enactment process. How am I mitigating these colonial markers in the process of transmitting kizino dance in a diasporic context? Decolonizing Kizino dance transmission in the diaspora would necessitate the application of African indigenous knowledge systems embedded in the Bakiga ethnic group. The knowledge derived from practices such as clapping, ululation, stomping, modulation as well as masquerading transcends the anecdotes of kizino which are the fundamentals of this dance. These will substitute some of the colonial methodologies of dance transmission (Hanna 1973), which are often characterized by Western art musical terminologies. In the video presentation, I will expose the notion of colonial methodologies by applying African indigenous knowledge systems in the transmission of Kizino dance in a diasporic context. The significance of the presentation is to demonstrate that decolonization of kizino dance transmission in the diaspora promotes indigenous knowledge systems ingrained in the Bakiga ethnic group. This will ultimately broaden performance skills and pedagogical perspectives for both dance teachers and students.

Stadnicki, Daniel Akira
(McGill University)

Rhythmic Inclusion? Towards the Decolonization of Drumming Facilitation

[session IID02]

This paper explores drumming facilitation as a powerful “social technology” (Frishkopf 2016) that has been used to foster reconciliation, anti-racism, and decolonization. Adopting a critically reflexive positionality (Door 2017; Hornberger 2003), it examines my role as a drumming and educational consultant for the PEG-COVID-19 project, led by Lassana Diabaté and Marcia Ostashewski. Outlining specific teaching strategies and challenges that our team faced, it also integrates experiences from my work as an outreach music facilitator and drum circle instructor at two non-profit organizations: USchool (hosted at the University of Alberta) and The Sarah McLachlan School of Music. Drum circle facilitation is an immensely popular and lucrative global industry with wide-ranging applications, including large-scale corporate team building events that can cost upwards of \$30,000 (Grode 2005). And, while many of these services promise to deliver multicultural and inclusive experiences to their participants, they all too often perpetuate harmful attitudes and systemic inequities related to race, Indigeneity, and colonialism. Accordingly, this paper interrogates the notion of “rhythmic inclusion,” a common pedagogical presupposition found throughout drumming facilitation literature (Faulkner 2021; Hull 2007) and scholarship on drumming in youth outreach, trauma counseling, and other therapeutic contexts (Ascenso et al. 2018; Onishi 2014; Snow and D’Amico 2010). Here, drum circles and percussive activities are often framed as accessible, “easy,” and somewhat “neutral” musical instrumentalities, despite being delivered in an almost-exclusively West African music-cultural context. Drawing upon recent work by Indigenous scholars (Robinson 2020) and multicultural music educators (Walden 2020; Hess 2017; Bradley 2006), however, it cautions against propagating unchecked discourses of musical inclusion in drumming-related projects.

Staiti, Nico
(University of Bologna,
Department of Arts)

PANEL ABSTRACT

Past and Present Soundscapes and Musical Instruments: Between Ethnography and Archaeology

[session IIA05]

This panel intends to focus on methodologies and perspectives of research on music that use both historical and archaeological sources, even ancient ones, to better understand the ethnographic present, as well as ethnographic sources to illuminate the past. The study of pastoral-tradition musics presents several challenges that require methodologies and theoretical perspectives other than those explored by traditional historical musicology. The variety of sources (archaeological, iconographical, literary and archaeoacoustical) calls for an interdisciplinary assessment. Moreover, the interpretation of these sources involves a close interconnection between archaeological and archaeoacoustical data as well as ethnomusicological theory and knowledge. In this panel, we will discuss different ways of approaching past oral-tradition sound and music behaviours. We will also reflect on the advantages and the limits of ethnographic information for their possible interpretation. On the one hand, when read from an ethnomusicological perspective, some written sources and iconographies may sometimes reveal marginal musical traditions that have not been of interest to mainstream historical musicology. Moreover, the study of past musical material culture may reveal cultural information that is relevant not only to better understand the past, but also to elucidate processes and ideas that can be perceived, to some extent, up to modern times. Thirdly, ethnographies often reveal the importance of soundscapes and acoustic phenomena and may provide interesting ontological perspectives to the study of archaeoacoustics. Finally, the utility of all this historical knowledge for contemporary ethnographic research will also be addressed.

Staiti, Nico
(University of Bologna,
Department of Arts)

Tityrinoi and Totare, Calamauloi and Ciaramelle, Kerauloi and Cirauli

[session IIA05]

Since ancient times, some words, in part onomatopoeic in origin, have been used to designate wind instruments as minor or marginal. These instruments are of different typology; what links them is that they are understood to be especially close to nature, are believed to belong to primitive stages of human existence and are used by people who are also understood to be “primitive” and “natural”: children, shepherds, hunters, snake charmers. The same instruments are mentioned in the poems of Theocritus, Lucretius, Virgil; then they are again listed and described by organological studies of the 17th and 18th centuries; finally, they are still in use in the musical traditions of many places: still in the hands of shepherds, children, hunters, snake charmers (or their descendants), semi-professional musicians. The persistence overtime of the types, forms and names of minor or marginal aerophones – and the changes they undergo through different historical periods and places – is the terrain on which the relationship between the actualization of myth and the mythologisation of reality is concretely investigated.

Stela, Elizabeth
(University of California–
Riverside)

PANEL ABSTRACT
Japonesidades, Utopias,
and Diversity: Recent
Transformations in Japanese
Music in Brazil
[session IE05]

What happens when the music of a migrant population starts to be practiced by outsiders to the community? What kinds of transformations take place when music is no longer exclusively an expression of cultural heritage in a diasporic group? This panel explores these questions through the lens of Japanese music in Brazil, and specifically through shakuhachi (bamboo flute), wadaiko (ensemble drumming), and koto (zither) performance. Japanese migration to Brazil began in 1908, and until recently, music practices in the Japanese Brazilian community were ways for Nikkei, or Japanese migrants and their descendants, to remember Japan, create community, and enact cultural heritage. Recently, however, an interest in Japan and Japanese music, which scholars have documented around the world, increased in Brazil, and non-Nikkei Brazilians have become practitioners, teachers, and composers of Japanese music. This panel describes transformations that have taken place as a result. First, shakuhachi practice in Brazil became more individualized when groups of non-Nikkei began to learn the instrument in São Paulo. Deploying the notion of japonesidades, or the process of constructing Japanese identities in Brazil, we show how Nikkei and non-Nikkei musicians mutually influenced one another. In Bahia, the consumption of anime led LGBTQ youth to pursue wadaiko, which allowed them to create safe spaces, and imagine Japan as a utopic, or just and tolerant society, amid increasing intolerance and anti-LGBT violence in Brazil. Lastly, comparing new koto compositions by practitioners of various racial and national backgrounds, we examine translocal and “in-between” qualities in these works. We argue that changes in Japanese music in Brazil provide an important case study of long-term music practices in diasporic and immigrant communities around the world, as the presence of “outsider” musicians allows us to understand changing relationships between host and migrant communities.

Stela, Elizabeth
(University of California–
Riverside)

Utopias, Safe Spaces, and
Tolerance: Wadaiko Practice
among LGBTQ Youth in
Salvador, Bahia, Brazil
[session IE05]

Grupo Cultural Wado is a taiko, or Japanese drumming ensemble founded in 2008 in Salvador, Bahia, Brazil, a city known for its African cultural heritage. Japanese migrants arrived in Bahia in the 1950s, and there are approximately 100,000 Nikkei, or Japanese descendants living in the state today. While Wado was created by and for Nikkei, the group is mostly comprised of non-Japanese descendants who are “admirers of Japanese culture,” and many members identify as LGBTQ. In this paper, based on oral history interviews, I discuss how Japanese cultural practices, such as playing taiko and participating in cosplay contests, provided safe spaces for queer expression in a country increasingly intolerant of LGBTQ+ individuals. First, I outline histories of LGBT rights in Brazil, demonstrating that Brazil is a country of contradictions when it comes to the safety and civil rights of LGBTQ individuals; rights enshrined under the law contrasts with high levels of anti-queer violence in the country. Then I describe an anime boom in Brazil and around the world, and I describe the histories of anime on public television in Brazil and how LGBTQ youth interviewed for this study reacted to seeing anime as children. I discuss instances where queer Wado members recalled “seeing themselves” for the first time in Japanese media, eventually leading them to play Taiko and imagine Japan as a utopia. I argue that while non-Asians have a long history of performing in “yellow face,” this is (sometimes) more complex than xenophobic appropriation. Asian performance by non-Asians has often demonstrated a need to explore alternative social formations, as in the case of Wado, where playing taiko allowed members to imagine and enact a just and tolerant society and counteract recent anti-queer rhetoric in politics and media through performance.

Stepputat, Kendra (University of Music and Performing Arts Graz)

What (All) Is in a Name? [for abstract, see Foley, Catherine E.]

Stepputat, Kendra
(University of Music and
Performing Arts Graz)

**Tango Argentino – Tango
Cosmopolita?**

[session IIIA06]

Tango argentino is a social dance practice that has its roots in the Rio de la Plata delta bordering Argentina and Uruguay. Today mostly associated with Argentina's capital Buenos Aires, the common denominator argentino prominently connects it to the Argentinian nation-state. Tango argentino is danced all over the globe wherever political, social, and cultural circumstances allow for public, partnered dancing, and where bodily contact while dancing (between all genders) is not restricted. In Euro-American countries, tango argentino since its initial vogue in the early 20th century has been listened to and practiced constantly, its big and ongoing revival having happened in the 1980s. In Europe, tango argentino is a genre which practitioners encountered at some point in their lives, and which for most turns into an intensively practiced pastime. People dancing tango stem from a variety of cultural, social, and economic backgrounds. They can be classified as cosmopolitans, if such is understood as open minded, liberal thinking "citizens of the world" connecting to each other as members of a translocal community, sharing knowledge, values, and experiences, regardless of their geographic location. In my presentation I want to show how tango dance practice in Europe functions on these cosmopolitan foundations, and how this influences the way it is practiced translocally. My focus will be on the dancers' struggle between aiming for authenticity coined as "argentinidad" (Argentinianess) and the notion that tango is "global" in its practice and can and should be practiced everywhere and by anyone. I will show with a few examples from European tango communities how contemporary tango dancers negotiate "argentinidad" in their cosmopolitan, translocal practice.

Stoichiță, Victor A.
(Centre de recherche en
ethnomusicologie du
Laboratoire d'ethnologie et
de sociologie comparative
(CREM-LESC); Centre
national de la recherche
scientifique (CNRS);
Université Paris–Nanterre)

**Imagining the Musical
Modes of Greek Popular
Music in France**

[session VE05]

In a paper provokingly titled "Is Mode Real?" (1992), Harold Powers argued that musical modes in the Renaissance were "theoretical constructs", rather than "objectively describable phenomena". In his view, the humanist theories of modes were purely intellectual endeavours, not to be mistaken with the empirical inductive efforts of modern scholars. Powers suggested that the situation might be the same with "theorists from other musical cultures". Although a firm distinction between "theoretical" and "objective" might seem untenable, Powers's learned demonstration raises interesting questions for ethnomusicologists. His definition of musical modes as "melody types" between scales and tunes (*New Grove Dictionary* 1980) is often cited in the discipline. His concern about their way of being "real" also resonates with recent works on auditory imagination. If sound is an "emergent perception" as posit Grimshaw and Garner (2015), and if auditory experience can occur without external stimuli as argue several chapters in the *Oxford Handbook of Sound and Imagination* (2019), then how exactly does one experience a musical mode? To address this question empirically, I will analyze ethnographic materials collected during a class of popular Greek music in France. The Ottoman theory of makam was often invoked during the class, as an analytical tool and as a guide for improvised parts. Yet, recognizing Ottoman makam in Greek popular songs required from the participants a double effort of the imagination. Firstly, because makam structures were commonly ascribed to tunes played on instruments with equal temperament, a controversial matter even amongst Greek musicians. Secondly, because the participants considered the whole system of makam as "foreign" to their own musical culture. How, then, did it become "real" for them? A detailed analysis of their linguistic and musical exchanges during the class sheds a light on how musical things come to exist in human interactions.

Strauch, Salomé
(Muséum National d'Histoire
Naturelle. UMR 7206 éco-
anthropologie)

**How and Why Describe a
Musical Instrument? The
Example of the Central
African Harp**
[session VE06]

Music and language are the only two cultural patrimonies common to all human societies (Arom 2008). The study of musical instruments is essential for understanding the music of a population and, by extension, the population itself. Indeed, musical instruments are widely used and steeped in tradition, and have a long history and multiple uses and functions. Moreover, they can be sacred or esoteric objects, related to religious or cosmogonic beliefs. All these characteristics also apply to the harp in Central Africa, where it has been documented since the 17th century. It is the region of the world that the greatest diversity and variability of harps are to be found, in terms of shapes, uses, functions and the societies which play them. These are oral tradition societies, which means very little is known about their history and, thus, about harp history. In the past, many authors have proposed descriptions and classifications of the harp for a given population, country or geo-cultural area, but there are too many biases for these descriptions to be compiled and considered true at the Central African level. Based on the observation of more than 500 Central African harps, both in the field and in international museums, we have established a method for describing this instrument, both in terms of its morphology, its context of use and the vernacular vocabulary associated with it. This has led to the elaboration of the organological description guide of Central African harps, a descriptive aid document explaining over 500 descriptive parameters. It is inspired by previous work in ethnomusicology and biological classifications. The aim of this study is therefore to explain the interests and objectives of the description process, but also the uses that can be made of it, such as analyses in statistics or phylogeny.

Strubb, J. A.
(University of Texas–Austin)

**Acervos en Movimiento:
The Promise/Untenability of
the Sonic Past in Recorded
Collections**
[session IE03]

Published in 2015, the *Acervos en Movimiento* collections represents a culmination of a decade-long collaborative initiative between researchers, musicians, and cultural promoters, in cooperation with the Mexican National Institute of Anthropology and History (INAH). The project sought to compile unedited, mixed-source recordings of regional Mexican sones, and to link these recordings to preliminary information on their sources and contexts. Its three collections – *Sotavento*, *Huasteca* and *Tierra Caliente* – reflect a vast variety of approaches to historical performance as well as radio programs, interviews, and lectures pertaining to the aforementioned cultural regions. These collections are unique in their comprehensive nature and potential for wide distribution among communities beyond the traditional boundaries of the academic sound library. This paper highlights the ways in which such collections provide an auditory portal for musicians, researchers, and promoters into a past that they may have never known personally. Likewise, in recognizing that recordings are both indispensable and incomplete tools for the cross-generational transmission of traditional music, it explores the archival potentialities and interrogates the epistemological limitations of engaging the sonic past through digitally accessible recorded sound collections. By bringing ethnographic insights into conversation with the rich literatures on sound and memory, sonic epistemology, archive studies, and Mexicanist ethnomusicology, this study seeks to provide original insight into the ways in which the format, accessibility, and presentation of a digital recorded sound collection can deeply influence the way it is understood, consumed, and evaluated by user-listeners.

Sudirana, I Wayan (Indonesian Institute of Arts (ISI Denpasar))

Prakempa and Aji Ghurnita: Two Ancient Manuscripts as a Source of Composing Balinese Neo-classical Pieces
[session IIB05]

The process of creation in the Balinese gamelan tradition is often associated with two ancient manuscripts called Prakempa and Aji Ghurnita. These two manuscripts discuss four important aspects of Balinese gamelan: philosophical, ethical, aesthetics, and technical aspects. Its abstract nature has made many gamelan composers and researchers look for a correlation between its content and the practical aspect of Balinese gamelan. A Balinese scholar, I Made Bandem, has published a book entitled *Prakempa, A Balinese Gamelan Lontar* in 1986, and this book has often been a reference for the academic composers in composing neo-classical pieces. However, many are confused by the terms mentioned in the book because they are mostly not used in practical communication in general. This paper will explore the contents of Prakempa and Aji Ghurnita in relation to the practice of playing and composing Balinese gamelan. The discussion will start from the opinions of experts regarding Prakempa and Aji Ghurnita, and their relationship to Balinese Hindu theology, philosophy and practice. Next, it discusses the content of both manuscripts: the philosophical aspect of sounds in Balinese pengider bhuana, the sacred concept of nine directions and their respective characters, tabuh (the structure of Balinese composition), and some aspects of harmony in melodic progression or gending. At the end, a projection will be made from the contents of Prakempa in the formulation of theories in Balinese karawitan. Arguments from several experts as well as musician-composers are presented as evaluation in the formation of theory from a practical point of view.

Sullivan, Kirk
(University of Hawai‘i at Mānoa)

Restoring the Sounds of the Past: Cook Islands ‘Ūtē at the 1906 Christchurch Exhibition
[session VE02]

The serendipitous recording and subsequent dubbing of Cook Islanders singing in conjunction with the 1906 New Zealand International Exhibition of Arts and Industries in Christchurch provides an opportunity to reflect on the fluidity of elements of choral practice over a century. Five wax cylinder recordings of Cook Islands ‘ūtē from that event, subsequently copied by Australian-born pianist and composer, Percy Grainger, provide the earliest available auditory evidence of Cook Islands music. While the preserved sound is barely audible in some cases, a sequence of digital enhancements facilitates the recovery of the original sounds and reveals music that, in at least one case, is still performed to this day in the Cook Islands. Comparison of several performances of this same ‘ūtē across a century highlights the different fluidities of various Cook Islands musical elements. Such historic recordings not only offer a glimpse into music making from an earlier time, they provide a baseline against which subsequent musical performance can be considered, illuminating a changing musical landscape.

