

SECOND SYMPOSIUM OF THE ICTM STUDY GROUP ON AFRICAN MUSICS

African Music Scholarship in the Twenty-first Century: Challenges and Directions

August 9 – 12, 2018
University of Ghana, Legon, Ghana

PRELIMINARY PROGRAM

For updates, visit <http://afmusgroup.beaconpros.com>;
<https://ictmusic.org/group/african-musics>

TIME/DAY	ACTIVITY
WEDNESDAY, AUGUST 8	Arrivals and Registration Special pre-Symposium Tours (details tba)
THURSDAY, AUGUST 9	
7:00 a.m. – 6:00 p.m. PLENARY 8:30 a.m. – 10:00 a.m.	Ongoing Registration Venue: J.H. Nketia Auditorium, Institute of African Studies Welcome & General Introductions Brief Background SGAM (Patricia Opondo) Welcome notes: Prof. Kofi Agyekum , Ag Dean, School of Performing Arts Introduction of Keynote Speaker (Daniel Avorgbedor) Keynote Address by Prof. V. Kofi Agawu: “Appropriate Theory” Vote of Thanks: Adwoa Arhine Brief Performance to close lecture-address (Abibigromma)
10:15 a.m. – 10:30a.m.	BREAK
10:30 – 12:30 p.m.	SESSION 1: FRANCOPHONE PRESENCE IN AFRICAN MUSIC SCHOLARSHIP A: Sien Hien, Chair Panel Title: <i>Historical, Cultural, and Analytical Perspectives on Music Education and Research in the Francophone Zone</i> HICHAM CHAMI, The Crucible of Colonialism: The Connection between Cultural Hegemony and Francophone Musical Scholarship in French Protectorate Morocco DJOKE BODJE THEOPHILE L’Apprentissage à Travers la Rythmique, la Melodie et l’Idée Acoustique dans les Musiques Traditionnelles Kyaman SIEN HIEN, L’Education Musicale en Côte d’Ivoire: Une Question de

	<p>Culture et d'Information</p> <hr/> <p>B: Birgitta Johnson, Chair Panel Title: <i>Contemporary Francophone Musical Traditions: Histories, Influences and Interpretations</i></p> <p>TY-JUAN TAYLOR Cube Maggi: Collaborating, Exchanging, and Creating Ivorian Music across the Afro-Diaspora</p> <p>RASHIDA BRAGGS Angelique Kidjo, African Female “Soldier for the Voiceless”</p> <p>LYNDSEY M. HOH Musical Knowledge and Brass Pedagogy in the Celestial Church of Christ, Benin</p> <p>SARAH POLITZ The Valorization of African Culture among Benin's Brass Band Musicians</p>
<p>12:30 – 2:00 p.m.</p>	<p>LUNCH BREAK [CAMPUS TOUR 1]</p>
<p>2:00 – 4:00 p.m. [Workshop 2:00-3:00]</p> <p>[2:00 p.m. – 4:00 p.m.]</p>	<p>WORKSHOP I [2:00 p.m. – 3:00 p.m.] : “Teaching Traditional Ghanaian Music: An Interactive and Interdisciplinary Approach” (Bernard Woma)</p> <hr/> <p>SESSION 2: POSTCOLONIALITY, GLOBALIZATION, AND PERSPECTIVES ON CONTEMPORARY MUSIC CULTURES--I A: Bode Omojola, Chair Panel Title: <i>Aesthetics, Production, Circulation in Popular Music</i></p> <p>EYRAM FIAGBEDZI Recording Activities of Bobobo Groups in Ghana</p> <p>BODE OMOJOLA Black Cosmopolitan Aesthetics, Musical Form and Political Discourse in Fela Anikulapo-Kuti’s Afro-beat</p> <p>MARCELINE SAÏBOU The Study of Popular Music in Africa –Towards a Fuller Geographical Coverage</p> <p>KGOMOTSO MOSHUGI Re-Sounding Africa: Exchanges and Collaborations of Seventh-Day Adventists, since the late 1980s</p>
<p>4:00 – 4:15 p.m.</p>	<p>COFFEE BREAK</p>
<p>4:15 – 6:15 p.m.</p>	<p>SESSION 3: AFRO-DIASPORIC COLLABORATIONS & EXCHANGES</p>

