

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

III E04 ROUNDTABLE—* ACADEMICS AND PRACTITIONERS DECOLONIZE MUSIC STUDIES, ADVANCING THE INCLUSION OF AUTOCHTHONOUS MUSIC IN PUERTO RICO. (CHAIR: SARA SELLERI)

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

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

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