Sultan von Bruseldorff,
Alexandria (Azerbaijan
National Conservatory)

**Landmark Research on
Acoustical and Physiological
Properties of Mugham
Singers' Vocal Apparatus**
[session VIID03]

Azerbaijani mugham singers, *khanende*, are performers of Azerbaijani Mugham. The important component of the performing process is a vocal sound itself, as the singer moves from the low range, *bam*, to the high range, *zil*, it requires a strong, vibrant, flexible and healthy voice with the possession of an extraordinary vocal range. Little is known about how this unique sound is being produced. This groundbreaking and original research conducted in Azerbaijan and Germany reveals the acoustical and physiological properties of the vocal apparatus of world-renowned male and female mugham singers, including incredible footage of the vocal tract profiles providing the measurements of articulatory differences, lip opening, pharynx width, and singer's formant while singing mugham. This research was conducted with the usage of the latest medical technologies and acoustic software including real-time dynamic Magnetic Resonance Imaging (MRI), endoscopy, fibroscopy, and acoustic software technologies under collaborative consultation of the professional otolaryngologists, radiologists, vocal pedagogues, and voice scientists in acoustics from Germany, Sweden, America, and Azerbaijan. The research revealed the presence of singer's formant only in several mugham singers and its absence in most of the mugham singers; moreover, depending on the vocal repertoire, tonality, and lyrics of the vocal material, to express the heightened emotions of the lyrics, Azerbaijani *khanende* often produces sounds with a dominant thyroarytenoid muscle (TA), considered a strong "chest" voice. However, female mugham singers specifically apply mixing by employing both thyroarytenoid muscle (TA) dominant and cricothyroid muscle (CT) dominant ("head" voice) approaches. Such extensive study of mugham singer's throat provides medical practitioners, voice pedagogues, and performers with important information about health, well-being, and pedagogical singing strategies for performing mugham in educational, medical, pedagogical contexts; contributes in preservation of the vocal tonal ideals of mugham recently inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Sultanova, Razia
(The University of Cambridge, UK)

**Smartphones' Culture
of Migrant Communities
in Moscow and
St. Petersburg**
[session IIIB06]

It is well known that during the Soviet period the Communist Party exercised overall control of cultural policies and the situation changed only after the fall of the USSR. Today Moscow and St Petersburg are known as "the biggest Muslim cities in Europe". Following the collapse of the USSR, migrant workers have moved there in droves, from Uzbekistan, Kyrgyzstan and distant outposts of the Russian Federation. They have brought their cultural values and Islamic way of life, which has had impacted these cities in a variety of ways. The new migrant population – up to 1.2 million in Moscow and 1 million in St Petersburg – has resulted in an abundance of Uzbek, Kyrgyz and Caucasian cafeterias and restaurants, with live music performances on the streets, in bazaars, as well as in private theatres and concert halls. Today Moscow is a city of free Wi-Fi availability on the streets, in parks, in metro trains, buses and trams, etc. No wonder, the migrants' Smartphones have proven to be the best tools for the cultural adjustments of labour workers. Mobile phones helping migrants to balance their old and new identities have facilitated their use not only as a communication device but also as a means of the development of new music genres (*Ashik-opera*), bands (*Obmorok i-mama*), or video-clips filmed on Samsung Galaxy S7 edge ("Tatar /Altyn"). What are the Smartphones' functions within the Russian migrant's music culture?

Sun, Xiaohui
(Wuhan Conservatory of Music)

**The Preservation and Revival
of Guqin at Chinese Museums**
[session IIB09]

Exhibited in museums, the guqin (ancient Chinese seven-stringed zither) is at the same time a musical instrument and a cultural relic. There are more than 500 guqin preserved in Chinese museums. This article introduces two models of guqin practice at museums, the preservation model exemplified by Hunan Provincial Museum, and the revival model, exemplified by Chinese National Academy of Arts. The author calls for the combination of the two models and for the building up of a national digital archive of guqin, with ethnographic data for each instrument. The classification of guqin in the archive should be based on two principles: the cultural value and performance standard of instrument. The museums should jointly promulgate a guiding program for the restoration and utilization of guqin collections, and invite experienced masters to perform and record guqin music. The performance of the guqin in museums needs to learn from the practice and theory of the early music revival movement, and reconstruct the historical consciousness of Chinese literati, to revive the traditional performance aesthetics represented by the guqin.

Sung, Cholong
(University of London, SOAS)

**Music in North Korean Daily
Life: Refugee Reflections and
Memories**
[session VB01]

This paper asks how North Koreans experience music, and how art impacts daily life. All music activities and production are controlled by national institutions in North Korea, since music is considered an essential tool for establishing socialist ideology. Creativity is expected to comply with “literary art theory” (munye riron; see, e.g., Sahoe kwahakwŏn munhakyŏn’guso 1975). To enforce conformity, violence is an everyday control mechanism, hence the United Nations, Amnesty International, and Human Rights Watch regularly critique North Korea as having little concern for human rights. State policy has, since the transition to absolute autocracy, carefully staged the socialist state to the outside world. The result is that conducting research within North Korea is challenging. Foreigners are rarely allowed to interview scholars or work with musicians, and those who visit are assigned guides who check their every move. All interactions with North Korean citizens are monitored, hence those who meet and talk with foreigners open themselves to scrutiny from state agents. The result is that, to date, research has typically relied on carefully curated materials: published texts and sound and video files uploaded to the Internet by state bodies (see, e.g., Fahy 2019). Extending from my recent research documenting music practices among North Korean refugees in Britain (2021; Britain is home to the largest North Korean refugee community outside East Asia), I collect refugee memories and reflections about their experience of music and culture growing up in the isolated state. Through their experiences, I examine whether the published curated materials fully reflect the reality of music or are part of the theatre of North Korea’s staging. This paper will respect the anonymity of refugees, which is essential to avoid retribution and unwanted attention, and to respect the careful balancing necessary for building a new life in a new country.

Suzuki, Manami
(Kyoto University , Kenan
Rifai Center for Sufi Studies,
Graduate School of Asian and
African Area Studies)

**Social Effects of Messages
Transmitted through Music:
Alevi Musical Expression
Using Media in Turkey**
[session IID11]

In this presentation, I consider Alevi music as transmitted through the media in Turkey. Alevi (Alevi-Bektaşî) is a religious group that has traditionally lived in Turkey. The name “Alevi” means “the followers of Ali”. Their religious practices have characteristics that combine Shī‘ah Islam, Sufism (Bektaşî order), and Shamanism (Zarcone 2013: 203). In their ritual, cem, deyiş/nefes (religious songs) are sung accompanied by saz (long-necked lute), sharing religious philosophy and knowledge and strengthening community cohesion. This religious custom brought saz and folk songs closer to Alevi’s daily life. As a result, the Alevi community has produced famous minstrels, saz players, and folk singers. Even today, we can listen to the performances by the Alevi musicians through various media such as television, radio, CD, and YouTube. Although Alevi is a religious group, it is not officially recognized as a religion due to the religious and political situation in the Republic of Turkey and has faced oppression in various contexts. Alevi music, as transmitted through the media, often expresses the group’s social circumstances. This tendency has been particularly pronounced since “the Alevi Revival”, which began between the late 1980s and 1990s with the reconsideration of Alevi culture and its presentation to the outside community. Some show us a strong message about their restricted freedom as a religious group, such as that present in the CD album, *Kızılbaş* (2009). However, since semah (religious whirling), as part of the Alevi ritual, was inscribed on the UNESCO’s list of Intangible Cultural Heritage in 2010, the Turkish government has started to disseminate information about Alevi culture. In this presentation, I will analyse the content and veiled meaning of Alevi music as transmitted through the media by Alevi and the Turkish government. I aim to discuss how it can be best perceived.

Sweers, Britta
(University of Bern, Institute
of Musicology)

**Dogger Bank and
Heligoland: Conflict and
Exchange in the North Sea**
[session IIIB04]

The North Sea, a northeastern arm of the Atlantic Ocean, has long been a major hub of geopolitical conflict, exchange, and collaboration in Europe – beyond national boundaries, partly also defying the latter. This is very clearly reflected in music on multiple levels. Not only was the North Sea, from a historical perspective, central for a continental exchange of performers and repertoires. Furthermore, related locations, be it islands, coastal areas, sea towns or even sea areas, such as the shallow area of the Dogger Bank, have become recurring points of reference in various music repertoires. Despite this prominent role in European social-political-cultural history, research on the North Sea in a musical context is still comparably scarce. Exploring two case studies, this presentation aims at illustrating potential perspectives of studying related conflicts, but also shared experiences beyond geographic and national differences. The first case study focuses on selected samples of fishermen songs and sea shanties that can be perceived as transnational repertoires. Exchange is, for instance, reflected in language (as is evident with songs of mixed English, German, Low-German, and Scandinavian languages). It is also evident in common geographical reference points related to nautical challenges, fishing resources, or economic hubs. The second case study addresses a specific location, the Frisian island of Heligoland in the German Bight that has been a historical point of multiple conflicts between Denmark, Britain, and Germany – which has likewise been addressed in music. At the same time, the ocean-related, yet also transnational repertoire of sea shanty singing still plays a central role of cultural-musical life on this island itself. As these examples illustrate, many of these political and sociocultural undercurrents and their long-term impacts can still be discovered through folk song until present day.

Swijghuisen Reigersberg,
Muriel E.

(Open University)

& Bailey Berry

(University of California–
Los Angeles; Pepperdine
University)

**Applied Ethnomusicology,
University Libraries and
Research Data Management:
Collaborative Perspectives
from the USA and UK**

[session HD09]

Both within the UK and USA there are growing calls for open access and data management planning and deposits by funders such as UK Research and Innovation (UK) and the NIH and NSF (USA). In response, universities must provide the infrastructure for their research community to deposit, manage, and maintain research data of various kinds. Not only does this stipulation require that universities procure the right systems and develop new policies, it also means its community of specialist university librarians must swiftly become conversant with the discipline-specific ways in which data is best managed and the ethical and related practical considerations which come into play. Ethnomusicological data – fieldnotes, images, sound recordings, etc. – presents its own complex considerations. This paper explores how ethnomusicologists can apply their knowledge about the data they generate to help inform data management practices and theory within their own institutions through working with their university librarians. We argue that applied sharing of knowledge is critical. Much research data management practice within the university system has been predicated on processes better suited to the science, technology, engineering, and mathematical (STEM) disciplines. Areas of importance often overlooked relate to ethical considerations such as: discoverability of content by source communities; appropriate levels of access to the data deposited; the digital divide and the life-span of modern technological formats; copyright and rights to culture and data retention schedules. We will examine these challenges from the perspectives of a USA-based archivist conducting research on ethnomusicology data and an applied ethnomusicologist in the UK responsible for informing university and national open access and data management policies in collaboration with their local library team.

Tagore, Pramantha

(Monash University, Faculty
of Arts, Sir Zelman Cowen
School of Music)

**Charting a Melodic
Geography: Hindustani
Music in Pre-modern Bengal**

[session VD05]

The story of Hindustani music in Bengal, India, is intimately linked to a series of competing forces which individually and collectively characterized the geographic and cultural landscape of the region. Towards the close of the fourteenth century, music from North India travelled to Bengal through the evolving forces of the Sufi and Bhakti traditions as much as through the agency of non-professional music practitioners who had their roots in the region. They looked westward in the direction of the temples of Vrindavan in Mathura and the Braj region, known for their specializing in the philosophy and musical teachings around Vaishnavism. Stories of migration and travel between Bengal and North India, such as the sixteenth-century expeditions of Narotama Dasa, Srinivasa Acharya, Syamananda, and seventeenth-century travels of Visvanatha and Narahari Chakrabarti paint a syncretic and multicultural canvas of musical practice in the region. In subsequent centuries, as seen through the life of Krishnananda Vyas, a Rajput musician who journeyed to Vrindavan from Udaipur before finally settling in Bengal, largely syncretic and multivocal performance spaces showcasing the import and cross-fertilization of Hindustani musical styles, genres and pedagogies started emerging in the region. The general aim of this paper is to describe the fluid geographic boundaries of pre-modern Bengal, by examining the movement and mobility of Hindustani musicians in the region. Through the lens of specific case-studies, I plan to examine how the knowledge and transmission of Hindustani music were intricately linked to issues of space, place, and social organization. By mapping a series of locations connected to the circulation of Hindustani music, this paper will establish a regional geography of the area by accounting for the growth of specific music clusters and centres of patronage in Bengal between the late-fifteenth and early-nineteenth centuries.

Takemura, Yoshiaki
(National Museum of Ethnology
Singaporean)

**Performing Arts Practices
and Emotions in the Corona
Disaster: Indian Diaspora,
Technology, and Engagement**
[session IID04]

As a multi-ethnic nation, Singapore has emphasized cultural people development with a policy of establishing a national identity. The nation has particularly cultivated arts and cultural policies that are closely linked to the tourism industry. The COVID-19 pandemic effects became particularly severe in Singapore from March 2020, forcing the country to address tourist entry and lockdown. Many arts events were cancelled. Arts organizations that teach music and dance faced a crisis in classroom operations, which forced changes such as online business and social interaction. However, based on the SARS epidemic experience of the early 2000s, the Singapore government responded quickly to the COVID-19 pandemic and produced guidelines for cultural and arts events and stage activities, which encouraged the creation of hybrid artworks and online production with integrating technology. Results provided excellent opportunities for Indian arts organizations to connect and reinforce their networks not only with domestic and international performers, but also with people in India and the Indian diaspora around the world. Because the stage performance environment has changed dramatically during the COVID-19 pandemic, this study specifically examined the activities of Indian performing arts organizations and the relation between Indian immigrants and their performing arts in Singapore. This examination is an assessment of how those practices such as online teaching and performances are affecting the emotions and engagement of performers, teachers, and learners in the wake of the pandemic. This study also reconsiders characteristics of performing arts and their importance as cultural traditions among Indian communities in Singapore and the dynamics of networks among India residents and the Indian diaspora in the globe.

Talam, Jasmina
(University of Sarajevo,
Academy of Music)

**The Power of Music: The
Case Study of Band Dubioza
Kolektiv**
[session IIIB03]

Due to the dysfunctional political organisation and political obstruction of national parties, Bosnia and Herzegovina did not experience significant political and economic progress for more than two decades after the war. Social problems and negative phenomena that are often mitigated or completely removed from the public, national parties always hide behind the national interests of certain ethnic groups. In order to point out real problems, some folk singers and music bands have created socially engaged songs that ironically describe today's social situation, the political scene and the dysfunctional life of the average population of Bosnia and Herzegovina and other Balkan countries. One of the very popular bands that send strong political messages is Dubioza kolektiv. The band was formed in 2003 and released their first CD *Open Wide* in 2004. In the years that followed, new albums were created, out of which *Apsurdistan* (2013) is certainly the most significant one. As the band that uses music as a tool for change, Dubioza kolektiv is widely recognized in Bosnia and Herzegovina, in the region, as well as worldwide. Their music can be seen as "radical, inflammatory, revolutionary in the Bosnian society as it explicitly goes against the corruption and nepotism of the political elite, denounces extreme nationalism and addresses not just civil and political rights of the people but also socioeconomic ones" (Jaupi 2018: 72). Also, their songs represent public criticism of the ruling parties and advocate for change and protests. This presentation will focus on the role that music of Dubioza kolektiv has played in the construction of protest music culture in contemporary Bosnia and Herzegovina and other Balkan countries.

Tan, Shzr Ee (Royal Holloway,
University of London)

**Freezing in Tutus on the
West Lake: Out-aweing
“Nature” in Chinese
Outdoor Musical Spectacles**
[session HE02]

This paper investigates site-specific multimedia extravaganzas held in popular tourist attractions of “natural scenic beauty” [ziran meijing] in China, and studies the musical light-show in Hangzhou, Impressions West Lake. Commissioned in 2016 For the G20 summit and helmed by film director Zhang Yimou, the hour-long presentation seeks to out-awe an already iconic and historically-memorialised site of West Lake itself, through a spectacle “staged in nature”. Here, musical articulations play into self-conscious notions of mediated organicism, as seen for example in lip/finger-synching musicians miming flowing movements in deliberate play with water, rising out of the mist and forest on a floating stage, against pre-recorded guqin and piano tracks. At the same time, nationalist articulations of Chinese civilisation and grandiosity strategically fuse, via sonic pageantry, into enhanced depictions of local bamboo and bridges in loud and dazzling performative campaigns that serve aims of domestic tourism, cultural diplomacy and state demonstration of ultimate control over nature. What is the impact of these politicised and expansive sights and sounds on the delicate and prized flora and fauna of West Lake at this time of the evening, this time of the year? Yet, elemental powers hitherto capitalised for consumer delectation also show their might: rain or shine, Impressions plays till mid-November in 6C – showcasing at times reworked excerpts of Swan Lake with shivering Chinese dancers balancing not on pointe but in fragile tutus, literally running the risk of pneumonia. Meanwhile, audiences in coats seated under a canopy add further multimedia dimensions of their own, watching through mobile phone recordings of the live event. Positioning such sites as strategic stagings for human encounters with nature, this research examines idealisations of particular national vs local acoustic and mediated ecologies of the “natural” Chinese world.

Tan, Sooi Beng
(Universiti Sains Malaysia,
School of the Arts)

PANEL ABSTRACT
**Conceptualizing
Decoloniality: Critical
Methodologies and
Movements**
[session ID01]

Decoloniality refers to methodological paradigms or action-oriented movements, which challenge the perceived universality of Western Eurocentric knowledge and the hegemonic colonial matrix of power that has resulted in racial, class, gender and other inequalities (Mignolo and Walsh 2018). As the ICTM Dialogues have shown, decoloniality provides a way for us to reclaim the knowledge, values and histories that have been submerged or erased by the forces of settler and other types of colonialism, racial marginalization, patriarchy and modernity. Continuing the conversation, the four panellists—comprising postcolonials living in Brazil, Malaysia, South Africa and Taiwan—conceptualize emergent decolonial movements and approaches that promote inclusivity, equality and human dignity in their respective areas of study. How can we project the multiple local knowledges, histories and epistemologies that have been marginalized in academic research? How can we link local knowledges, fieldwork practices and social action in the hope of reshaping ethnomusicology so that the field remains relevant and engaged in the new millennium? The four speakers problematize decoloniality respectively by reflecting on the reclamation of people’s multiethnic histories through artistic research, the complex intersections of multiple and indigenous ways of knowing amidst the “post-postapartheid,” the notions of connectivity and agency in borderland research, and the limitations to these movements posed by the global capitalist political economy.