	<p>A. Amanda Villepastour, Chair Panel Title: <i>“Copying that Originates”</i>: Transnational Transactions within Three Atlantic Ritual Performance Traditions.</p> <p>RUTH MEADOWS The Introduction of Egúngún Masquerade in Cuba: Novel Òrìṣà Lineages, Regionalism, and Masculinity in “Nigerian-Style” Ifá-Òrìṣà</p> <p>JOÃO DE ATHAYDE Music, Mask, and Identity in a Post-slavery Context within the Brazilians of Benin and Togo</p> <p>AMANDA VILLEPASTOUR Singing the Past into the Future with Transatlantic Orisha Songs</p> <p>-----</p> <p>B: Layla Zami, Chair Panel Title: <i>Traditions and Transformations: Music, Memory and Movement in the African Diaspora</i></p> <p>LYDIA LINDSEY & JOSHUA VINCENT Jazz is African Diasporic Music: Reconfiguring the Uniquely American Definition of Jazz</p> <p>LAYLA ZAMI African Diasporic Memory, Muses, and Moves</p> <p>OXANA CHI Artist's Input Talk: Remembering May Ayim</p> <p>OXANI CHI & LAYLA ZAMI (performance) <i>I Step On Air</i></p> <hr/> <p>C: Adwoa Arhine, Chair Panel Title: <i>Embodied Identities and Revisiting Africanisms</i></p> <p>GILLIAN RICHARDS-GREAVES Africanisms in African-Guyanese Kweh-Kweh Music</p> <p>MARIA LOPEZ Exploring the Sounds of 'our' Memories: The Process of Becoming Violated Afro- Ecuadorians Dancing Marimba and Bomba</p> <p>JUAN FELIPE MIRANDA MEDINA <i>Festejo</i>: the Exclusive and the Collective Embodiment of the Afro-Peruvian Revival</p> <p>CYNTHIA SCHMIDT Lessons of African Diaspora Research: The Negotiation of ‘Nine Nations’ in the Social Space of the Big Drum Dance of Carriacou</p>
<p>8:30 p.m. – 10:00 p.m.</p>	<p>EVENING CONCERT 1: Ghana Dance Ensemble</p>
<p>FRIDAY, AUGUST 10</p>	

7:00 a.m. – 6: 00 p.m.	Ongoing Registration
8:00 – 10:00 a.m.	<p>SESSION 3, CONTD. AFRO-DIASPORIC COLLABORATIONS</p> <p>D: Fredara Mareva Hadley, Chair Panel Title: <i>Freedom by the Glass: Explorations of Genius, Religion, and Engaged Scholarship in Beyoncé’s Lemonade</i></p> <p>AJA BURRELL WOOD Black Womanhood, Feminine Power, and Spirituality in Beyoncé’s Lemonade</p> <p>FREDARA HADLEY “Cause I Slay”: Beyoncé and the Efficacy of "Genius" in the Musical Performance of Black Women</p> <p>BIRGITTA JOHNSON From Hashtag to Homework: Classroom Applications of the #LemonadeSyllabus in Interdisciplinary Music Courses</p> <hr/> <p>E: Jacqueline C. DjeDje, Chair Panel Title: <i>Representing Africa: Black Aesthetic and Pedagogies in the African Diaspora</i></p> <p>ASHER GAMEDZE The Pedagogical Imperative of the Black Avant Garde: Perspectives on Jazz Education at UCT</p> <p>ABIMBOLA KAI-LEWIS "The Educational Coffeehouse": Using Sierra Leonean Hip-Hop Music in New York City Teacher Workshops</p> <p>OLIVER GREEN Interdisciplinarity and Afro-Syncretic Aurality: Rhythm as Resistance in the Music of the Black Masking Indians of New Orleans</p> <p>EDDIE MEADOWS African Americans, Islam, and Jazz: Context and Testimonies</p> <hr/> <p>F: Joshua Amuah, Chair Panel Title: <i>Roots, Exchanges, and Extensions</i></p> <p>ANNA FLAVIA MIGUEL “Today, all we export is music” The Role of the Musical Production at Kova Music in the Musical Routes of the Cape-Verdian Diaspora in Europe</p> <p>GAYLE MURCHISON All Tangled Up in Roots: Corey Harris and Ali Farka Touré, and <i>Mississippi to Mali</i> Routes</p> <p>CLAUDIO CHIPENDO Diasporic Collaborations, Exchanges and Influences on <i>Mbira dzavadzimu</i>: A Curse or a Blessing?</p> <p>ELINA SEYE Exploring the (hi)stories of African music in Finland</p>

