

SECOND INTERNATIONAL 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

PROGRAM

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

TIME/DAY/VENUE	ACTIVITY
<p><b>WEDNESDAY, AUGUST 8</b></p> <p>[Pre-Symposium Forum Tuesday, AUG 7]</p>	<p>Arrivals and Registration (Drama Studio) Special Pre-Symposium Tours (individual arrangements)</p> <p><b>Research Perspectives on Africanisms in Afro-Columbian Musical Traditions</b> (Egberto Bermudez, Fernando Palacios, John Collins)</p>
<p><b>THURSDAY, AUGUST 9</b></p> <p><b>7:00 a.m. – 6:00 p.m.</b></p> <p><b>PLENARY</b> <b>8:30 a.m. – 10:00 a.m.</b></p> <p><b>VENUE:</b> <b>Nketia Auditorium, IAS</b></p>	<p>Ongoing Registration (Drama Studio)</p> <p>Venue: J.H. Nketia Auditorium, Institute of African Studies</p> <p>Welcome &amp; Introduction by <b>Joshua Amuah</b> (Chair, LAC; Head, Dept of Music, UG)</p> <p>Brief Background of <b>SGAM</b> by <b>Patricia Opondo</b> (Chair, SGAM EXCO)</p> <p>Welcome notes by <b>Prof. Kofi Agyekum</b> (Ag Dean, School of Performing Arts, UG)</p> <p>Introduction of Keynote Speaker by <b>Daniel Avorgbedor</b> (Chair, PC)</p> <p><b>Keynote Address</b> by <b>Prof. V. Kofi Agawu</b>: “<b>Appropriate Theory</b>”</p> <p>Vote of Thanks: <b>Adwoa Arhine</b></p> <p><b>Group Photo</b></p>
<p><b>10:15 a.m. – 10:45a.m.</b></p>	<p><b>COFFEE BREAK</b></p>
<p><b>11:00 a.m. – 12:30 p.m.</b></p> <p><b>PLENARY</b></p> <p><b>VENUE:</b> <b>IAS NKETIA AUD</b></p>	<p><b>SESSION 1: AFRO-DIASPORIC COLLABORATION AND EXCHANGES—1</b></p> <p><b>PANEL A: IN MEMORIAM BERNARD WOMA: <i>African Pedagogy on Three Continents: Collaborative Means of Experiential Learning</i>:</b></p> <p><b>Michael Vercelli, Chair</b> MICHAEL VERCELLI Negotiating Contexts of African Music Pedagogy</p> <p>In Memoriam BERNARD WOMA: Teaching and Learning Traditional Music in the 21<sup>st</sup> Century: The Innovative Pedagogy of the Dagara Music Center</p> <p>ZHANG BOYU Musicking the Soul</p> <p>STUDENTS OF THE CENTRAL CONSERVATORY OF MUSIC (Chen Xinjie, Zhang Chunlei, Wu Jie, Xie Jiayin)</p>