Tan, Sooi Beng
(Universiti Sains Malaysia,
School of the Arts)

**Reclaiming and Disseminating
Multicultural Histories
from Below through Artistic
Research in Malaysia**
[session ID01]

Colonial historical narratives that see sonic history as linear where modernity moves from an “advanced” metropolitan Europe to the “primitive” colonies, have raised the status of Western classical music and sidelined local traditions as legitimate forms of study and performance in many postcolonial nations such as Malaysia. At the same time, the Malaysian state promotes the cultures and histories of the dominant ethnic group and marginalizes those of the others. These state narratives that segregate “race” for political purposes have further precipitated ethnic polarization in the country. This paper makes a case for artistic research as a decolonial methodology and praxis for recovering local traditions and people’s multiethnic histories. Two case studies will be examined. First, Ombak-Ombak ARTstudio, a collective of artists from diverse ethnic, religious, age, class and gender backgrounds, has produced several community site-specific performances that utilize local cultures, histories and knowledge. The shows are based on the stories and musical traditions of the diverse communities in Penang. Contrary to the colonial perspective of modernity, the artists illustrate that local traditions are worthy of performance; unlike state histories that essentialize “race”, they promote intercultural interaction that has always taken place on the ground. Second, efforts have been made to uncover the history of the Communist and leftist movements that have been linked to a particular ethnic group and erased from national and school history texts for reasons of national security. Film and theatre directors have produced documentaries and plays that allow for the voices of those involved to be heard. Drawing on archival materials, interviews and song collections, the research creations have helped the younger generation understand why people of different ethnicities joined the struggle for independence and why they were exiled.

Taton Jr., Jose
(University of the
Philippines Visayas)

**“Play” within and across
Spaces in Music-Dance Ritual
Performances among Interior
Communities in Antique,
Philippines**
[session IIB11]

The notion of “play” manifests as a vital process integrated into the performance of various music and dance traditions in the Philippines. It appears as a creative reinterpretation of sound and movement conventions, as a nuanced act of veneration, or as a process of navigating social relationships through acts of participation as expressed in traditional village courtship performances as well as in folk devotional celebrations to large-scale public festivals. However, in the performance of spirit and ancestor worship rituals such as the binabaylan (literally “of the spirit medium”) among folk communities in Antique of Panay Island, Philippines, the idea of play (hampang) goes beyond manipulating structures or the performance of social drama or spectacles. In this paper, I posit that play in ritual is a symbolic process – it becomes a locus or a “framework of action” where performers bridge and transverse physical, social, and cosmological realities. Play involves song speech, dances, and gong-drum playing whose sonic properties, as well as the symbolisms they represent, blur the lines between community spaces and spaces that are otherwise inaccessible in regular life. As spirit mediums exercise “play” through performance, they not only acknowledge the community’s symbiotic existence with the spirits within a shared space called kalibutan but also collapse ontological worlds as they encroach other dimensions across layers of a seven-tiered universe. As such, I view play to be instrumental in examining indigenous frames of thought and in further expanding the understanding of the symbolic meaning of performance.

Teixeira, Cecília
(ULisboa)

The Concept of “Body-World” as a Relational Ecological Process: A Performance Manifesto
[session VIA03]

It seems that the global COVID crisis did not prevent deprecation of the planet that is inscribed in the world’s capitalist system. The human value of global health and the vaccination of poor countries are still diminished as a function of the capitalist value of pharmaceutical patents. As global economies resume activity, carbon dioxide emissions are recording the second largest annual increase in history. Prior to this reality, I often asked myself: How can my artistic knowledge and practice engage and contribute to a more sustainable world? Although reality can be discouraging, if we continue this work we must believe that it can make even a tiny difference. Bruno Latour proposes to “abandon production as the only principle of the relationship with the world”. I consider that it is precisely in the shift to such a relational paradigm that art has an essential role. More specifically, as Ailton Krenak proclaims, it is necessary to deepen the relationship with the world through the body. As an artistic practice, dance works on an intensification of the body’s awareness, where the body is experienced as a living transformation process, existing as a constant relationship with a natural-social environment. The living body is not perceived as a separate subject, but as a relational process – it is a “body-world”. Such awareness brings focus to the sensorial relational process as a fundamental living principle (e.g., breathing, moving, touching, balancing). Cognitive sciences tell us that it is from such basic perceptions that we generate sense, feelings, behaviors, and modes of thinking. Based on the concept of “body-world” (which I have been developing in recent years) and the theory of “speed and politics” from Paul Virilio, I propose to present a small performance manifesto to challenge the body’s perception and experiencing it as an ecological relationship.

Templo Cultural
(Laboratory of
Ethnomusicology of UFRJ)

Religious Freedom and Community Archive: Experiences of Dialogues Mediated by the Cultural Temple Collective in Duque De Caxias
[session IIB03]

Issues related to religious minorities have always been taboo in the public discourse of most people in Rio de Janeiro. When it comes to peripheries, these voices are even more muted. In a country colonized by Christianity, which has always pursued religious practices that diverged too far from Christian morality, we have as a remnant today a transition between Catholic and evangelical hegemonic power. Aware of these issues, the collective Templo Cultural, built in 2014, with the aim of encouraging interreligious dialogue through music, in a suburb of Rio de Janeiro, has been carrying out various activities so that religious freedom has greater success, by less at the local level. Initially, focusing exclusively on music, and currently focusing on other aspects, researches are being built that aim at social transformation at the micro-level. Among the main difficulties faced by the group are how and where to present the data and the reflections obtained, as well as how to prolong the dialogue. Given the inability to reach people from the community and the group itself (since it does not only have academics and academics) through textual documents, we seek, through this communication, to present methods that have been shown to be more effective in this context, restricted to the collective (routine meetings, participation in demonstrations, studies based on orality and the exchange of experiences) and extended to the surrounding community, such as public debates, dialogues with other groups, exhibition of videos and meetings in religious spaces. To do so, we outline the idea of a community archive, this modality of immaterial document within this juncture, which comes off the shelf” and is located “in people’s minds and hearts”, and can thus be projected with greater ownership by everyone and all.

Teoh, Yang Ming
(National Taitung University,
Department of Music)

**Ancient Tunes of the
Indigenous People and
their Social Context in
Contemporary Taiwan**
[session VIB01]

This paper explores the live performances of Taiwan's indigenous musician Banai Kusui, with reference to socio-historical issues: indigenous people's demands to government to make efforts to redress the injustices done to them in the past. That is to say, indigenous people previously lived outside modern industrialized norms but now strive for survival in the urbanised environment, musicking (Small 1998) about their rights. I argue that the gudiao, or indigenous ancient tunes, which are familiar melodies and vocables (hohaiyan and naruwan) evoking a communal emotion, bear intrinsic meaning residing in the social context. In other words, the aesthetics of music change in accordance with the atmosphere – “musical” characteristics co-exist with “extra musical” elements. Hence, these performances are rites for social movement, a combination of shared experiences, complaints and provocations, differentiating indigenous tunes from commercialised and globalised pop, the “cultural hegemony” (Gramsci 1992). Banai occupies a kind of subculture which resembles a “counter-culture” (Kappen 1994) in that the singer's and her fans' values and behaviour sit opposite those of the urban mainstream. This also echoes the ideology of “Fourth World” (proposed by, among others, Anthony Hall), projecting a new perspective on the encounters between indigenous people and foreign regimes, national governments, and global corporations. In seeking solutions for themselves, indigenous people resist global hegemony, paralleling the phenomenon in which the frontiers of globalization have shifted and moved since Columbus discovered America. In short, my observations in Taiwan compare to those of Scales (2012) in Indigenous North America; adding musicians' experiences in respect to the subject matter is irreplaceable. In Banai's case, musicking is rooted in the sentiment of belonging to one's hometown, an effort to sustain the environment for future generations, a struggle to live a better life in a state of transition, and a pursuit for right and compensation.

Terada, Yoshitaka
(National Museum of
Ethnology)

**Revisiting Batulecaur
after 34 Years: A Village of
Musicians in Nepal**
[session VIID07]

In 1982, Japanese ethnomusicologist Fujii Tomoaki and his team conducted research on performing arts in Nepal over the period of three months. As one of their main objectives, the team investigated a caste of strolling/ itinerant musicians, known as Gandharba (then Gaine), in Batulecaur village in Kaski Province. During their research, they audiovisually documented Gandharba music and dance as well as their lifeways, based on which a few films were produced in 1984 by the organization that Fujii belonged to. In 2016, the presenter and another researcher from the same organization visited Batulecaur 34 years after the initial research to trace the people whose activities were captured in the films and to learn about the changes that had occurred to the community during the intervening years. Our primary goal was to share the result of the 1982 research with the originating community. The film documents the process of screening the 1984 films at the village and the enthusiastic and often emotional responses of the villagers. It explores the ways in which archived audio and audiovisual materials can serve as a launching pad for a collaborative effort to help reinvigorate the music culture of Gandharba in Batulecaur. At the same time, it is also an opportunity to conduct a new round of research on the process of reinvigoration in the context of the heightened consciousness of their own marginalization and the appropriation of Gandharba musical heritage as national music. By presenting a concrete case study, the film poses a number of fundamental questions regarding the use of archived materials, such as the ultimate objectives of repatriation, the ethical and mutually beneficial method of sharing the materials, and the relevance of the notion of repatriation.

Tércio, Daniel
(ULisboa, Faculty of Human
Kinetics, INET-md)

**Enchant / Disenchant /
Reenchant: For an Analysis
of Bacchae – Prelude to a
Purge (2017) by Marlene
Monteiro Freitas**
[session ID08]

In this paper, I will consider the work of the award-winning choreographer Marlene Monteiro Freitas. Born in Cape Verde, she has developed an artistic body of work exploring sounds and movements in a particular choreography of connections between things. Everything can be almost anything: the buttocks – masks of a creature from other realm; a plastic tube – the origin of a trumpet; a plastic bag – food; the feet of a music stand – the antennae of a maenad. Portuguese philosopher José Gil considers that she carries the audience forward an animated machine of life, where the connection of heterogeneous things is possible (*O Tempo Indomado* 2020). Therefore, Marlene’s work generates an overflowing, centrifugal, ahistorical flow, allowing multiple connections, turning objects into actors and actors into agents or facilitators. My hypothesis is that there is, in this and other pieces by Marlene, a shift from things to living presences on stage, displacing them, so to speak, from a mainly symbolic ground, giving them a life of their own. At the same time, she objectifies parts of the performers’ bodies: mouth, eyes, hands, buttocks, etc. They become things with their own life too. To discuss this hypothesis, I will assume a “methodology where the ‘things’ themselves may dictate a plurality of ontologies” (*Thinking through Things* 2007). I will consider anthropologist Alfred Gell’s notions of works of art as indexes and art as a technology of enchantment (*Art and Agency* 1998) as well as Viveiros de Castro (“Perspectival Anthropology and the Method of Controlled Equivocation” 2004) and his thesis on equivocation not as a subjective failure, but as a tool of objectification.

Thompson, Ciara McKusker
(Independent Researcher)

**Agus d’imigh do Mhaime le
Tilleadh Trá: Representation
of Water and Land in Irish
Traditional Lullabies**
[session IIB04]

Fluid, yet withstanding as the ocean, lullabies move inconspicuously, and consistently across physical location and generations. With the need to console and confide being a marker throughout time and cultures, Marina Warner writes that “these worldwide, frequently anonymous songs can be opened up to disclose some of the secrets, light and dark, that the most disregarded means of communication, lives, and pursuits often contain. [...] They are among the very first utterances directed to babies as persons; this alone makes them worth analysis” (Warner 1998:193-194). Not only have lullabies been shared intergenerationally and through the migration movements of people, but representation of land and water can often be observed in these songs. They can be portrayed as things of separation and connection, indications of a sense of home or displacement, promises rendered barren and vacant, daunting and thieving unknown antagonists, sources of employment, plenty, and income, as well as liberating outlets of acceptance, escape, and exploration. Such relationships with land and water are also thematic and resonant in the lullaby repertoire of culturally connected contexts such as Irish diasporic communities, or lullabies under the inter-celtique umbrella. This paper engages with several lullabies from Irish, and Irish-related contexts to highlight water- and land-based content. In doing so we see potential cultural resonance through these migratory pathways. We can also gain a depth of perception regarding the narrator’s complex relationships by observing how water and land are portrayed in these songs. In doing so, we derive potential layers of meaning, and can go further to contemplate the lullaby’s formidable role in grounding and supporting us as we continue to move and grow in the world, by land or by sea.

Tipungwuti, Jacinta (University of Sydney), Genevieve Campbell, Amanda Harris (University of Sydney) & Matt Poll (University of Sydney) **Animating Cultural Heritage Knowledge through Songs: Museums, Archives, Consultation and Tiwi Music** [for abstract, see Campbell, Genevieve]

Titus, Olusegun Stephen
(Obafemi Awolowo University,
Ile-Ife, Nigeria) **Foyeke
Ajangila and Nneka Egbonu:
Female Musicians and
Activists for Environmental
Justice and Sustainability
in Nigeria**

[session VIIA02]

Scholarship on female Nigerian musicians and activists has tended towards politics and governance. However, little scholarly attention has been directed at the engagement of their popular music with environmental degradation and the need for justice. The central thesis of this paper is that Nigerian female singers have ideas, assumptions, and values about the environment – a form of indigenous ecological knowledge – that they express in music and that they bring to bear on socio-environmental problems related to natural resources extraction and flood disaster control mechanisms. Two of the female Nigerian musicians whose works reflect and form the dominant trends in the environmental humanities of Niger Delta oil and Ibadan city flood include Nneka Egbonu and Foyeke Ajangila. Music as an art of resistance has therefore cemented a synergy between activists and enclaves of extraction in an attempt at creating awareness and promotes environmental sustainability and justice. The paper employs ethnographic research, musical and textual analysis in the context of ecomusicology and radical feminist theories, and the idea of slow violence and environmentalism of the poor. The study concludes that music is a productive tool that connects people emotionally to their environment and helps advocate for justice and sustainability.

Tomašević, Katarina
(Serbian Academy of
Sciences and Arts, Institute
of Musicology)

**A Long Journey to the
Future: On the Modalities of
Preserving Tradition through
Songs and Dances from the
City of Vranje**

[session IIA04]

Traditional songs and dances of the city of Vranje (in southern Serbia), as well as their numerous and diverse artistic stylizations from the beginning of the 20th century until today, present an extraordinary example of a successful affirmation and preservation of original music and dance practices in the 21st century. In this case study I focus on the path that songs and dances from Vranje have travelled, from Borisav Stanković's theater play *Koštana* and its immense popularity since its Belgrade premiere in 1900, through the eponymous opera by *Petar Konjović* – from its first performance in Zagreb in 1931 to the latest revival in 2019 at the Belgrade National Theater. I will pay special attention to the contribution of various media as instruments of the cultural industry: albums with songs from *Koštana*, sound recordings on LP records, film and television productions. No less important role in the process of transmitting and modifying the tradition was played by the dance ensembles of “cultural-artistic societies”, which were powerful agents of domestic and international cultural industry, especially in the socialist Yugoslavia. Songs and dances from Vranje (e.g., *čoček*) owe their well-deserved popularity to their recognizable features, which emerged at the crossroads of Oriental and Slavic influences, mediated by the Roma. Since the Vranje region was at the crossroads of East and West, North and South for centuries, a successful cultural “amalgam” is also visible in the characteristic, colorful and attractive national costumes, which have inspired numerous costume designers. In 2012, urban songs from Vranje were added to the list of intangible cultural heritage of Serbia. As pillars of tradition, of Serbian and Balkan identities, songs from Vranje successfully resisted the “industrial” challenges of the modern age, whilst enriching the musical and choreographic heritage of Europe and the world.

Toner, Peter
(St. Thomas University,
Department of Anthropology)

**History, Sociality, and
Archival Collections: A
North Australian Case Study**
[session IIB01]

The ethnomusicological study of the musical traditions of the Yolngu of northern Australia, and the resulting creation of archival collections of sound recordings, have both usually been premised on the centrality of patrilineal “clans” in Yolngu social organization. In this view, musical performances can be thought of as rather straightforward “expressions” of an essentialized social structure, and archival collections are organized in the same manner. These processes of selecting, recording, classifying, documenting, and archiving inscribe upon archival objects the marks of a flawed view of Yolngu sociality, which then has consequences for searching, accessing, and repatriating those objects back to their communities of origin. In this paper I will examine these issues in two ways. First, I will explore the Yolngu historical consciousness as a process that develops, in part, through contemporary ritual musical performances, but also through a multigenerational re- engagement with repatriated archival collections of the ritual musical performances of the past. Second, I will demonstrate that in place of the standard view of the patrilineal “clan” as the main structure underlying Yolngu social and musical life, we should instead focus our attention on the “connubium,” a regional cluster of patrilineal groups linked by marriage relationships. The intersection of these two lines of analysis is directly relevant to the management of archival collections. Not only does a focus on connubia result in a more nuanced and flexible understanding of Yolngu musical practices, but it could also lead to more nuanced and flexible archival management practices, including enhanced metadata fields and search functions, greater accessibility, and improved engagement between archives and Indigenous communities in the process of repatriation. It could also help to empower Indigenous communities to manage their own archives in ways that are true to their historical consciousness and that accurately reflect their social identities.

Torres Agüero, Soledad (Universidad de Buenos Aires, CONICET)

& Silvia Citro (Universidad de Buenos Aires, CONICET)

Collaborative Research-creation Processes among Women: Music and Dance with Indigenous Peoples of the Argentine Chaco [for abstract, see Citro, Silvia]

Treloyn, Sally
(University of Melbourne)

PANEL ABSTRACT

**Intergenerational
Transmission and
Re-imagining Archives
in Indigenous Australia**
[session VIA08]

There has been an exponential rise in use of archival song materials in Indigenous communities in Australia to support the continuation and revival of song practices and knowledges. Access to recordings made in the past provides current generations with access to the voices and aesthetic power of ancestors, supporting both contemporary ceremonial and song practices, and transmission of ancestral musical knowledges to future generations. Creation of new recordings in the present, likewise, is often explicitly or implicitly informed by a motivation to provide a resource for future generations. Intergenerational transmission is now entangled with the possibilities of historical and new digital audio technologies; numerous studies have explored the role of repatriation, and creative processes, such as retrieval and digital reproduction, sampling, remixing, and rearrangement, in both continuing and innovating song practice. Contemporary practices around transmission and recordings, such as these, require new attention to archival practice. Several questions then arise from the intertwining of transmission with archives: such as, how to design collection processes, collections and platforms that support the ceremonial, hereditary, and customary, practices of holding and transmitting knowledge; how to overcome barriers to access due to format, and/or dispersed and incomplete documentation and metadata; and, how to aggregate knowledges and practices that are considered vital to the transmission of knowledge, such as ceremony and deep ecological knowledges, with archived recordings, in order to ensure access and use by future generations are possible. This panel addresses these questions through three case studies from collaborative projects that have each re-imagined archival practices when approaching historical and new recordings as conduits for intergenerational knowledge transmission. The placement of these presentations from distinctive cultural and musical regions and authored by intergenerational teams, alongside one another, will reveal nuanced and contextualised insights into the interplay of archives and transmission in Indigenous Australia.