10:00 – 10:30 a.m.	COFFEE BREAK
10:30 a.m. – 12:30 p.m.	<p>G: Eddie Meadows, Chair Panel Title: <i>Locating and Curating the (In)Tangibles and Mobilities in the African Diaspora</i></p> <p>TED SOLIS Pots and Pans like in the Jungle: Africa and Instruments in the Puerto Rican Diaspora</p> <p>LESLIE GAY Diasporic Legacies: “Mississippi” Fred McDowell and the Power of Placelessness</p> <p>FERNANDO PALACIO Intangibles Cultures in Movement, the Afroesmeraldenian Traditional Music, Ecuador</p> <p>JACQUELINE C. DJEDJE Searching for Africa in Appalachian Black Fiddling: History, Context, and Creativity</p> <hr/> <p>SESSION 4: SOCIAL CRITICISM, PROTEST, AND CENSORSHIP: CONTINUITIES John Collins, Chair A: Panel Title: <i>Social Commentary and the Performative</i></p> <p>ENGELA BRITZ Songs in the Dust: <i>Rielliedjies</i> as Social Commentary and Oral Archive</p> <p>IMANI SANGA Sonic Figures Of Heroism And The Hehe-Germany Resistance War In Mulokozi’s Novel <i>Ngome Ya Mianzi</i></p> <p>HILARIUS WUAKU Characteristic Features of Songs of Insinuation: An African Perspective</p> <p>ALVIN PETERSEN Songs of the Struggle for Democracy in South Africa: What are they Really and how Relevant are they in Post-Apartheid Era?</p> <hr/> <p>SESSION 5: MUSIC IN GHANA: EPISTEMOLOGIES AND INTERPRETATIONS A: George Dor, Chair Panel Title: <i>Music in Ghana—1: Epistemologies, Issues, and Interpretations</i></p> <p>TONY LEWIS A Cultural Outsider’s Perspective on Ashanti Adowa – Cognitive and Cultural Variations</p> <p>MICHAEL OHENE OKANTAH & FRED AMOAKOHENE Use of the Adenkum (gourds) as Speech Surrogate by Sehwi Ntakem Women of Ghana</p> <p>ERIC SUNU ‘Sadwa ase nkomo’: Revitalizing Ghanaian Palmwine Music through Performance Circles</p>