<p><b>VENUE: MUSIC RM E9</b></p>	<p>SARAH POLITZ The Valorization of African Culture among Benin's Brass Band Musicians</p> <p><b>SESSION 3: POSTCOLONIALITY, GLOBALIZATION, AND PERSPECTIVES ON CONTEMPORARY MUSIC CULTURES</b></p> <p><b>PANEL A: Aesthetics, Production, Circulation in Popular Music</b></p> <p><b>A: Bode Omojola, Chair</b> EYRAM FIAGBEDZI Recording Activities of Borborbor 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><b>7:45 p.m. – 9:00 p.m.</b></p>	<p><b>EVENING CONCERT 1:</b> <b>a. Ghana Dance Ensemble;</b> <b>b. Conversation with Legon Palmwine Band</b></p>
<p><b>FRIDAY, AUGUST 10</b></p>	
<p><b>7:00 a.m. – 6:00 p.m.</b></p> <p><b>8:30 – 10:00 a.m.</b></p> <p><b>VENUE: SPA SEMINAR RM 1</b></p> <p><b>VENUE: SPA SEMINAR RM 2</b></p>	<p>Ongoing Registration</p> <p><b>SESSION 4: AFRO-DIASPORIC COLLABORATIONS--2</b></p> <p><b>Panel A: Freedom by the Glass: Explorations of Genius, Religion, and Engaged Scholarship in Beyoncé's Lemonade</b></p> <p><b>Fredara Mareva Hadley, Chair</b> 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><b>Panel B: Roots, Exchanges, and Extensions</b></p> <p><b>Joshua Amuah, Chair</b> 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>(With brief Q/A led by Imani Sanga)</p> <p><b>Reception (hosted by RILM)</b></p>
<b>SAT, AUGUST 11</b>	
<p><b>7:00 A.M. – 6:00 P.M.</b></p> <p><b>8:00 – 10:00 A.M.</b>  <b>VENUE:</b>  <b>SPA SEMINAR RM 1</b></p> <p><b>VENUE:</b>  <b>SPA SEMINAR RM 2</b></p>	<p>Ongoing Registration</p> <p><b>SESSION 10: INTER- AND INTRAREGIONAL PROCESSES AND HYBRIDITY</b></p> <p><b>Panel A: <i>Cross[con]-Currents and Movers of Musical Innovation</i></b></p> <p><b>Patricia Opondo, Chair</b>  IAN COPELAND Pop Goes the Postcolony: Remixing Hugh Tracey’s Malawi</p> <p>BRETT PYPER 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>BRONWEN CLACHERTY Understanding Cross-Oceanic Interaction on the East African Coast before 1500 through Songs and Stories: A Gendered Perspective</p> <hr/> <p><b>Panel B: <i>Routes, Reasons and Histories: Musical Manifestations</i></b></p> <p><b>Leslie Gay, Chair</b>  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>
<b>10:00 – 10:30 A.M.</b>	<b>COFFEE BREAK</b>
<p><b>10:30 A.M. – 12:30 P.M.</b></p> <p><b>VENUE:</b>  <b>SPA SEMINAR RM 1</b></p>	<p><b>SESSION 11: ART MUSIC: EDUCATION, COMPOSITION, AND THE CANON</b></p> <p><b>Panel A: <i>Issues and Processes in Contemporary African Art Music Traditions</i></b></p> <p><b>Felicia Sandler, Chair</b>  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>Characters in Film: Four Corners (Gabriel 2013), A Case Study</p> <p>EVANS NETSHIVHAMBE The Legacy of Western Classical Music over African Music Scholarship</p> <p>DIVINE GBAGBO Constant Repertoire in Varying Performance Contexts: The Case of <i>Djama</i> Songs among the Youth in Ghana</p>
<b>4:00 – 4:15 P.M.</b>	<b>COFFEE BREAK</b>
<b>4:15 – 5:30 P.M.</b>  <b>VENUE:</b> <b>DRAMA STUDIO</b>	<b>MEET OUR ELDERS</b> Informal gathering and sharing with our senior scholars and mentors (Led by Lester Monts; list includes Prof. Emeritus J. H. Nketia, Prof. Lois Anderson, Prof. Egberto Bermudez, Prof. John Collins, Prof. Emerita Jacqueline Cogdell DjeDje, Prof. Emeritus Eddie Meadows, Prof. Kofi Agawu, Prof. Leslie Gay, Koo Nimo, etc.
<b>7:45 – 9:00 P.M.</b> <b>VENUE:</b> <b>DRAMA STUDIO</b>	<b>EVENING CONCERT 2: Performances by</b>  <b>a. Oxana Chi &amp; Layla Zami: “I Step On Air”:</b> Dance-Music-Theater in memory of Ghanaian-German scholar and artist May Ayim  <b>b. Legon campus ensembles</b>
<b>SUNDAY, AUGUST 12</b>  <b>8:00 a.m. – 10:00 a.m.</b> <b>VENUE:</b> <b>Drama Studio</b>	<b>ROUNDTABLE: COPYRIGHT AND PUBLISHING</b> Lester Monts (UM), Monderator;  <b>George Dor</b> (OLEMISS), Convener; <b>Mrs Diana Antwi</b> (IP Office, UG), <b>John Collins</b> (UG); editors <b>Lee Watkins</b> (ILAM), <b>Gayle Murchison</b> (BMR), and <b>Rex Omar</b> (GHAMRO--Ghana Music Rights Organisation)
<b>10:00 a.m. – 10:15 a.m.</b>	<b>COFFEE BREAK</b>
<b>10:15 a.m. – 11:30 p.m.</b> <b>11:30 a.m. – 12:30 p.m.</b>	<b>a. ORGANIZATIONAL MEETINGS</b>
	<b>Departures / Individual interests</b>