Treloyn, Sally
(University of Melbourne),
Charles Rona (University of
Melbourne)
& Pete O'Connor
(University of Melbourne)

**Holding Junba: Archives
and Design of a Database
to Support the Revitalisation
of a Kimberley Dance-Song
Genre**

[session VIA08]

Over the last decade, a project to sustain and revitalise dance-song practices of the junba genre has been undertaken in the Kimberley region of Western Australia, led by a group of Ngarinyin, Worrorra, and Wunambal song custodians, knowledge holders, and emerging singers and dancers. In this time, improved health of the junba tradition has been observed, by participant self-reports and by attention to markers of music sustainability and vitality. Recordings and records of junba dance-song events made from the 1930s to 2000s, alongside the knowledge of elders and perspectives of outsider researchers, have been drawn upon by members of the group to recover dance-song repertoire, aspects of style, and vocal and dance techniques. These processes of recovery involve intergenerational transmission of knowledge as materials are collaboratively examined within the community by people of different ages, and intergenerational transmission of knowledge from singers of the past captured in recordings, to singers of today. Learning and re-embedding dance-songs and practices in local repertoire continue this process of transmission, teaching younger generations, and leaving a legacy for generations to come. This paper presents a case study that recounts the challenges faced by the community members when attempting to access recordings in archived collections for the purposes of transmission and revitalisation, and describes a database and metadata linking tool designed to hold junba collections in such a way that access and thus transmission is supported.

Trimillos, Ricardo D.
(University of Hawai'i at
Mānoa, Music Department and
Asian Studies Department)

**Island Loves and
Landmarks: Songs from
Hawai'i, Okinawa, and Sulu**
[session VIIB03]

The paper proposes to consider communities connected not by direct contact, but by similar geographical or political circumstances. This presentation considers island cultures. Provisionally accepting this type of connection to be defensible, I explore the two themes shared by song repertoires from three island cultures—the Kanaka Maoli of Hawai'i, the Uchinanchu of Okinawa, and the Tausug of Sulu—each located in the geographically extreme south of a contemporary nation, i.e., the United States, Japan, and the Philippines, respectively. The preoccupation with love and its complexities, given geographical considerations, such as boundedness, carry major implications for partnering, propagation, and wellbeing. The significance of landmarks (significant or favorite places) is important to maritime cultures. In addition to each culture inhabiting an insular archipelago, each possesses a vibrant maritime heritage that includes voyaging and warfare. As part of their collective histories, each was a sovereign entity conquered or absorbed by a foreign power, i.e. the Kingdom of Hawai'i by the United States, the Ryūkyū Kingdom by Japan, and the Sultanate of Sulu by the Philippines, respectively. The paper examines selected songs about loves and landmarks from these three cultures. It looks for commonalities within these repertoires to suggest island environment and similar political histories as a determinant for constructing song.

Troy, Jakelin
(University of Sydney),
Linda Barwick
(University of Sydney)
& Amanda Harris
(University of Sydney)

**Dialogic Processes in
Renewing Ngarigu
Performance Practice from
Manuscript Sources**
[\[session IIA06\]](#)

For ephemeral cultural practice like music and dance, ethnographic collections can only ever tell part of the story. Reporting on a recent recuperative case study, we explore approaches to making sense of incomplete ethnographic collections. How can collaborative, creative methods piece together an account of cultural practice in the past? How can these efforts contribute to renewed practice of culture in the present? The example we discuss draws on records of past performative events, specifically a song sung by Ngarigu women in the nineteenth century, recorded in print by John Lhotsky (1834). This presentation will explore questions of how ethnographic objects can be brought to life through reimagined performance, contemporary research, and listening to current Indigenous knowledges.

Tsai, Tsan-Huang (\
University of Adelaide, Elder
Conservatorium of Music)

**Sound Sculpting Wuxia
Chivalry: Music and Sound
in King Hu's Chinese
Martial Arts Cinema**
[\[session IIE02\]](#)

The Chinese martial arts genre known as wuxia developed in the 1920s in Shanghai and has further flourished in the Hong Kong and Taiwan film industries since the 1950s, but it only became well known to the international audiences of world cinema after the success of the Oscar-winning film *Crouching Tiger, Hidden Dragon* (Lee 2000). The genre brings history and fiction together and negotiates between tradition and modernity, leaving room both visually and audibly for the filmmakers' imaginations. The most influential filmmaker and pioneer of the "new school" wuxia movement was King Hu (1932–1997), whose films not only reflected the social and political realities of his time, but in terms of their production and distribution were truly an outcome of post-war transnational collaborations among East Asian filmmakers. Hu's works inspired the new generation of filmmakers and triggered the new wave of wuxia cinema, and they have been studied from multi-disciplinary approaches. Nevertheless, the placement, application and function of music and sound in Hu's wuxia cinema have yet to be explored, despite those being critical components. Music and sound are essential to assist the storytelling of the film and to highlight the emotional expressions of the characters. Aiming to fill the lacuna, this project will investigate the audio-visual stylings and musical borrowings found in Hu's masterpieces *Come Drink with Me* (1966), *Dragon Inn* (1967), and *A Touch of Zen* (1972). Special attention will be paid to (1) the use of Chinese music (traditional and newly composed) and adaptation of Western classical music; (2) the musical instruments played by male and female chivalrous heroes in these fictionalized histories, as well as their symbolic implications; and (3) the experimental application of synthesizer.

Tung, Chia-An (Victor)
(University of Toronto,
Emmanuel College)

**“Siraya, Where Did
You Go?” Negotiating,
Contextualizing, and
Revitalizing Sirayan
Activism in Formosa**

[session VIB01]

The Siraya, an ancient people on the Island of Formosa, have long been marginalized as a result of colonization. Yet they have been strengthened with a spiritual awareness and determination that has helped them thrive in the Taiwan of today. Similar to the experiences of other indigenous communities in other parts of the world, the Sirayan people in Taiwan face an ongoing battle – the struggle to have their identity and rights officially recognized by the Taiwanese government. In recent years, their cause has gained momentum due to the activism of Filipino-Taiwanese musician Edgar Macapili, his Sirayan-based household, and the Sirayan Alliance. The scope of this paper will focus on the challenges facing the Sirayan people in present-day Taiwan, where the fundamental right of a minority group to express their culture is finally receiving attention. In my presentation, I intend to investigate and assess the efficacy of Macapili’s musicking advocacy towards full official recognition of the Siraya community by the national government. At this juncture, what is being achieved happily, are human rights intersecting with music across ethnicity.

Turk, Teja
(Research Center of the
Slovenian Academy of
Sciences and Arts (ZRC
SAZU), Institute of
Ethnomusicology)

**Traditional Slovenian Dance
Music in the Music Industry:
The Process of Recording,
Production, and Distribution
in the First Half of the 20th
Century**

[session VIIB07]

In addition to field recordings—made possible in Slovenia in the early 20th century by technology such as the phonograph and later the tape recorder—another type of traditional music recording was made, initially released on gramophone records. Field recordings were intended for a narrow circle of ethnomusicologists to archive and analyze. However, gramophone records, created by companies, were intended as entertainment for a wider audience. The recording industry saw traditional music as an opportunity for marketing and took advantage of it. Gramophone records with traditional dance music were successfully sold and also broadcast on radio, which was established in Slovenia in the 1930s and also took care of the distribution of traditional music – or the generally valid image of it. Over time, music genres based on traditional music started to include elements from popular music, due to popular music’s more successful distribution. In this way, traditional musicians adapted their artistic performance to the tastes of listeners, and as a result, new genres emerged, such as polka music and pop-folk music. Ethnomusicologists of the post-war generation had a negative attitude towards the mass media and genres that combined traditional and popular music. They believed that they not only changed but also devalued the folk tradition. Those music genres were perceived as a departure from traditional music and thus as music that did not belong to the research field of ethnomusicology. Among ethnomusicologists of the 21st century, the view in this field has changed and music, which was created as a product of the recording industry, is also included in ethnomusicological research.

Udoh, Ukeme
(Akpan University of Uyo)

Ecomusicology, Localised Music Activism on Oil-related Environmental Pollutions and Politics in the Niger Delta of Nigeria
[session VIB04]

Protest music in Nigeria focuses on social, economic, political and other issues of interest to musicians and their audiences. However, very little attention is paid to music that addresses the environmental degradation and negligence by government and oil companies. For instance, Amnesty International has reported that “the Niger Delta is one of the most polluted places on earth.” Additionally, natural resources of the environment had long been the principal source of livelihood for local communities in the Niger Delta before the discovery of oil in Nigeria. However, since the discovery of oil in Nigeria, local oil-bearing communities have been the driving force in the politics of the environment in the use of activist groups and violence. This has been so because successive governments – military and civilian – have failed either to address the challenges faced by the people of the region as a result of oil-related pollutions or to understand underlying political and socio-economic interests, especially in the context of a multi-ethnic state characterised by unequal power relations. This paper will examine a few examples of localised music activism in selected music and dance contexts as protest music within the Niger Delta of Nigeria. I engage theoretically with Rob Nixon’s “slow violence” in my analysis that focuses on lyrics and the overall implications of music performances on the environmental challenges. The paper centres around the role of musicians as local activists in protecting the environment within the Niger Delta. It concludes that despite the global climate and environmental crises, most musicians (indigenous, popular, including art) are caught up in the politics of survival, abandoning their social responsibilities to the people. Thus, oil-related pollutions such as gas flaring, oil spillage and other hazardous wastes by oil companies have continued to destroy farmlands, ecosystems and aquatic life.

Vallejo, Jessie M.
(California State Polytechnic University–Pomona)

Musical and Community Responses to the COVID-19 Pandemic among Mariachi Musicians in Los Angeles
[session IIIB08]

Los Angeles, California—a world capital of music and entertainment—is home to one of the most robust mariachi communities in the world. In many ways, the mariachi community is a symbol of Los Angeles and the Spanish-speaking Latine and Chicane communities. During the COVID-19 pandemic, news media attention has often turned to highlighting the challenges that mariachi musicians are facing due to their disrupted work and income, which is primarily based on weekly live performances at private family events. Latin American and Brown communities in Los Angeles and across the United States have been one of the hardest hit demographics for many reasons that are a result of complex sociopolitical issues and systems, such as policies that create or maintain inequities for some communities’ access to healthcare, affordable housing, healthy environments, and a living wage. My presentation is in part based on autoethnography; I draw from my experiences as a mariachi musician for more than a decade and as someone who has continued to perform throughout the pandemic since late April 2020. I will also share perspectives from fellow mariachi musicians based in the Los Angeles area, including those who spearheaded community projects aimed at addressing urgent and immediate needs of local families. This paper will raise questions about how we may support not just the arts but artists and communities through more humane, equitable, and sustainable social infrastructures. I will reflect on grief and trauma in the mariachi community and Los Angeles, which for a moment was one of the hardest-hit areas and epicenters of the pandemic during winter 2020 and early 2021. Finally, I will reflect on the critical importance of music in our lives, especially as we face grief, trauma, uncertainty, and mortality.

Vaz de Almeida, Carlos
(NOVA FCSH, Musical
Sciences Department)

**TmmX, a Song from
São Tomé Island in the
International Pop Music
Industry**

[session IID11]

“Tira Mão da Minha Xuxa” (TmmX) (Hands Off My Xuxa) is a popular song composed in the 1980s by Ilídio Quaresma, in the small African archipelago of São Tomé and Príncipe. From 1993 to 2015, this erotic titled song enjoyed enormous popularity in the television and other media in Portugal, from where it was subject of international visibility. In my MA dissertation, in process, I argue that this song constitutes a paradigmatic example of the hybridism, crossing tradition with modernity, that characterizes the local musical genre Bulawê, in which it is inscribed. The particularity of TmmX for my research is that, being the product of a marginal musical context and, therefore, virtually unknown, it managed to break established sound hierarchies and conceptual and aesthetic standards crystallized in the pop music market, thus entering the powerful recorded music industry and becoming a case of success, too, out of doors. This was made possible, I argue, through a singular transnational path initiated in 1982, distinctively marked by multiterritoriality (Haesbaert 2004) and strategically mediated by media power (Chomsky 2002). This presentation discusses processes of appropriation, sharing and performance of this song, in diverse geographical and cultural territories, as part of new local and cosmopolitan sociability. The emergence of disputes centred on its authorial and cultural paternity, important for its internationalization without compromising its ethnic-cultural and identity marks of origin, is considered. With this approach, my study intends to contribute to the mapping and documentation of TmmX’s itinerary in the global industry and market. The aim is to identify the involved actors and the multiple updating experiences they starred, in the performative and discursive levels, to interpret impacts of their performances in the affirmation of this song of the Saotomean local repertoire in the international music scene.

Venkataramani, Subhashini Goda
(University College Dublin,
School of Music)

**Making Bharatanatyam
Online: Narratives of
Representation and Religion**

[session VIID05]

As a classical dancer specialising in Bharatanatyam, this paper germinated in an embodied “transitioning” experience from performing in stage space to performing in the virtual culture that permeates these times of radical uncertainty. The paper seeks to understand the idea of the “new normal”, the problematisation and democratisation of Bharatanatyam, and more broadly, dance through digital media representation. Does representation on social media, particularly on Instagram and Facebook, provide space for secularism in dance and engender adaptations to previously religious forms? If so, how have such transitions occurred? Pre-COVID-19, Bharatanatyam performances were limited to a specific locale, with the audience arriving to watch site-specific performances. The dance was largely facilitated and performed in temples and sabhas (halls). Are these operating online now? If so, how has that increased the visibility of the dance form? Taking into account a shift in aesthetic, political, and social mediums of representation, the paper further considers implications for Bharatanatyam, which has only been known as a traditional dance genre thus far. Dance communities have been creatively embracing technology to develop online social engagement for sustaining dance participation. Furthering our understanding of the relationship between the viewer and the audience through online engagement, the paper considers importance of media in the transformation of Bharatanatyam into a secular performative practice, devoid of its previously conditioned religiosity, yet existing in political vacuum. What does the future of creative online explorations mean for Bharatanatyam as we know it? Examining such creative explorations would suggest more nuance in the study of online ethnography and dance studies, a shift in how ethnochoreology has developed thus far, and a broader vision of how traditional dances are being practiced, metamorphosised, and marketed to consumers in the virtual industries.

Ventura, António
(University of Aveiro)

**The Forces of the
Local “Constellation”:
Heritagization Processes,
Negotiations, and Dynamics
of Local Activism**

[session VD09]

This paper focuses on the musical performances known as “Easter Mysteries” in the municipality of Idanha-a-Nova. “Commissioning of Souls” and “Martyrdoms” are some of the religious performances that have been revitalized (Livingston 1999) and recontextualized in time (Lent/night) and space (local streets), integrating tourist routes and cultural destinations (Kirshenblatt-Gimblett 1998). These also justified a process of heritagization, in which the local municipal government, the Catholic church, local scholars, and an expressive group of locals participate. This paper will delve into the municipal policies that are operated in the municipality under study in relation to a submission of the “Mysteries of Easter in Idanha” to the Best Practices List of UNESCO (2018); understand the impact on the musical performances of the dynamics around heritagization; know the individual contributions of the main protagonists in this process (local scholars, local municipal government, performers); and discuss the scope of their action. As well as providing a comprehensive and critical view of the specific literature on intangible cultural heritage, it aims to comprehend those ways that community empowerment or “local activism” is portrayed and how the politics of heritage in tourism operate in the field. Idanha-a-Nova, in east central Portugal, is facing a strong depopulation process due to migration, rural exodus, and predominance of tertiary sector activities resulting in poor economic resources. However, since 2009, the municipality is revitalizing music and local culture, and the “Easter Mysteries” (a term developed by the local municipal government) is proof of that effort in enhancing musical performances focused on the cult of the dead and Lenten rituals. This religious experience coexists with rural tourism and marketing strategies with most of the performers embracing this ambivalence. This paper is supported by bibliographic and archivist research as well as fieldwork focusing on conducting interviews and observation of events.

Vercelli, Michael
(West Virginia University,
School of Music)

**Putting Distance in Social
Dances: Collaborative
Pandemic Modifications in
Ewe Recreational Music**

[session IIIA10]

Social distancing has become ubiquitous in almost every aspect of pandemic life and communication platforms, such as Zoom, have kept us in contact with friends, family, and colleagues both locally, and globally. Although the technical limitations of such communication platforms inhibit our ability to simultaneously perform music with others across continents, these platforms have created challenging new performance, educational, and creative spaces. In collaboration with master Ewe musician and dancer, Emmanuel Agbeli and his Dagbe Cultural Institute and Arts Center in Ghana, this presentation investigates the possibilities for re-creating Ewe music and dance in socially distanced settings, virtual performance spaces, broadcasts, and educational venues. Having worked with Mr. Agbeli for over fifteen years, this investigation will include comparative analysis of pre-pandemic performance instruction and social distanced modifications to teaching style, musical representation, choreography, and costuming. Centering on specific case studies, this paper draws upon theories of educational and performance representations and compromises, as outlined by Agawu, Harnish, and Locke. As the pandemic has severely disrupted the Dagbe Cultural Institute’s economic activity, this paper also advocates for opportunities to build important relationships with African musical and artistic communities and encourage virtual global exchange.