	<p>GEORGE DOR Edifying Gratifications in Ethnomusicological Advocacy: The Christopher K. Dewornu Honour Concert</p>
<p>12:30 a. m. – 2:00 p.m.</p>	<p>LUNCH BREAK / CAMPUS TOUR</p>
<p>2:00 p.m. – 4:00 p.m.</p>	<p>SESSION 5, CONTD.: MUSIC IN GHANA: EPISTEMOLOGIES AND INTERPRETATIONS B: Timothy Andoh, Chair Panel Title: <i>Music in Ghana, II: Processes and Transdisciplinary Understanding</i></p> <p>DIVINE GBAGBO Constant Repertoire in Varying Performance Contexts: The Case of <i>Djama</i> Songs among the Youth in Ghana</p> <p>PASCHAL YOUNGE Traditional African Music is a Total Work of Art: The Interdisciplinarity of the Musical Arts of Ghana</p> <p>AMA ADUONUM <i>Tsetse wɔ bi ka. Tsetse wɔ bi kyere</i>: The Ethnomusicological Pasts of a Fante Asafo Warrior Group</p> <hr/> <p>SESSION 6: MUSIC EDUCATION: PHILOSOPHIES, PEDAGOGIES OF AFRICAN MUSIC A: Carl Florian, Chair Panel Title: <i>On Content and Pedagogies: Deliberations on the Musical Learnings of Children in Ghana and Beyond</i></p> <p>ERNEST F. AMPARBIN Documentation of Some Musical Plays and their Educational Importance to the Growing Child</p> <p>JOHN D. DORDZRO Teaching and Learning Strategies of Basic School Bands in Ghana: The Case of School Bands in the Accra Metropolis</p> <p>ISAAC R. AMUAH The Funeral Theatre: Children’s Involvement in Community Music and Dance Making</p> <p>DAWN CORSO Continuity and Change: Pedagogical Practices of Shona <i>Mbira dza vadzimu</i></p> <hr/> <p>B: Jean Kidula, Chair Panel Title: <i>(Post)Colonial and Contemporary Music Curricular Initiatives and Pedagogies in Comparative Perspectives--I</i></p> <p>SARA SELLERI Intersections of Postcolonialism and Neocolonialism in Music Education: “First-class” European/North-American vs. “Second-class” Afro-Caribbean Music(s) in Formal Academic Institutions in Puerto Rico</p> <p>MOSES NII DORTEY Disparate Trajectories in Basic and High School (pre-</p>

	<p>tertiary) Music Education in Ghana: <i>A case of policy failure?</i></p> <p>ANDRES ESPINOZA AGURTO & ELLEN RONDINA Teaching African Drumming in Western Institutions of Higher Education: Philosophies, Pedagogies, Contexts, Issues, and Proposals</p> <p>PERMINUS MATIURE Pedagogical Principles of Teaching <i>Mbira dzavadzimu</i></p>
4:00 – 4:15 p.m.	COFFEE BREAK
4:15 – 6:15 p.m.	<p>SESSION 6, CONT.: MUSIC EDUCATION: PHILOSOPHIES, PEDAGOGIES OF AFRICAN MUSIC C: Brett Pyper, Chair Panel Title: (Post)Colonial and Contemporary Music Curricular Initiatives and Pedagogies in Comparative Perspectives--II</p> <p>DAN AGU & MABLE OKPARAA Survey of The Various Levels of Music Education and Musical Activities of The Igbo Children in Igbo Culture of Nigeria</p> <p>LARISSA JOHNSON Where is African Music in the South African Academy</p> <p>LYNNE STILLINGS Exclusion through Language: African Music Study in American Music Departments</p> <p>ISAAC MACHAFA The Indigenous Pedagogy of Rote Method in <i>Mbira dzavadzimu</i> Music Teaching and Learning</p> <hr/> <p>Michael Vercelli, Chair D: Panel Title: African Pedagogy on Three Continents: Collaborative Means of Experiential Learning</p> <p>ZHANG BOYU Musicking the Soul</p> <p>MICHAEL VERCELLI Negotiating Contexts of African Music Pedagogy</p> <p>BERNARD WOMA Teaching and Learning Traditional Music in the 21st Century: The Innovative Pedagogy of the Dagara Music Center</p> <p>STUDENTS OF THE CENTRAL CONSERVATORY OF MUSIC (Chen Xinjie, Zhang Chunlei, Wu Jie, XXie Jiayin)</p>
7:30 p.m. – 8:30 p.m.	BUSINESS MEETING (All delegates are welcome)
8:30 p.m. 10:00 p.m.	SPECIAL RILM SESSION Barbara Dobbs Mackenzie (Editor-in-Chief): RILM in 2018: New and