Vercoe, Rauza
(Independent Scholar)

**The Learning Ecology
of Khorezm Lazgi
as a Transmitter of
Environmental Values and
Memory**

[session IE01]

In 2019, Khorezm lazgi dance (Uzbekistan) was inscribed onto the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Existing publications mostly focus on the history of this dance. One aspect seems to be missing, however: the potential of this dance to express environmental memory. Lazgi is linked with the ancient Khorezm, a region located south of the Aral Sea, in the delta of the Amu-Darya River, surrounded by deserts and the Ustyurt plateau. The proximity of Khorezm to the Aral Sea, the place of the biggest man-made ecological disaster on the planet, makes Khorezm Lazgi particularly important in raising environmental concerns. The vocabulary of the dance (imitating rays of sunshine, birds, gazelles, jerboas, etc.) remains a reminder of a previously harmonious ecological habitat. It also serves as a reference to totemic rituals of the ancient Khorezmians. In their beliefs, water was sacred: The Amu-Darya River was associated with the fertility of women and nature. During celebrations dedicated to Anahita (the Zoroastrian goddess of water and fertility), the Khorezmians would recite talismanic phrases and perform dances, which formed the scenic dance of Khorezm. Interference in the natural flows of the two rivers, Amy Darya and Syr Darya, for the purpose of irrigating cotton fields during the Soviet period, led to the drying up of the Sea and toxic pollution. Thus, there seems to be discontent between the Lazgi, born out of beliefs in the sacred powers of water, sun, fire, fertility and overall health, on the one hand, and the ongoing environmental degradation, on the other hand. In this view, lazgi can be seen not only as a happy sunny dance (so popular during the family, community and state celebrations in Uzbekistan), but also as a source of dance activism and an alternative way of expressing environmental memory and concerns.

Vergara, Patricia Schone
(University of California–
Merced)

**Hypermasculinity and
Women’s Counter-Memory
Performances in Colombian
Corridos Prohibidos**

[session IIIA03]

Corridos prohibidos (forbidden ballads) emerged in the 1990s as a dynamic independent music scene in Colombia, constituting a medium for stories about multiple facets of the country’s long-lasting internal war. It attracted intense public criticism from the media, academic and popular commentators for, among other things, being an imitation of Mexican narcocorridos, inciting violence, and providing a vehicle for displays of machismo and braggadocio by drug lords and musicians. As the rise of neoliberal policies brought the downfall of the Colombian recording industry, systems of patronage provided by wealthy drug traffickers to some musicians further aggravated negative associations. Often tinged with classism and focused on male protagonists, these now predominant discourses have framed the ways participants and repertoires of corridos prohibidos are perceived, and served to obscure the long history of adaptations of Mexican musical styles in Colombia from which corridos prohibidos emerged, as well as the significant participation of women in performance and composition. In this presentation, I draw from ethnographic work to claim that the overtly masculine orientation of this music scene, fueled by systems of patronage and the escalation of systemic gender-based violence in Colombia, represents a shift from a more flexible musical environment in which female performers thrived, placing barriers to their participation and even putting their lives at risk. Informed by feminist theory (Cornwall; Viveros), I examine the accounts and musical lives of female musicians and how their performance practices become a site of counter-memories for reclaiming (in)audible presences and silenced experiences (Trouillot 1995; Demos 2012).

Vermes, Mónica
(Universidade Federal do
Espírito Santo/CNPq)

**Tensions between Tradition
and Modernity in a Popular
Song of the Carioca Belle
Époque**

[session IID05]

Urban popular song, that 20th century genre that is so familiar and dear to us, is the child of modernity. As José Ramos Tinhorão points out, it constitutes “a creation contemporary with the emergence of cities with a certain degree of social diversification” and it circulates through scores and “discs, tapes, films or videotapes”. In the social diversity of cities, it appeared among the lower and middle classes and its circulation was streamlined through devices only recently made available by technology that allowed for the recording of sounds and images in motion. A significant symbolic movement took place when Donga recorded “Pelo Telephone” at the National Library and the carnival samba was recorded by Baiano, bridging the gap between practice and repertoire linked to pre-capitalist sociabilities and the world of mechanized entertainment, in a superposition of two worlds and two eras. On the other hand, while becoming sophisticated to the point of taking the place of a literature that does not communicate fully, this song, with the tensions and contradictions that it carries, remains connected to its origins and oscillates between a privileged modernity and a peripheral and inferior place, given its connection with the tradition of black culture, with the popular classes and with its condition as a commodity. In this communication, I intend to discuss how this song was represented in the periodical press at the beginning of the 20th century, attentive to the subversions of established hierarchies and the contradictions of this new object that are reflected in the texts/images.

Vilela Pinto, Ivan
(University of Sao Paulo, INET-MD)

**The Field as a Definition
of Research**

[session IIB10]

Between 2018 and 2021, I worked as a researcher in Portugal for the project AtlaS (Sensitive Atlantic), which sought to understand the transits and social relations created by Portuguese chordophones, especially the viola and the cavaquinho, across the Lusophone Atlantic. The situation in which the viola found itself and its use in Portugal still had strong remnants of the cultural policy undertaken by the rule of Salazar’s dictatorship, where popular culture and its instruments had somehow been musealized. Thus, the viola and its performative use were confined to almost immutable rules. During research, which included interviews and recordings of musical practices with the viola, two unusual actions were undertaken. The first was to create, in a chordophone factory, a Portuguese viola that would provide more advanced musical performance through specific improvements similar to the ones used in Brazilian violas. This process was documented on video and this viola is currently circulating, month after month, in the hands of Portuguese players so that they can experience the possibility of playing an instrument that offers them more technical possibilities. The second action was the creation of a weekly online forum where Portuguese players could get to know each other and listen to each other, as a certain animosity and competitiveness between them was in the air, although they didn’t even know each other. The forum provided the meeting of players from north to south and as a result they are planning together to record an album. As for performance, with a new instrument in hand and the present possibility of listening to their peers, a new path was opened.

Vilela, Rui
(University of Aveiro, INET-md;
University of Amsterdam)

**Anticolonial Quotations,
Edited**

[session VID05]

The collections of the National Radio Broadcaster of Guinea-Bissau contain, among others, broadcasts from Rádio Liberdade (1964-1974), the broadcaster of the African Party for the Independence of Guinea and Cape Verde. They can be understood as an anticolonial sound archive because it documents radio and musical practices conducted during the Bissau- Guinean Liberation Movement (1963-1974). Seven reel-to-reel tapes were digitised in 2019 in collaboration with the Austrian Phonogramm Archive as a pilot project. Archives enable a fragmented understanding of the past, but induce memories that are part of a living community. By shifting the focus of study from sound sources, as are the collections of Rádio Liberdade, to listening practices, we will attend to embodied sonic memories and, thus, to the aural environment of the armed conflict. Such an approach contemplates the political and epistemological dimensions of anticolonial criticism through the formation of historiographical and sonic bonds triggered by contemporary listening to past sound recordings. A collective re-listening of these recordings may be called an aural intersection, in which a film audience listens to others listening. Filmmaking offers sounding and listening the possibility of being handled in a manner and with tools which are not at the disposal of cultural studies and social sciences. The film considers aspects common to such studies, as with research, interpretation or signification, but it is also guaranteed the right to intervene and narrate. It may then be said that film does not intend to demonstrate, as do sciences, but to inquire about modes of representation that are themselves capable of producing knowledge, more so, when in dialogue with other disciplines. The present proposal takes the seven digitised reel-to-reel tapes as a point of departure for an essay film, which considers ethnomusicological and archival practices.

Vissicaro, Pegge
(Northern Arizona University)

**Ecochoreology: Dance-
Nature Interaction as
Interdisciplinary Study**
[session IE01]

This paper builds on conceptual and applied interdisciplinary research to present the emergent field of ecochoreology that has new relevance in the Anthropocene epoch. Within the context of human-generated planetary destruction leading to catastrophic global crises, focus on dance-nature interaction heightens consciousness of how movement and the environment shape experience. The presentation begins by recognizing traditional indigenous knowledge systems and connection to landscape embodied by ritual dance and music practices. Such relational ontologies identified by ethnochoreologist Gertrude Kurath exemplify kinetic ecology and provide a point of departure for understanding the embeddedness of expressive human behavior in the natural world. Also addressed are ethnographic inquiries by Latour, Descola, Viveiros de Castro, Ingold, and others that observe affective relationships between humans and more-than-humans such as animals, plants, the Earth, and atmospheric forces, challenging the culture-nature divide. This framework for ecochoreology segues to discuss site-specific, environmental performance pioneered by dance artist Anna Halprin. Beyond innovation, her work honors and ignites relational notions of community to confront human exceptionalism and colonialist agendas that have contributed to climate change, mass species extinction, and a global pandemic, altering life on the planet. These ideas motivated a personal scholarly investigation to increase awareness of why dance-nature interaction matters. Interviews conducted between 2020 to 2021 with twelve professional contemporary movement-based artists, representing the United States, Canada, Greece, and Japan, reveal how dancing in, as, and/or with nature facilitates encounters with instability and unpredictability as a grounding or sense-making strategy. Ecophenomenology theory, which examines experience through an ecological lens, informs data analysis. Launching the field of ecochoreology, this study explores the capacity of dance and other somatic practices intentionally occurring in natural environments to promote body-mind integration and wellbeing.

Vrekalić, Andreja
(Osijek University)

PANEL ABSTRACT
**Activities as a Culture:
Toward a New Pathway in
Music Teaching in Croatia**
[session VA06]

The Croatian educational system has recently experienced a sequence of changes. The educational reform set a new principle – the principle of the curriculum instead of the previous plan-program-content principle. The main characteristic of the new process is learning outcomes that are achieved through the activities of the students, followed by clear and transparent evaluations. In this process, the teacher has a significant role as the activity moderator. On the “wave” of this educational reform, the idea of creating a new music textbook for grammar school was born. It was written by four authors, each with different musical expertise and experiences of music teaching in primary and secondary (music) schools. The textbook is entitled *Music 4: A Textbook for Music in the Fourth Grade of Grammar School* (Alfa d. d. publisher, 2021). It consists of six chapters/themes in general covering music of the 20th and 21st centuries, and classical music of the 20th and 21st centuries, popular music, musical, film music, the music industry, and music and science. It is linked to previously learned content (or phenomena from the past which influenced the current topics) within the scope imposed by each theme. The approach to the content is organized by the activities of listening, watching, thinking, researching, and performing. The backbone of the textbook are activities whose learning outcomes and their achievements are transparent to the students and teachers, thus transforming students from passive to active participants of the learning process. It enables students to achieve all the learning outcomes prescribed by the curriculum from A domain – listening and understanding music; B domain – expressing with music and through music; and C domain – music in the context. In this panel, three authors will present “activities as a culture”, aiming to form and educate holistic music listeners.

Vrekalić, Andreja
(Osijek University)

**Ethnomusicologization in
Music Teaching: The Case of
School 2 and Class 2**

[session VA06]

I graduated in musicology (ethnomusicology), a scientific program of study at Zagreb Music Academy, with only a few pedagogical courses. However, marketplace demands led me to work in pedagogy. Teaching music history and music analysis was my second job after graduation, and fit my education better than the previous job. However, I got hooked on (medical) ethnomusicology which will, I am convinced, give me answers to questions about the ultimate purpose of music. I find my attraction to medical ethnomusicology unusual and interesting because if I consider my primary/secondary education, it was far removed from (medical) ethnomusicology. Likewise, I keep looking for ethnomusicological opportunities in the labor market. Marketplace demands, however, do not recognize ethnomusicology, thus shaping my scientific and teaching activities. My pathway to becoming a Croatian ethnomusicologist is perhaps quite different from the pathway of an ethnomusicologist-scholar working in a research institution, such as the Institute of Ethnology and Folklore Research in Zagreb, the leading ethnomusicological institution in Croatia. Based on my working experiences in two Croatian music schools, and working with colleagues on the *Music 4* textbook, I concluded that an ethnomusicologist-teacher is very much needed in Croatian (music) schools. Through my work, I have tried to break the rules of the old teaching paradigm and, transferring Naila Ceribašić's idea of the "ethnomusicologization of the study of music" (meant to be applied in higher education) (2009), I have devised activities aimed to develop critical thinking, open-minded perspectives, broad-mindedness, tolerance and humanity in primary and secondary education. In this paper, I present how I lead my students to their worlds of music through research activities, and, in particular, through an activity called "what an ethnomusicologist's research day looks like", which is also a part of the "Music and Scholarship" chapter in *Music 4*.

Walker, Margaret E.
(Queen's University, Dan
School of Drama and Music)

**Historical Ethnomusicology
Meets Global History of
Music: (Inter)Disciplinary
Dialogue**

[session VID06]

Although defined by McCollom and Herbert in 2014 as "a significant emerging subfield of ethnomusicology," the research area identified as historical ethnomusicology has also been a site of confusion, criticism, or outright rejection. As a term proposed by Shelemay in 1980, historical ethnomusicology can be interpreted as a reclamation of disciplinary ground appropriated by the field of historical musicology (Adler 1885) and then arguably reinforced by the adoption by ethnomusicology of methods linked to the anthropological presentism of foundational figures like Malinowsky (1922). Yet, as pointed out by Rice (1987), ethnomusicologists have long been fascinated by musical change, with Blum more recently claiming that ethnomusicological research does not in fact separate historical and ethnographic processes (2016). The emergence, or perhaps re-emergence, in recent decades of interest by both musicologists and ethnomusicologists in global music history (Strohm 2018, 2019; Hijleh 2019, and more) has brought a further set of voices to the conversation of historical research beyond the elite concert music of Europe and its diaspora. This paper will put the ideas and methodologies of these two disciplinary fields in dialogue. As an ethnomusicologist who has largely engaged in historical research, I draw on current and past discussions of method and focus, ultimately proposing a disciplinary merge. If there is a place for "historical ethnomusicology" beyond the need to reach beyond the self-imposed presentism of the field's anthropological inheritance and opposition to "historical musicology," surely it will be in ethnomusicology's contributions to entangled and parallel global histories of music. And if a global history of music is indeed possible, it must surely be constructed on a multidisciplinary foundation.

Wane, Marílio
(NOVA FCSH, INET-md)

**Restitution of Mozambican
Cultural Heritage through
Colonial Institutional
Memory**

[session VIA09]

In this presentation, I discuss the imagery dimension within the processes of restitution of cultural heritage, aiming to expand this concept beyond its material dimension, covering thus, also the vast documentation regarding processes of this nature. This approach calls attention to the role of the colonial archives which keeps an important part of the memory of the colonized peoples through the records of diverse cultural practices like music and dance, amongst others. As an example, the I Portuguese Colonial Exhibition, held at the city of Porto (Portugal), in 1934, presents itself as a paradigmatic case of the various technical, institutional and esthetic mechanisms mobilized for this purpose at the time. In this respect, the “restitution” of the vast existing photographic documentation of this historic event via its dissemination (by different means) can contribute to a better understanding about the wide-ranging human dimension underlying the processes of restitution. Those clues are suggested by the increasing recent academic research on timbila (the Chopi people’s xylophone orchestras from southern Mozambique, proclaimed as intangible world heritage by UNESCO in 2005). As pointed out by those studies, the document collection regarding the presence of peoples from Mozambique – timbila players and others – in that exhibition constitutes, by itself, a cultural heritage worthy of a major appropriation and acknowledgement on the part of the contemporary societies of both countries – Mozambique and Portugal – in order to decolonize its imageries built in a context of physical and symbolic violence. Specifically for the field of ethnomusicology, a look on to this vast document archive can bring new perspectives on issues such as the transformation of the music and dance practices caused by institutional interventions on them over time.

Wang, Fengli (Yunnan Arts
Academy) & Xiaoyao Liu
(Yunnan Arts Academy)

**Tuo Luo Bai: The Achang
Ritual of Seeing off Monk
to Heaven**

[session IE02]

Tuo Luo Bai is the most important ritual ceremony among members of the Achang ethnic community, Husa village in Dehong Prefecture, Yunnan. This religious practice is only accorded to the most respected deceased monk in the village, one who had served the villagers for over 30 years in that role. This paper records a 5-day large-scale ritual practice, exploring the construction and organization of the ritual, its musical content, the various vocalized expressions of praying and crying, and the different roles taken by those who are involved in the rite and the reasons behind the arrangements that occur. In addition, the talk analyses three different types of hybridized crying-singing: that from an elderly villager, that of women who married out of the village; and that performed by the deceased monk’s relatives. We argue that these crying-singing forms provide communication between the monk and god, and between the villagers and the monk. Collectively, they comprise not only an expression of the mourners’ sad feelings towards the deceased and themselves, but also an indication of how the Achang people interpret their position in the world in relation to Buddha and the wider universe.

Wang, Weida (University of Liverpool)

Fetishism of Listening: Celebrating Beethoven in Chinese ACG (Animation, Comics and Games) Culture Community

[session VD04]

The year 2020 marked the 250th anniversary of the German composer Ludwig Beethoven's birth. It set off a series of carnivals celebrating him on the Chinese internet that was even louder than in the West. Driven by the mechanism of a music industry that serves over 30 million music pupils, China's Western classical music (WCM) institutions consciously cooperated with local social media platforms to produce so-called "Out of the Circle" projects. The video website Bilibili, featuring Japanese ACG (Animation, Comics and Games) culture, has gradually penetrated various fields of Chinese subculture. On the occasion of Beethoven's anniversary, Bilibili launched a project named "When Station B Meets Beethoven", using the live streaming technology of its platform to broadcast a Beethoven symphonies "circle" infused with ACG culture as a way of paying homage to the German composer. Bilibili strategically adopted WCM to cater to commercial ACG culture through the use of a young and iconic conductor, digital influencers, a young orchestra and its bullet screen (Danmu) creating an institution of immaterial fetishism. Within the context of a surge in Chinese internet culture, the rapid conversion from traffic to capital and the recent COVID-19 situation, this paper looks at how WCM practice was reconstructed in the Chinese digital environment. Although the traditional forms of presentation for WCM—requiring in-person concert attendance or listening to recordings—can be seen as relatively fixed in its form and potential audience, the new model of streaming concerts and other performances has potentially endowed WCM with greater vitality and changed how people think about and engage with WCM. In China, the COVID-19 pandemic has made the streaming of live performances crucial to promoting this musical genre to different cultural communities, pushing what was a relatively experimental and peripheral activity into a more central position.

Wang, Ying-fen
(National Taiwan University)

From Periphery to Center: Gramophone Industry and Vernacular Musical Genres in Colonial Taiwan

[session VIIB07]

In colonial Taiwan, the vernacular musical genres sung or spoken in the dialects of the Hokkien and Hakka settlers from southeast China used to be considered by Taiwanese intellectuals as vulgar and debased. As a result, these vernacular genres were often released under a cheaper label while the genres with the higher social status under a more expensive label. Around the turn of 1930s, however, in response to the rise of consumer society and the pursuit of modern life style, gramophone companies in Taiwan began to create new vernacular genres such as new Taiwanese opera and Taiwanese popular songs in order to appeal to the general public. After the gramophone industry in Taiwan entered its full bloom in 1933, the new vernacular genres became the major genres recorded by record companies and went through further developments. Moreover, their records were sold to Minnan and the Hokkien communities in Southeast Asia, where the sales figures surpassed those in Taiwan. Thus, the gramophone industry not only brought the vernacular genres from the periphery to the core of recorded genres, but it also turned Taiwan from a receiver of Hokkien culture from Minnan to a creator and exporter of Hokkien popular culture. Since such a shift has been neglected in past writings, this paper aims to fill this gap by tracing how the shift took place from the 1920s to the 1930s in order to shed new light on the subject. To do this, I rely on my study on Columbia Records (Wang 2013), the Taiwan Nichinichi Shinpo Sound Culture Database co-created by me and National Taiwan University (NTU) Library, as well as NTU library's 78-rpm database as my primary data and incorporate information from past writings as my secondary sources.

Waseda, Minako
(Kunitachi College of Music)

**Japanese Self-representation
through Music Theory
and its Reception in Late
19th Century Europe:
Some Findings from the
Intersection of Investigations
by Alexander John Ellis and
Shūji Isawa**

[session VIA07]

This paper explores an aspect of Japanese self-representation through music theory and its reception in late 19th century Europe. I focus on the intersection of work by two individuals, Alexander John Ellis, an English scholar known for his investigation of the musical scales of various nations, and Shūji Isawa, known as a pioneer of music education in Japan. At the International Health Exhibition of 1884 in London, Ellis encountered the English translation of Isawa's report on the results of investigations into music undertaken by order of the Japanese government. This report greatly helped Ellis' own investigation of Japanese scales. Japanese scholars have suggested that Isawa's report over-emphasized similarities between Japanese and Western musical systems and Japanese musicians' adaptability to Western music, aiming to demonstrate to Europeans that Japan was a civilized nation. However, how such efforts were received by Europeans has hardly been studied. My close examination of Isawa's report revealed his conscious effort to explain Japanese scales through the mathematical precision of Western theory. His objective was to prove that there are common roots for Japanese and Western musics. Based on Isawa's report, Ellis presented a basic Japanese instrumental tuning, hirajōshi, with cent values of just intonation. However, through conducting experiments with Japanese musicians and interviewing another Japanese scholar in London, he recognized the flexibility, rather than fixity, of Japanese tunings, and pointed out Japanese performers' consistent use of intervals within a certain range not found in Western tunings. Isawa and Ellis were thus facing in opposite directions, one toward universalization of Western norms, and the other toward cultural diversity. This study suggests not only the importance of investigating music theory in practice as Ellis demonstrated, but also the possibility of indigenous music theories being misrepresented with political motivations, and the need for understanding the contexts of such phenomena.

Weintraub, Andrew N.
(University of Pittsburgh)

**What's in the Notes?
Sounding Out the Music of
LEKRA, 1950-1965**

[session VIB06]

LEKRA (Lembaga Kebudayaan Rakyat) was the Communist Party-affiliated Institute of People's Culture in Indonesia from 1950 to 1965. The LEKRA Manifesto of 1950 states that a "... people's culture must sing about, glorify and record the popular struggle ... [and] has the obligation to teach and educate the People to be heroes in their own struggle." How did music position Indonesians to embody new forms of political subjectivity? LEKRA's mission is encoded in hundreds of cipher notations (with text) and music scores (partitur) published in newspapers and magazines from 1950 to 1965. These sources provided practical instructions for singers and accompanists in the many choral groups extant at the time; documented important political events; and linked politics with "the people" (rakyat). This paper aims to provide musicological depth and analytical precision to understanding the music of LEKRA. I will present the creative output of LEKRA composers and explicate their approaches to creating revolutionary music inspired by both regional and international sources. LEKRA was banned in 1966, and its members were discredited, incarcerated, or killed during the Indonesian mass killings of 1965-66. Despite its significant contributions to Indonesian nationalism, arts education, and international diplomacy, LEKRA continues to be marginalized in official histories of Indonesia. Music analysis demonstrates how the music of LEKRA gave Indonesians new ways to hear themselves as active participants in new political spaces, cultures, and histories.

Weiss, Sarah
(KunstUniversität–Graz /
University of Music and
Performing Arts Graz, Institute
for Ethnomusicology)

**Music in Armijn Pane’s
Shackles (1938): On the
Significance of Cosmopolitan
Musics in 1930s Indonesia**
[session VE03]

The prominent Indonesian intellectual, nationalist, and novelist Armijn Pane argued that kroncong should become Indonesia’s first national music, rather any local music (such as gamelan or terbang). Kroncong, he argued, made audible the lived hybridity of modern, cosmopolitan, postcolonial Indonesian culture. In his short novel *Shackles* (1938), Pane depicts the binary clashes of cultures – local/foreign, upper class/lower class, “modern Western”/ “traditional non-Western”, hybrid/pure – in terms of musical genres that are themselves translocal and cosmopolitan. If the married life of central characters Tono and Tini begins with Beethoven piano-violin duets, it dissolves when Tono – in the search for his true, inner soul – discovers kroncong as sung by a former childhood neighbor who has become a kroncong singer, Siti Hayati. Unable to resist its sonic potential to represent both his own disenchantment and the disorientations of contemporary 1930s Indonesia, Tono moves toward the lurid, cosmopolitan world of kroncong (and his singing lover). The conclusion reveals Pane’s recognition that the postcolonial future favors no one. It renders precolonial existence unrecoverable (yet insistently present) and demands that everyone embrace an unpredictable future – a future blessed by none of the traditional comforts (for Tono, neither wife nor girlfriend) and confronted by the challenges of weaving the traces of the diverging past and present into a logical (or bearable) whole. Through musical and literary analysis, I show that for Pane, a successful decolonized Indonesia must be assured by shirking fear and embracing local, hybrid novelties, like kroncong, as signs (and sounds) of the inevitable, postcolonial future.

Wey, Yannick
(Lucerne University of
Applied Sciences and Arts,
School of Music)

**Deskilling,
Deterritorialization,
and Acceleration: Three
Concepts for Digital
Cosmopolitanism and AI in
Musical Traditions**
[session IIIA06]

An ideal of musical cosmopolitanism is that of a common good for all people while maintaining a diversity of local and regional traditions in a sustainable way. In contrast, many see the emergence of artificial intelligence (AI) in music – in the distribution, but also in the creation of art – as a threat to values of the very human experience of music. Drawing on my experience studying fully digitally generated music in a variety of genres and collaborating with AI researchers, I will describe the impact of recent advances in digitization on today’s global music traditions, focusing on three concepts. “Deskilling” refers to the simplification of the processes for making or producing music. Required competencies are replaced or reduced, the threshold for participation is lowered, and the difference between “beginners” and “experts” erodes. At the same time, the evolution of machine-human relations in musical creation does not necessarily lead to different musical aesthetics: Artificially produced language, sounds, and images are valued by consumers precisely for their perceived “humanity”. “Acceleration” – and accelerationism – can be understood in a broader sense as ephemerality, rapid availability, but also literally as more music or video in less time: A good example from music is the virtual genre “nightcore”, which has only existed for a few years but is already immensely popular. There, electronic music is accelerated by about 30%. “Deterritorialization” refers to the detachment from the place (residence, nation, etc.) where someone is located. The process of deterritorialization is already well underway through global streaming platforms, distance learning, and virtual-only music creation, and is currently being advanced. In both AI-generated music and nightcore, the human creators of the sound often remain anonymous and cannot be linked to demographic categories.

Wharton, Anne von Bibra
(Saint Olaf College)

**Elsie I. Dunin: Pioneering
Dance Ethnologist**

[session VD08]

Based in part on an oral history project, this documentary explores the research process of long-time ICTM member, dancer, teacher and scholar Elsie Ivancich Dunin, incorporating media (images and film footage) from her field work in California, Chile, and Croatia as well as her 50-year longitudinal study of the Erdelezi event within the Roma community in Skopje, Macedonia. Dunin has been a pivotal figure in the development of the field of dance ethnology and was a founding faculty member in the Dance Ethnology program at the University of California–Los Angeles alongside Allegra Fuller Snyder. From her earliest dance experiences as a young child in an immigrant household, Dunin has looked for the structure behind the dances and events that she encountered and this perspective continued to influence her approach and what she taught her students. The use of archives has also been important to her work tracing the histories and influences on the south Slav communities she has researched as part of a three-pronged investigation of dance within Croatian communities in California, Croatia and Chile as well as her ongoing exploration of sword dancing, Moreska and tracing the possible influences on the Yaqui Easter celebrations. Another through line in Dunin’s approach is her emphasis on the importance of embodied transmission. This documentary, a joint effort by several former students, celebrates Dunin’s meticulous and relentless commitment to dance research in its cultural context. Her extensive work is a great source of inspiration and a valuable resource for generations to come.

White-Radhakrishnan, Mahesh
(Sydney Conservatorium of
Music; Centro de Linguística
da Universidade de Lisboa)

**Continuity, Innovation
and Shift in Portuguese
Burgher Káfriinha**

[session VD05]

This paper explores the “given”, the “added” (Nettl 1983), and the “forgotten” in Portuguese Burgher káfriinha music and dance drawing on recent ethnographic fieldwork and past research and recordings going back nearly 50 years. A syncretic quadrille with African, Asian, and European influences, káfriinha has been the central and most iconic form of Portuguese Burgher music since at least the late 19th century. Similar variant forms to káfriinha are attested in Portuguese-creole-influenced cultures across the Indian Ocean and it is one of the main antecedents to baila, a nationally popular Sri Lankan music genre. In Batticaloa and Trincomalee on Sri Lanka’s east coast, there is a tension between the continuing centrality of káfriinha in Portuguese Burgher celebrations and, on the other hand, the fact of limited numbers of performers, varying levels of specialisation, and cultural shift, including the ever-increasing endangerment of their language, Sri Lanka Portuguese. These have all led to changes in instrumentation, tonality, repertoire, languages used, and hubs of activity. Relating this study to research on endangered musics (e.g., Grant 2012) and cross-cultural processes (e.g., Castelo-Branco 1997) as well Portuguese Burgher concerns about the future of their culture, this paper will outline the continuities, innovations, and shifts in káfriinha, and the factors and processes which have influenced these trajectories.

Widdess, Richard
(University of London, SOAS)

**Vocables and Melody in
Hindustani Slow-ālāp Singing**
[session VIB08]

The use of vocables in a musical style, like that of expressive gesture, can serve as an indigenous system of musical analysis, accomplishing the important task of clarifying the structures and processes of music in real time in a context of aural communication. In systems of “oral notation” (where vocables iconically designate musical sounds for pedagogical purposes), phonetic features such as vowels and consonants may encode information about melodic pitch, rhythm, and/or instrumental sonorities or playing techniques (e.g., Hughes 2000; Kölver and Wegner 1992). But in slow-ālāp singing in the dhrupad style of Hindustani music, the speech sounds used do not map directly onto these parameters of music sound, but appear to have a more syntactic function. Ālāp, a non-metrical, improvised exposition of a melodic mode or rāga, is sung without meaningful words. A set of syllables is used, which are conventionally explained as deriving from words; but in practice they are used as independent vocables without semantic content, in the sense of external reference. I will argue that in a representative example of ālāp, from a performance recorded by the late Aminuddin Dagar, vocable sequence and pitch-melody together constitute an integrated expressive process. In this example, the pitch-melody and the vocable-melody map onto each other in such a way as to suggest that Dagar uses vowels, consonants and sequences of vocables to articulate and nuance the hierarchical phrase-structure of the improvised melody; that selective emphasis in the vocable-melody guides the ear to hear continuity across longer passages of melody; that salient vocables are most often used to highlight transitions from one pitch to another, rather than individual pitches; and that this emphasis on transitions articulates a dynamic musical process rather than a static structure. The paper will reflect on the implications of such performance techniques for cross-cultural musical analysis.

Williams, Sean
(Evergreen State College)

**Sean-nós Dance as Embodied
Resistance**
[session IIE08]

Sean-nós—old style—dance is a genre of Irish solo dance rooted in the local dance traditions of southern Connemara. It is one of several older genres of Irish dance associated with the Gaeltachtaí or Irish-speaking areas of Ireland. It features two primary physical elements: a relaxed upper body and arms, and a close-to-the-ground practice of the feet; it also includes close attention to both the individual tunes used for accompaniment and the musician(s) playing the tunes. The term sean-nós was appended to the style in the 1970s to differentiate it from other forms of dance—in particular, the newer forms of stepdance that developed at the end of the 19th century as part of a nationalist effort to promote the best of ancient Ireland. Through the use of competitions and prizes, certain standards were upheld while others were discarded. Irish stepdance culture in the diaspora in particular includes choreographed stage performance, expensive clothing, and the physical image of beauty in addition to hard work and rehearsal. In contrast, sean-nós dance features specific steps but no extended choreography, street clothes, and no particular relevance placed on physical appearance beyond excellence in dancing. This presentation focuses on the subculture of sean-nós dancers in Ireland and its diaspora simultaneously celebrating elements of traditional Irish culture as it is practiced in the west of Ireland, and working outside the dominant script that presents costumed, competitive stepdance as the only acceptable Irish dance form.

Williams, Valarie
(Ohio State University,
Department of Dance)

Embodied Access
[session VE01]

Recognizing the constructed and mediated nature of archives, how can we appropriately understand and use Labanotation collections of global dances to access and share knowledge of diverse dance forms? Our Department of Dance undertook a project that focused on how undergraduate dance majors, library curators, and professors of dance can diversify our curricula and course content. We encouraged a pragmatic understanding of dance through cultural, historical, and embodied learning and archival engagement. Our course entitled HTL 4490 Special Topics: Embodied Access focused on reading, embodying, and understanding history and cultures through archival access. We will discuss how we achieved a student-centered approach to learning, mined the archives and interacted with them on a weekly basis, and how students selected scores from two different regions of the globe; engaged in the process of contrasting, comparing, and analyzing movement; and utilized supporting artifacts from the collection. We will discuss how students determined items necessary to conduct their research for an embodied understanding of movement within its heritage and the conversations around access, copyright, and longevity of the project. Each paper will look at how we dealt with the archival process and enhanced what was, or was not, already archived, how the archival materials became part of performance, and how the performance/presentation aspects of the project contributed to the students' understanding of the archival materials and to the archive itself. We will specifically address how the embodiment of each world dance score lives in the bodies of the dancers and through the transmission of the knowledge from person to person. This panel will inform the audience about valuable archival resources made more visible and enriched by the project and will provide a case study in activation and creation of archives in a higher-education setting.

Winick, Stephen
(American Folklife Center,
Library of Congress)
& Jennifer Cutting
(American Folklife Center,
Library of Congress)

**The American Folklife
Center's Archive Challenge:
A Model to Encourage
Traditional Music and
Engagement with Archives**
[session IID09]

The American Folklife Center at the Library of Congress maintains the largest traditional music archive in the United States. The Center is part of the federal government's national library, with a mandate to "preserve and present" traditional culture. Since 2015, the Center has been facilitating "Archive Challenges", in which musicians are encouraged to learn a song or musical item from the archive, create their own arrangement or interpretation, and perform the result. The model has been successfully applied five times at Folk Alliance International, a music industry association that includes traditional music in its mandate. Musicians sign up on a first-come basis for a limited number of slots in a showcase at the conference, work with a reference specialist at the archive to select an appropriate item, arrange it, and perform in front of an audience from within the music industry with an interest in traditional music. The performances are also recorded as videos and posted to the Library of Congress website, giving the artist additional publicity. The model has been adapted for formal concerts, in which specially invited artists select items from the archive with the help of reference librarians and perform them in a concert. During the COVID-19 pandemic, we created an At-Home Archive Challenge: artists learn an item through self-directed research, adapt and perform it for a recording device, and post the resulting audio or video to social media with a special hashtag. The presenters will discuss these different iterations of the archive challenge, considering several conference themes, including: music industry associations as a focus of activity for traditional music; archival practice as it relates to making traditional music available; musical cosmopolitanism, as musicians learn or adapt items from cultures other than their own; and the adaptation of the model to the global health crisis.

Witzleben, J. Lawrence
(University of Maryland)

**World Musics in the
Academy: Tricultural
Reflections**

[session VIB05]

This paper draws on case studies from three distinct yet sometimes intertwining threads of “world music” practice in higher education: 1) the University of Hawai`i (where I was a graduate student in ethnomusicology); 2) the Chinese University of Hong Kong (where I was a student and later a teacher); and 3) the University of Maryland (where I continue to teach). It is in part a continuation of the discussions on world music ensembles initiated by Ricardo Trimillos, Ted Solís, and others in the 2004 collection *Performing Ethnomusicology*, but expands the scope to include the role of academic courses on the music of particular countries or regions in an intellectual environment where the notion of “area studies” is often contested. As ethnomusicology at home (fieldwork in one’s own country, but sometimes more specifically within one’s own cultural-linguistic group) has become a normalized—or even normative—practice in the field, and music performance is increasingly conflated with cultural representation and identity politics, this world conference is an appropriate venue to revisit and, as I will argue, reaffirm the value of cross-cultural and multicultural music knowledge and experience.