	<p>Expanding Reference Resources for Music Researchers</p> <p>Zdravko Blažeković (Executive Editor): RILM and African Music</p> <p>Reception (hosted by RILM)</p> <p>SGAM Book Launch</p>
<p>SAT, AUGUST 11</p>	
<p>7:00 A.M. – 6:00 p.m.</p> <p>8:00 – 10:00 a.m.</p>	<p>Ongoing Registration</p> <p>SESSION 7: INTER- AND INTRAREGIONAL PROCESSES AND HYBRIDITY</p> <p>A: Cynthia Schmidt, Chair Panel Title: <i>Cross[con]-Currents and Movers of Musical Innovation</i></p> <p>JULIE HUNTER Contemporary Musical Innovations and Multilayered Expressions of Gender in Kpegisu Dance-Drumming</p> <p>IAN COPELAND Pop Goes the Postcolony: Remixing Hugh Tracey’s Malawi</p> <p>BROWNWEN CLACHERTY Understanding Cross-Oceanic Interaction on the East African Coast before 1500 through Songs and Stories: A Gendered Perspective</p> <p>NHLAKANIPHO NGCOBO An Analyses of SOMAZI’s Fusion of African Traditional Musics, from three Different Countries to Create a Unique Sound</p> <hr/> <p>B: Leslie Gay, Chair Panel Title: <i>Routes, Reasons and Histories: Musical Manifestations</i></p> <p>RUI LARANEIRA <i>Unse</i>: The Mozambican music of Arabian influence</p> <p>YAIR HASHACHAR Musical Pan-Africanism in Guinean Music: Between the Cosmopolitan and the Vernacular</p> <p>MARIE-CHRISTINE PARENT Soutya and Maloya: Music of the Slaves in the Indian Ocean Creole Islands. A Perspective from the Seychelles</p> <p>JANIE COLE Musical Culture in Early Modern Ethiopia</p> <hr/> <p>A. SESSION 8: MOBILITIES, RURAL-URBAN DYNAMICS AND THEIR MUSICAL IMPLICATIONS</p> <p>Patricia Opondo, Chair Panel Title: <i>The Urban Imaginary, Migration. and the Rural-Urban Continuum</i></p>

	<p>JOSÉ ALBERTO DANIEL CHEMANE Creative Processes in <i>ngalanga</i> among Mozambican Immigrant Community in Durban</p> <p>BRETT PYPYER Music and the Urban Imaginary in Accra and Johannesburg, two African “Cities of Gold”</p> <p>LEE WATKINS The Heritage of Traditional Southern African Music and the Quest for Rural Economic and Social Development</p>
<p>10:00 – 10:30 a.m.</p>	<p>COFFEE BREAK</p>
<p>10:30 a.m. – 12:30 p.m</p>	<p>SESSION 9: THEORETICAL AND METHODOLOGICAL ISSUES Eva Ebeli, Chair A: Panel Title: <i>Local Discourses of Gender and Performance</i></p> <p>AGNELLA VIRIRI Organisational Agency in the Promotion of Female Musicians in Zimbabwe</p> <p>DORIS KELECHI OFILI The Discourse of <i>Egwu Otu</i> and Gender Issues in Ogba Community</p> <p>VIMBAI CHAMISA “Doing the Serious Business of Older People Correctly”: Zimbabwean Mbira Popular Adaptations</p> <hr/> <p>SESSION 10: ART MUSIC: EDUCATION, COMPOSITION, AND THE CANON</p> <p>A: Felicia Sandler, Chair Panel Title: <i>Issues and Processes in Contemporary African Art Music Traditions</i></p> <p>SHADRACK BOKABA African Perspectives on Orchestras</p> <p>JEAN KIDULA African Composers and Performers in the Western ‘Art’ music canon</p> <p>MISONU AMU The Perpetuation of The Ephraim Amu Choral Style and Model In Ghana and Beyond</p> <p>FELICIA SANDLER The Collected Works of Dr. Ephraim Amu: Report on the Critical Edition</p> <p>-----</p> <p>B: Emmanuel Obed Acquah, Chair Panel Title: <i>Art Music Traditions in the African Context: Interculturalism, Identity, and Pedagogical Extensions</i></p> <p>KENN KAFUI Interculturalism and the Creative Processes in African Art</p>

	<p>Music Composition</p> <p>LUKAS LIGETI Artistic Innovation through African Concepts: Education for Art Music Composers Based on African Traditions</p> <p>BOUDINA MCCONACHIE Change is Frightening: Shaping the Musical Future of South Africa Now</p> <p>OSEI OWUSU Orchestral Music in Ghana: The Pan African Orchestra in Perspective</p>
12:30 – 2:00 p.m.	LUNCH
<p>2:00 - 4:00 p.m. [Workshop 2:00-3:00 p.m.]</p> <p>[2:00 p.m. – 4:00 p.m.]</p>	<p>WORKSHOP II [2:00 – 3:00 p.m.] : Moving Bodies: “African Art in Motion”-- Contemporary African Dance Workshop Interactive Workshop (Zelma Badu-Young)</p> <hr/> <p>SESSION 11: POSTCOLONIALITY, GLOBALIZATION, AND PERSPECTIVES ON CONTEMPORARY MUSIC CULTURES--II B: Nii Dortey, Chair Panel Title: <i>Postcoloniality and Knowledge Production about Music in Africa</i></p> <p>MONIQUE CHARLES Rethorising Genre: Musicological Discourse Analysis (MDA) through the lens of Grime, Afrobeat, UK Funky and Tribal House and Grimy Garage.</p> <p>AGATHA OZAH <i>Iwali</i> and <i>Ékpè</i> As Processes for the Acquisition of Indigenous knowledge</p> <p>AYORINDE OLADELE Dizu Plaatjies and the Amampondo: A Case Study of Music, Agency and Social Transformation</p> <p>JANN PASLER Whose Knowledge about African Traditional Music? From Colonial Collaboration to Postcolonial Empowerment</p>
4:00 – 4:15 p.m.	COFFEE BREAK
4:15 p.m. – 6:15 p.m.	<p>SESSION 12: THEORY AND PRAXIS A: Sylvia Bruinders, Chair Panel Title: <i>Theoretical-Methodological Issues in Studying African Musics</i></p> <p>SYLVIA BRUINDERS Contribution towards the Articulation of Performance-based Research Models: Research Lessons from Mozambique</p>

	<p>VICTORIA S. LWEBANGILA Rhythmic Meter as Durational Projection of Characters in Film: Four Corners (Gabriel 2013), A Case Study</p> <p>MUMBUA KIOKO The Relationship Between Material and Discursive Practices in African Organology: Sengenya Music and Dance</p> <p>SIMBARASHE KAMURIWO Chamutengure Mode: Improvisation in Zimbabwean Marimba Music</p> <hr/> <p>B: Lee Watkins, Chair Panel Title: <i>Analytical Approaches to Bow Timbre</i></p> <p>CARA STACEY <i>Balozi</i> (“talking spirits”): The <i>makhweyane</i> Bow as “Radio,” Radio Broadcasts and Recordings as Transmissive Strategies</p> <p>PAUL CAVALIER; THEO HERBST A Preliminary Exploration of Bow Timbre</p> <p>PAUL CAVALIER; THEO HERBST Bowscape: Music for Piano Duo</p>
8:30 p.m. – 10:00 p.m.	<p>EVENING CONCERT 2 : <i>a. Nsadwaase Nkomo – Conversations with Palmwine Music;</i> b. Choral music</p>
SUNDAY, AUGUST 12	
8:00 a.m. – 10:00 a.m.	ROUNDTABLE: COPYRIGHT AND PUBLISHING
10:00 a.m. – 10:15 a.m.	COFFEE BREAK
10:15 a.m. – 12:15 p.m.	Organizational meetings
	Departures / Individual interests