Wolf, Richard K.
(Harvard University)

Two Poets and a River

[session VIID06]

Using the Oxus River as a topos, this film, *Two Poets and a River*, explores themes of love and loss through the lives and musical poetry of the two most prominent and innovative Wakhi musicians in Central and South Asia: Qurbonsho in Tajikistan and Daulatsho in Afghanistan. These two poet-singers share a common language, faith, and family network and yet remain separated by vicissitudes of the 19th c. Great Game in Central Asia. In this struggle for strategic control, the Wakhan homeland of the Wakhi people became a buffer zone between Czarist Russia and the British Empire, and the river Oxus, which became the border, ran right through the center of Wakhan. After the modern nation states of the USSR and Afghanistan shored up their boundaries circa 1930, the communities living along one side of the river were severed from their counterparts on the other side. The specific condition of being separated by a river in the region has been the basis for poetry about the feeling of separation (firāq) in Persian and Wakhi poetry more generally and thereby grounds the poets’ discussions of love and loss in their own lives as well as in their musical arts. The ethnomusicologist-filmmaker shot and produced the film over 2.5 years (2012-2020) with the editorial collaboration of both Qurbonsho and Daulatsho, who narrate the film in Wakhi, Tajik and Dari. It experiments with visual editing techniques to suggest possible relations of identity between persons and other persons or animals, and between emotions and landscapes. It also employs translucent overlays of photographs and moving images to evoke multiplicity and ambiguity, inspired by montage and collage in 20th and 21st century film and art. Run-time 75 minutes, in Wakhi, Tajik, Dari and Farsi, with English subtitles.

Wong, Boris Hei-Yin
(affiliation)

**Representing Asianness
through Band Sound:
Performances by the
Singapore Armed Forces
Band in International
Military Tattoos**

[session IIIA07]

Military tattoo refers to the musical spectacle of military band performances that include elaborate theatrics of movement, lighting, and even fireworks. While tattoo celebrates the military bands' shared conventions and traditions, the event is also a pageant of stylistic performances featuring bands from different cultural backgrounds. This paper analyses performances by the Singapore Armed Forces (SAF) Band in international military tattoos. The SAF Band draws from cultural resources from Singapore's multiculturalism, and orchestrates various performing segments that represent various racial groups into a medley of cultural displays. I adopt Bakhtin's concept of heteroglossia as a theoretical model to understand the nature of the military tattoo as an event that accommodates diverse cultural performances. Bakhtin (1981, 358) uses the term to designate the "multiplicity of social voices" found in novels, which involves a framing authorial context that "carves the image of a language [emphasis added] out of the raw empirical data of speech life." Utilizing for my analysis, I discern what and how those images of Asian musical and cultural resources displayed in the SAF Band's tattoo performances signify within the context of the (European) military band sound and conventions. I suggest that the resulting performance should not simply be read as an "East-meets-West" fusion but a "double-voiced, internally dialogized [musical] discourse" (Bakhtin 1981) that manifests postcolonial Singapore's fluid and ambivalent positioning between East and West. I argue that the SAF Band's multicultural showcase during international military tattoos is a performative display of Singaporean identity, echoing with the state's eclectic adoption of its colonial legacies as means of gaining footing among the Western powers while constructing its Asianness within the context of the Western cultural hegemony.

Wong, Siao Ern
(Independent researcher)

**"A Biological Mother,
but I Never Met Her
Before": An Interpretative
Phenomenological Analysis
of the Experience of
Embodying Jazz Groove**

[session VIA03]

This paper looks into a non-culture bearer's experiences of embodying jazz groove in performance. Groove is a sense of alternating rhythmic patterns that creates a "vital drive" (Hodeir 1961) in the music. Musicians commonly refer to different types of grooves existing within the jazz genre as "swing groove", "bossa nova groove", "funk groove", etc. Groove is, however, intangible; the particular rhythmic qualities needed could not be accurately captured in notation. Furthermore, grooving depends on a player's particular sense of "time" (Berliner 1994). Musicians learn to groove by listening to and imitating respected jazz musicians. Over time, they develop skills and discernment in how to feel and perform the groove. This study seeks to understand the experiences of three jazz major students in embodying jazz groove. Participants, who were enrolled in an institution of higher learning in Malaysia, came from a background where jazz music is not a part of the current popular music landscape. Semi-structured interviews, in accordance with Smith, Flowers and Larkin's (2009) Interpretative Phenomenological Analysis (IPA) method was used to acquire reflective and personal accounts of learning to groove. The accounts were interpreted and analysed to search for emergent themes. It was found that participants employed imitation, immersion in the music, bodily and intuitive ways, and self-created analogies to make sense of the jazz groove. The cross-cultural setting in which the learning took place sheds light on the discourse of embodiment in learning music or aesthetic systems that are not a part of the learner's local culture. Sudnow (2001) has emphasized the individual as the authority in a situated and embodied understanding of her/his own learning experience; in doing so, the body is recognized as an essential subject that directs the learning. Participants' phenomenological reflections on the role of their body was central in embodying jazz grooves.

Wright, Chris
(University of Aberdeen,
Elphinstone Institute)

**Towards the Cultural
Sustainability of Scots via the
Kist o Riches**
[session VIB09]

Tobar an Dualchais/Kist o Riches (www.tobarandualchais.co.uk) is one of the world's great online collections of folklore, hosting thousands of Scottish ethnographic field recordings covering the period 1930 to 2000. Although launched in 2010, the project emerged in the 1990s out of efforts to secure the future of the Gaelic language and culture. Almost thirty years on, the website has certainly become a valued resource for communities in the Gàidhealtachd. By comparison however, the Scots-language content in the archive has garnered only lukewarm interest among its communities. This is an unfortunate symptom of the language's contested role within a dominant Anglophone culture, where even its own speakers are sometimes averse to its recognition and culture. For this reason, greater promotion and basic outreach alone are unlikely to do much to improve the situation. I have been a Scots cataloguer for the project for over a decade, and remain particularly concerned with fostering meaningful attachment by Scots communities to Kist o Riches. To that end, I present a paper here examining two aspects of my own engagement with the archive with a view to understanding how such resources can offer the listener a deep private and community sense of discovery, attachment and valorisation. After outlining my own history with the project, its transformational effect on my identity and my notion of what my role should be within my community, I will give a brief overview of my strategy to help Scots-speaking communities better engage with Kist o Riches. By integrating recordings of local people into a contextual learning model that gradually devolves more and more of the construction of meaning to students (a "scaffolding" approach), my strategy constitutes a form of place-based learning, emphasising local cultural sustainability and traditional resilience.

Xia, Jing
(Memorial University of
Newfoundland)

**The Cunning Politics in
Chinese Instrumentalists'
Diasporic Music-Making**
[session IIA08]

"Music does not just provide a vehicle of political expression, it is that expression" (Street 2011: 1). For Chinese-born instrumentalists who have navigated distinct political contexts in China and North America, developing accessible ways of managing political influences is the key to successful music careers in the diaspora. There are intricate politics that come into play when these musicians initiate their music plans, communicate with potential collaborators, and cultivate their public personae. In China, the musical reforms implemented by the Chinese government in the twentieth century have resulted in an intercultural music system. As a result, all music students embark on an intercultural music journey once they start to learn Chinese instruments. After the Chinese Economic Reform in 1978, many Chinese musicians have immigrated to North America. Facing the challenges and opportunities in multicultural societies, some have re-examined their music education and taken the role of being cultural ambassadors in the West. To build viable music careers, they have strategically developed their intercultural musicianship—an accommodating and fusion artistic sensitivity—to better situate their roles as "ethnic musicians" in North America. In the meantime, China's extensive overseas musical activities, especially those sponsored through Confucius Institutes, have been a double-edged sword for diasporic Chinese musicians. Drawing on Wong's (2004) and Street's interpretation of music as politics, this paper examines political influences in diasporic Chinese instrumentalists' musical journeys and how they have navigated visible and hidden power relationships in the diaspora.

Xia, Jing
(University of Arizona)

**Music for the Lock Down
City: Bonding People
Together through Music in
Wuhan during COVID-19
Crisis**

[session VID03]

The coronavirus broke out in Wuhan, China at the end of 2019. The World Health Organization declared the coronavirus as a public health emergency of international concern at the beginning of 2020. In order to prevent and protect against the spread of the novel coronavirus, government officials announced the temporary closure of Wuhan; all public transport services including flights, trains, buses, subways, and ferries were banned from leaving the city. The streets were quiet and empty, and the entire environment was like a ghost city. Some Wuhan natives recalled that being inside the city felt like “the end of the world”. In the context of a lockdown city, this research will focus on coronavirus-related music to discuss how music mitigates public health issues and engages the community during acute health emergencies. In this research, the author brings a medical ethnomusicological perspective to the musical response of the COVID-19 and focus on the power of music during the outbreak of COVID-19 in quarantined Wuhan, exploring how music-making in a lockdown city gave people emotional support, reduced stress, and strengthened community solidarity during the outbreak.

Xiao, Mei
(Shanghai Conservatory
of Music)

**The “ICH Movement”
in China**

[session VID07]

Along with kunqu art (昆曲艺术) and guqin art (古琴艺术), over ten kinds of Chinese traditional music genres are now on the Representative List of Oral and Intangible Heritage of Humanity by UNESCO. The central government considered “to be on the list” as a national honor that soon established a series of policies for the preservation of Intangible Cultural Heritage. Soon, all the local governments from other cities and provinces started to support the policies and the country institutionalized an Intangible Cultural Heritage (hereinafter referred to as ICH) system from county to city to province to state-level. Government officials, academics and intellectuals, NGOs, mass media, commercial institutions and culture bearers began what we may call the “ICH movement of traditional music in China.” In this presentation, I report on how this ICH movement influenced the safeguarding of music traditions and the maintenance of cultural diversity in China. In 2014, we formed a co-research team with Shanghai Conservatory of Music and Sichuan Conservatory of Music. Our research aimed at reporting the actual situation of these musical traditions after being selected as ICH. We focused on eleven kinds of music genres from different regions and different ethnic cultures to observe what role the government played in classifying Chinese traditional music forms and qualifying them as ICH at different grades? What are the actual effects on various safeguarding policies and acts that have been carried out by different levels of government? What is the dynamic relationship between the different forces in shaping the ICH movement and the future of traditional music in China? Based on our research data, I will discuss some sensitive but core issues about Chinese traditional music in the ICH movement, considering both differences and commonalities.

Xiong, Manyu
(Shanghai Conservatory of
Music)

**My Floating Life: The Songs
of the Miao Cleaning Women
in the Demon City Shanghai**
[session IIB02]

This paper is based on a musical ethnography of the Miao migrant women in Shanghai under the rubric of urban music studies of ethnomusicology. Since the 1980s, with rapid commercialization in China, many Miao women peasants have left the rural hinterlands to seek employment opportunities in China's urban centers. In large cities like Shanghai, nonregistered or "floating" workers number more than 3 million. By coincidence, I heard a Miao song in the bathroom at the Shanghai Art Industrial Park. It was the beginning of an acquaintance between a group of Miao cleaning women and myself. For more than a year, I have been trying to get close to their daily lives and participating in their small family gatherings in Shanghai. While the high intensity of their work means that they rarely meet each other, I found that they always sing their Miao songs with friends through online WeChat groups. They often sang a song called "Working in Shanghai", which narrates their own life experiences and memories. Based on a traditional tune, they improvised lyrics such as: "Life is rough, we must be tough. Working as a migrant worker, money is hard to earn, nobody cares about my complaints." As cleaners, they were allowed to live and work in Shanghai, but they had to remain registered in their home region. In effect, their labour is desired but their presence is not, and with few exceptions, they have no permanent residence. Similar to foreign immigrants in other countries, these women migrants have only limited citizenship rights in the cities. It is in the songs such as "My Floating Life" that these cleaning women tell the truth of their life, and this is especially true in large cities like Shanghai.

Yamin, Tyler (University
of California–Los Angeles,
Herb Alpert School of
Music, Department of
Ethnomusicology)

**Listening for "Gharmony"
at the Gibbon Conservation
Center: Acoustemological
Politics of an Endangered
Species Breeding Program**
[session VID01]

This paper discusses the acoustemological dimensions of an environmental conservation project for various species of gibbon (Hylobatidae), endangered arboreal apes endemic to the shrinking rainforests of Southeast Asia who maintain their monogamous pair-bonds through daily bouts of complex and coordinated vocalizations. Crucial to the survival of these species, threatened by anthropogenic climate change, is a breeding program designed to preserve precious genetic diversity among gibbons housed in zoos and other institutions across the United States. In this context, auditory attention to the development and maintenance of the gibbons' pair-bonds—without which reproduction in captivity will not occur—becomes a crucial site where care is directed. Indeed, for both the conservationists making breeding recommendations and the caretakers responsible for implementing them, this elusive relational quality that is compatibility—a concept at once sonic and social, acoustic and affective—becomes a locus of intervention, a potential source of information, and an object of anxiety. Drawing on long-term ethnographic fieldwork at a gibbon conservation facility in southern California, where this project is described with the tongue-in-cheek nickname "gharmony" (a play on the human matchmaking website eharmony.com), this paper unpacks the influence of the musical metaphor of harmony on the practical and conceptual aspects of the breeding program. By virtue of a two-millennia-long philosophical tradition of eliding the laws of acoustics and the laws of nature, harmony directly affords the speculative logic behind an algorithmic formula that mathematically predicts genetic compatibility. And as an aspirational metaphor for sustainable socio-ecological relations, harmony places an aesthetically pleasing veneer over the violences of captive life perpetuated on living animals for the sake of perpetuating their species. By affording the means to hear compatibility and its consummation as genetically predetermined, I argue, harmony structures a form of environmental justice achieved at the direct expense of reproductive justice.

Yang, Hsiao-En
(National Taiwan University,
Graduate Institute of
Musicology)

America's Jazz Diplomacy in Taiwan

[session IIB03]

During the Cold War, the United States Department of States used jazz as a cultural weapon to represent American modernity and to contend with the communist ideology. As a result, jazz became a symbol of freedom and democracy and was legitimated as an original art form in America. As an anti-communist ally of the United States, ROC Taiwan had also accepted jazz diplomacy from the US government before the termination of diplomatic relations in 1979. Jazz music was propagated through radio broadcasts, newspapers, magazines, lectures hosted by the United States Information Service, and music tours promoted by the US Department of State. This paper aims to examine America's jazz diplomacy in Taiwan and explain how it affected the music scene in Taiwan after 1950. After the dissolution of the Soviet Union and the end of the Cold War, research about US jazz diplomacy has increased extensively due to the declassification of documents. However, most studies focus on communist countries like The Soviet Union, East Europe, and China. Despite being an anti-communist ally, the authoritarian KMT government ruled Taiwan with martial law from 1949 to 1987. Therefore, it was a paradox when the US imported jazz as symbolic freedom; the KMT government suppressed artistic freedom in an opposite way. This study analyzes newspapers, pictures, records, magazines, and oral interviews and compares it with previous literature, then looks for consistencies and contradictions between America's jazz diplomacy and the cultural policies of the KMT government. Finally, it explains how the music scene developed in Taiwan under the tension between American modernity and nationalism.

Yang, Yi (Eva)
(University of Rochester,
Eastman School of Music)

Dongjing Music as Intangible Cultural Heritage: Legitimacy, Secularization, and the Development of a Religious Practice in Southwestern China

[session VIII04]

As a religious practice involving chanting and reciting religious texts, Dongjing music, derived from Taoism, Confucianism, and Buddhism, has been present at religious festivals and rituals in southwestern China for hundreds of years. Stigmatized by the regime as superstitious in 1949, religious policy lifted after the Economic Reform in 1978 and Dongjing activities have gradually resumed since the 1980s. In 2016, Dongjing music was formally revived in a more secular way by opening Dongjing associations to non-religious people, in anticipation of a future growing tourist industry. My presentation draws on my own fieldwork in Heijing, Yunnan Province, China. In today's Heijing, the Dongjing Music Association chooses to cooperate with the local government for legitimacy, emphasizing Dongjing music as traditional culture and incorporating Dongjing as a part of the Intangible Cultural Heritage (ICH) program in China, both of which align with the local government's economic strategies for tourism. While the development of Dongjing as ICH has necessitated close cooperation with the government at both local and regional levels, this presentation argues that the emphasis on ICH helps shed the previous label of Dongjing as a superstition. Specifically, this presentation argues that the anticipation of a growing tourist economy promoted by the ICH program has mobilized the adaptation of Dongjing, which has presented it as a prime site for negotiating the previous tension between the government and religious people, as well as providing a common ground for reconciling the past, present, and future for local villagers, musicians, and the government.

Yanru, Liu
(Hochschule für Musik und
Tanz Cologne)

**From “Cool” to “Rural”:
The Learning and
Transforming of Melbourne
Shuffle in China’s
Guangchang Wu**

[session IE09]

As the concept of social aesthetics assumes that artistic objects should be situated in broader social meaning, it enables us not only to explore the correlation between artistic objects and social judgments, but also to examine how different genres of artistic objects intertwine with vernacular cultures. The social aesthetic concept is primarily utilized in the article to investigate how the Melbourne shuffle – a Western popular dance – has been transformed into China’s vernacular dance practice that is aligned with the political discourse. Guangchangwu, which translates to “square dancing,” is a popular Chinese recreational activity. A number of middle-aged and retired dance amateurs, in particular, seek to learn a range of dance styles in public spaces. The footwork and organization of the Melbourne shuffle have been transformed into a vernacular dance practice referred to as “square shuffle dance” (guangchang yebuwu), also known as the “ghost dance” (guibu wu). Based on ethnographic and historical research, this article argues that, unlike underground culture and illegal dance activity in Melbourne, square shuffle dance allows retired amateurs to express their “young attitude” as well as an advanced life concept. Furthermore, the article examines the institutional assessment of the square shuffle dance through two dance events that occurred from 2019 and 2020. After the reform and openness of the 1980s, China started to participate in global marketing trends positively in the 1990s. With the country’s increasing urbanization, participation in Western popular dances came to widely signify being “trendy” and “progressive”. Using social aesthetics to assess the official state discourse concerning rural life, I argue that square shuffle dance is a demonstration of the decreasing difference between city and rural areas as a result of the 2015 Targeted Poverty Alleviation Campaign.

Yazdani, Yalda
(University of Siegen)

**Women’s Music in
Marginalized Communities:
An Ethnographic Study
on the Role of Music in the
Daily Life of Qashqai Female
Singers Based in Rural and
Urban Areas**

[session IE07]

Qashqai women in southwest Iran play a vital role in the shaping of the area’s rich musical heritage and music provides them an important outlet for providing social stability and economic solidarity. The music they create not only facilitates social interaction but also educates the younger generation. An example of this is carpet making, which in the Qashqai tribe has traditionally been in the domain of women. While tying the knots and weaving, singing is an essential part of creating a carpet. The women sing rhythmic songs in harmony with the movements and sounds of their hands, transforming single woolen threads into an ensemble of visual art. The song texts as well as the ornamentation and symbols woven into the carpets tell stories about creation myths, ancient knowledge, historical events as well as personal stories of the women and their nomadic life. By exploring the relationship between women’s voices and iconography used in the carpets, we can get an insight into how nomadic culture and knowledge is handed down through the generations. In recent years, some Qashqai nomads, subject to changes in society and other economic and cultural pressures, have begun exchanging their nomadic ways for life in urban centres whilst still carrying with them the experiences of their previously nomadic life. In most cases this change has happened within the space of two only generations; the parent’s generation was still occupied with rural living, engaging in agriculture and herding, whilst the children grew up in urban areas. Women living in urban areas have been trying to keep their nomadic traditions alive by adapting them to new forms and contexts. However, some vocal traditions and the oldest melodies are slowly being forgotten in time. The aim of this research is a clearer understanding of the role of music in the life of rural-based Qashqai women in comparison with women based in urban areas.

Yernjakyán, Lilit
(Institute of Arts of Academy
of Sciences of the Republic
of Armenia)

**Canonized Models and
their Interpretations in the
Context of Armenian-Iranian
Musical Connections**

[session IE09]

This paper aims to highlight the issue of structural – typological compatibility between sacred and secular genres in Armenian and Iranian monodic musical traditions. In medieval East international norms, irrelevant of the ethnic boundaries of musical art being developed, the knowledge of theoretical roots and adherence to them was mandatory for professional musicians. The trend of canonizing musical art facilitated the development of musical genres based on normative thinking. This is evidenced by the “Khosrow style”, the roots of which date back to the Sasanian period and connect with the processes of canonizing eastern modes that were undertaken by Khosrow Parviz, and which had a revolutionary significance in art. Similar canonization processes – development of the first manuals of spiritual songs, improvements in sermons – took place in the 7th century in Armenian reality. Catholicos Nerses the Graceful (12th century) expanding “Khosrowayin” style in his works, affirmed the sustainability of cross-penetrations of various styles in musical art. Most ancient melodies close to “Khosrow style”, with melismatic phrasing and harmonic tetrachords, containing modes such as “From the Virgin Stone” and “Virgin Mary” have become typical models for the creation of different monodies. Comparative analysis of various versions of Iranian dastgah Chahargah, together with medieval Armenian spiritual monodies, reveals similarities in their emotional and psychological qualities. This allows us to recognize both formal structures and semantic associations in their contents. Melodies characterized by the above-mentioned musical properties are available in musical-poetic episodes of Armenian ashugh love stories, especially in songs that appeal to the Lord and saints. Research on canonized genres and the cultural realities that are extant in their roots, opens interpretative perspectives for a revelation of archetypal elements and spiritual substrates in Islamic and Christian musical traditions.

Yin, Xiang (Sichuan
Conservatory of Music)

**“Cross-boundary”:
Music-learning and Music-
making of the Wind-and-
Percussion Band Musicians
in Hailufeng Area, China**

[session VIA04]

The musicians of the wind-and-percussion bands in Shanwei City (Hailufeng area) of Guangdong Province actively participate in many kinds of local dramas, folk activities and rituals. They call their music culture, zou jianghu (“crossing the boundary between different types of music and roaming around villages”). What skills are involved? How do they manage to roam around while playing different kinds of music and organizing different bands based on kinship, geography and occupation? Musicians have formulated a series of rules for music learning and music-making, including the way of transmission, pedagogy, instrumentation, tune collection and their reinterpretation, etc. These rules are the basis of zou jianghu. This paper elaborates the process of learning the music and its transmission, thus showing the specific practice and function of this wind-and-percussion music in ritual activities. It also describes the nature and scope of the musicians’ activities, and the cooperation and interaction between them and ritual experts in the region. In addition, the paper also elaborates on the emergence of zou jianghu which can be traced back to the Ming Dynasty (17th century) and the canonization of militaristic dramas and their instrumental accompaniment. In discussing the relationship between wind-and-percussion music, drama and ritual in zou jianghu, this paper reinterprets the symbolic significance of qupai (also known as chuida paizi) stock melodies in drama and ritual as an oral transmission mechanism in Han Chinese society.

Yoshida, Yukako
(Tokyo University of Foreign
Studies)

PANEL ABSTRACT

Struggles and Creativities in Performing Arts under the Spread of COVID-19: Cases from Japan, Singapore, and Indonesia

[session IID04]

How are performing arts conducted during COVID-19? How does the pandemic affect and change the expressions, ways of transmission, and roles of the performing arts in society? Given such changes, how can we, as researchers, reflect on and enhance our understanding of performing arts and performing bodies? This panel will explore these questions by examining cases from Japan, Singapore, and Indonesia. The pandemic caused great hardship to those involved in performing arts (e.g., performers, audiences, and instrument makers). That hardship made them rethink the meaning of the performing arts and reflect on their activities. It also drew diverse efforts to maintain their arts. This panel will focus on the various hardships caused by the pandemic, the struggles and the creative ideas that people have used to overcome them, as well as changes that the performing arts undergo as a result. For example, new forms of expression created for digital media and new online networks have brought a refreshing change to the performing arts. People also negotiate in various ways to secure the place and opportunities for performing arts in their society. In addition, the need for social distancing has transformed the relationship between people (both performers and audiences), and between people and places/spaces. By discussing these issues, each panelist tries to deepen and extend our understanding of the performing arts. The genres and cases we study are diverse, including online and offline, global and local, professional and amateur, performance itself, and related techniques that support the arts. We will examine how the impact of a pandemic may differ depending on the characteristics of the cases and discuss some common phenomena that are found across these diverse cases.

Yoshida, Yukako
(Tokyo University of
Foreign Studies)

Balinese Performing Arts in the Early Stages of the COVID-19 Pandemic: Comfort, Edification, and Prayer

[session IID04]

The spread of COVID-19 caused significant losses to the Balinese tourism-dependent economy. In addition, the virus made it difficult to carry out communal activities. Accordingly, opportunities for performing arts, both sacred and secular, have decreased dramatically. Traditionally, when society faced a crisis like an epidemic, Balinese people used sacred performing arts such as Sanghyang to counter negative forces and restore balance to the world. However, at least until recently, there have been few signs of such arts being vitalized. On the other hand, there have been people who present their works online and continue creating and transmitting arts. Not only professional performers but also amateur performers have uploaded their works. Based on an online survey, this presentation will analyze the performances published on SNSs in the first six months of the pandemic. In comparison with later performances, I will point out some of the characteristics of the performances during this early stage of the pandemic and discuss how the performers confronted the difficulties this pandemic brought. In the latter half of my presentation, I will argue that the performing arts provided people with comfort, edification, and prayer. Many performances expressed people's experiences under the pandemic such as stagnation under "lockdown" and economic difficulties. In comedy plays, for example, those plights of people were portrayed in funny ways and turned into jokes to entertain and comfort the audience. Many performances included comments on infection control and served as a medium to convey messages such as "stay home" and "wash your hands." There were also performances to pray for an end to the pandemic and for the health of the people. These were not necessarily traditional or sacred performances, but the positive power of the performing arts was expected to help people overcome the crisis.

Yu, Shan
(Tainan National University of
The Arts, Graduate Institute of
Ethnomusicology)

**Craftmanship over
Industrialization in the Cross-
strait Development of the
Chinese Qin Board Zither**
[session ID06]

This paper interrogates the history and current practice of Taiwanese instrument makers and musicians of the Chinese board zither called qin. The development of Taiwan's qin making, especially the heritage status of qin craftsmen after the Chinese Civil War, has been fraught with political and economic challenges. From 1948 to 1979, Taiwanese musicians could not order new instruments from China because there was no postal services across the strait for more three decades. It was during this pivotal period in Taiwan's history that several qin players began researching, designing and constructing the zither by studying a literary resource called *The History Book of Qin* (琴書). In this project, I am both a researcher and an inheritor of qin making. In the first part of this paper, I take on a self-reflexive methodology to examine my relationship with my father, one of the most celebrated second-generation qin makers in southern Taiwan. Bearing the responsibility of inheritance and preservation, I examine issues of generational relevance and sustainability of craftsmanship that stand in opposition to industrialization. Drawing on De Keyser's (2003) "paradigm of industrial thinking", I look at the technical and economic aspects of qin making and qin players' usage habits of the instrument. This is based on interviews with students and teachers of qin performance classes, community colleges, music tutoring centers, and university music departments. Because most qin instruments in China are manufactured as factory-made they stand in opposition to Taiwan qin which are exclusively handmade by craftsmen. I argue that in comparison to a factory approach, inherited qin craftsmanship, despite the economic drawbacks, is a more sustainable and highly skilled instrument-making practice.

Yuan, Xing
(Shanghai Conservatory
of Music)

**The Present Situation
and Thinking about the
Digital Practice of Musical
Instrument Archives in
Museums in China**
[session IID06]

As early as the Zhou dynasty 2000 years ago, Chinese began to do research on "musical instruments". There are many records on the classification, arrangement, and description of musical instruments in ancient books and works. In modern times, with the rise of "natural history" in the West and the development of Chinese cultural relics and archaeology, musical instruments also drew the attention of museums. From the unearthed chime bells of Marquis Zenghouyi and the Jiahu bone flute, to the famous guqin of the Tang and Song dynasties; from folk gongs and drums, silk-and-bamboo music to the instruments used by contemporary famous musicians – musical instruments, as carriers of sound, often enter into a kind of eternal sleep once they are deposited in museums as "cultural relics". At the end of the 20th century, the internet, multimedia, and digital technology helped to reawaken musical instruments and cultural relics in museums. The questions I address in this paper are: How can new technology be harness to establish new ways of archiving musical instruments? Once such archives are established, how they be used to support theoretical research and artistic practice? This paper will discuss the current situation and challenges as they occur in China.

Zakić, Mirjana (Faculty of Music, Belgrade) & Sanja Rankovic (Faculty of Music, Belgrade)

Women's Leadership in Professional Ensembles of Folk Dances and Songs in Serbia

[for abstract, see Rankovic, Sanja]

Zarif, Sashar
(York University, York Centre
for Asian Research)

**Lazgi Transformation
Project: Creating Living
Steps out of Ancient Echos**
[session VIIB06]

This documentary film is based on a long-term study by Sashar Zarif that culminated in an eight-week creative dance lab in the Khoarazm region of Uzbekistan in 2019. This presentation examines authenticity through the process of contemporization of the Lazgi male dance style from three perspectives: those of the researcher, the participating artists, and the audience. Including visual examples from field-work, interviews, discussion of the intensive creative process, and the creative outcome – an ethno-contemporary dance performance – this film highlights the creative possibilities and challenges in a process of negotiating authenticity through contemporization of traditional dance. The mandate of The Lazgi Transformation project was to foster the development of dance practice through research, education and creation in order to support a group of eleven young male professional dance and music artists from rural areas in their journey of professional development. The project focused on traditional material in order to explore how contemporary creations can be true to cultural integrity. This film questions the roles of the Soviet colonial framework, globalization and pop culture in the evolution of Lazgi male dance practice. It also examines how the notions of preservation and modernisation are articulated, by whom and for what purposes, to reveal in what circumstances contemporization could lead to positive transformation and empowerment.

Zedda, Paolo
(Associazione Coordinamento
delle Arti Musicali e Poetiche
di Tradizione Orale della
Sardegna)

**On the Establishment of a
Network of Local Music and
Dance Makers in Europe**
[session IIA03]

From the beginning, networking has been one of the main focuses in the work of an association of local artists in Sardinia, founded in 2015 under the name Campos: Coordinamento Arti Musicali e Poetiche di Tradizione Orale della Sardegna, or Co-ordination of Musical and Poetical Arts of the Sardinian Oral Tradition. Campos organises activities all over the island, including public discussions with musicians and researchers, workshops in primary and secondary public schools, concerts, exhibitions and other events. Every year the association also organises a big festival that lasts several days. The festival is open to all local Sardinian artists and anybody who is interested in the traditional culture. In addition to music and dancing, discussions and round tables with performers, organisers, music producers and local and provincial government politicians take place. These public discussions aim to identify the place and status of the tradition and their makers in the island's society and how each actor and individual can contribute to the dynamics of the traditional practices. Financial support for many of these events comes from the regional government. Some events devoted to Canto a Tenore singing are supported by the federal government within the ICH programme of UNESCO. Other initiatives have been organised in collaboration with Labimus (see abstract on the ethics of research) and ISRE (Regional Ethnographic Institute) in the town of Nuoro. Information about these activities is available on the Campos website and YouTube channel. The establishment of a network of local music and dance makers in Europe would be especially helpful for us to exchange experiences with other similar associations in Europe and to work together to disseminate as well as implement interests towards the management of public performances and the music industry.

Zhang, Boyu
(Central Conservatory
of Music)

**Understanding Ancient
Instrumental Music through
the Music Iconology Materials
in Shanxi**
[session IIB09]

Shanxi Province, China, is one of the world's richest places in terms of tangible cultural heritage, with its neolithic historical sites, Buddhist caves, various kinds of temples, old towns and villages, as well as ancient operatic stages. There are also rich visual sources for music history, including brick carvings and stone reliefs in tombs, wooden sculptures in ancient operatic stages and buildings, and murals in temples. Some materials can be traced back to the Han Dynasty. This paper will discuss a range of visual sources from Shanxi in the context of recent fieldwork in the area investigating its living folk music traditions. The focus will be on instruments and instrumental music, covering issues such as historical instruments that are no longer played today, instrumental genres and instrumental ensemble documented in visual sources, social functions of instrumental music in different periods, and the relationship between historical sources and current instrumental genres popular in Shanxi.

Zhiyi, Cheng
(SounDate Shanghai)

**Sound is Life – The Social
Application of Sound and
Music from Sound Archives**
[session IID06]

Since the invention of the phonograph, music and sound have been transformed from fleeting sound waves into material assets that can be preserved. The establishment of archives such as the Berlin Phonogramm-Archiv in the late 19th century and the collection and application of sound data by ethnomusicologists such as Alan Lomax to academic research have endowed sound with multiple meanings. After that, recordable sound texts can be consciously designed by individuals or groups, or exist as by-products of historical, political, and cultural circumstances. It can be a musical composition, a field recording in an anthropological ethnography, an ecological study of an environment, or a sound artist's imagination of a time and space. Sound has become a powerful tool in our lives to help us connect with our surroundings. This presentation will discuss ethnomusicologists using their identities as scholars, social activists and artists to build bridges between cultural holders, academic institutions, governments, media and the public, and to apply sound text to the preservation of traditional culture and intangible cultural heritage.

Zimmerman, Chelsey
(University of Limerick)

Venues of Irish Traditional Music Performance in Early 20th Century New York City
[session HE09]

This paper discusses the early 20th century performance spaces and events in which Irish traditional music was played within New York City. The relocation of Irish music to New York compelled adaptations in its performance practice. It also signified a shift within the cultural and socio-economic status of Irish Americans. Using the work of Irish music scholars (Moloney 1998, Miller 1996; McCullough 1978; Hamilton 1996) and historical documentation in archival newspapers such as the *Irish Advocate*, *New York Times*, and *Gaelic American*, this paper describes the marketing of traditional music in creating a perceptibly Irish, yet distinctly American-influenced, aesthetic within music venues in New York City. Referencing similar research completed on dance halls in Boston (Gedutis 2004), as well as residence patterns and the social role of Irish American societies (Casey 2006; Ridge 2006), this paper discusses the cultural significance of Irish music venues in Irish America. It goes on to describe the types of events at which Irish musicians would have performed outside of the dance hall, such as concerts, picnics, and weddings. Drawing upon personal accounts and interviews (Bradshaw 1991; O’Beirne 2011; Spencer 2010), informal and private performance spaces, such as saloon sessions and musicians’ homes, are examined as another setting of traditional music in New York City.

Zimmermann, Dominic (Lucerne University of Applied Sciences and Arts, Music Department),
Andrea Kammermann (Lucerne University of Applied Sciences and Arts, Music Department)
& Suse Peterson (Lucerne University of Applied Sciences and Arts, Music Department)

Empowerment through Embodied Musicking Practices: Opportunities for and Limitations of Cultural Participation for Young Refugees [for abstract, see Kammermann, Andrea]

Ziyad, Marcus
(University of Alberta)

Teaching/Learning Arab Music in the Present Day: Muwashshahat as the Basis for an Intersectional Culturally Sustaining Pedagogy
[session VE07]

The study of the Egyptian muwashshah – a song form with medieval Andalusian roots – elicits an archival problematic in that extant sources of antiquity documenting musical practice do not mediate the sound of the archaic music itself. Even with the late-nineteenth century advent of the phonograph and its seminal role in having established a music industry in Cairo, the ability to record musical sound does little to ensure the preservation of the muwashshah as a traditional form of Egyptian music today. Indeed, the commercial recording of early-twentieth century Arab subgenres came to prescribe what one from within the culture may understand to be “traditional” Egyptian music. The emic notion, *min al-turath* (“from the tradition”), while discursively posited to be an authentic, socio-cultural symbol of Egyptian music’s deep history, further problematizes the issue of affective pedagogical and scholarly transmission for it dissembles the distinct nature of the muwashshah repertoire. This paper enacts an applied ethnomusicological methodology in order to circumvent adverse processes that serve to relegate the muwashshah to a space of intangible culture. Relevant scholarship (Shihab al-Din 1892; D’Erlanger 1959; al-Hilu 1965; Racy 1982, 1983, 2003; Marcus 1989, 2007) informs participatory action research predicated upon sustainability paradigms belonging to a myriad of intersectionalities. A subsequent performance on the *tablah* hand-drum presents a majority of the 25 rhythms documented among 365 muwashshah-s found in the 1840 musical treatise, *Safinat al-Mulk wa Nafisat al-Fulk* (The Royal Ship and the Sumptuous Boat). The performative dimension of presented research concludes the presentation as an observable model of how this prevailing call for scholarly intervention and preservation may be brought into practice.



46th World Conference
International Council for Traditional Music
Lisbon . Portugal
21 to 27 July 2022

