

Challenges and Opportunities: Initiatives and Reorientations in the Field of Applied Ethnomusicology and Strategic Plans at the Extended UFH Music Department – a Summary and a Visionary Reflection

Bernhard Bleibinger (South Africa)

The emphasis of the Fort Hare music programs of the 1970s and 1980s was on Western music. It was only in 1998, when Dave Dargie introduced an innovative African syllabus, which paid attention to the cultural background of the students and their specific, practical way of learning, by integrating traditional African music which was collected in the field and became part of the teaching content. At that time most of the students came from rural schools and hardly had any school music training before registering at the university. The new BMus degree program, which was introduced in 2012 in East London, still follows Dave Dargie's most fundamental ideas, namely: practical approaches and compulsory components of African music. Yet the needs, the demographic composition and the schooling background of the student body at the department have been changing since then. With it came new expectations and challenges with reference to the entrance level and career wishes of students, but also new opportunities for a young society which is increasingly recognizing and appreciating its pluricultural features. As will be shown, the extension of the Fort Hare Music Department, which – together with the Eastern Cape Audio-Visual Centre – is now also accommodated in East London, has opened new avenues with regard to institutional co-operations and the field of Applied Ethnomusicology.

Pretext, Subtext, and Context: Traditional Music Textbooks in South Africa

Mandy Carver (South Africa)

In 1969, the International Library of African Music (ILAM) launched its 'Codification of African Music and Textbook Project', the ambitious aim of which was the publication of traditional music textbooks throughout sub-Saharan Africa. The scheme was based on the pretext that as the social structures that supported traditional music were breaking down, textbooks would provide a means to document, disseminate, and thus safeguard, endangered musical knowledge. The books were to be based on research by many different teams and centrally managed by ILAM, but nothing was to come of this grand concept. Four decades later in 2012 and 2013, ILAM published 2 textbooks for schools as one of a several projects to repatriate its archived holdings. Such a project goes beyond the production of texts and is layered with questions about curriculum, formal and informal teaching and learning, aesthetic and praxial philosophy, and not least whether it is possible for school learning to connect with music made within its community contexts. The historically difficult South African context is further challenged by the mismatch between curriculum expectations and a defunct school system that has yet to shake free from its colonial beginnings. This paper traces the journey of the new textbooks thus far, considers the complex subtext present in their production and questions what possible role they can play in sustainable musicking in South Africa and other African countries.

Dave Dargie (South Africa)

Paper: *Umngqokolo* Overtone Singing: Xhosa Heritage Treasure – Survival or Loss?

In 1980 the author discovered the first documented overtone singing in African traditional music, certain types of *umngqokolo* singing of the Thembu Xhosa people of the Lumko District of the Eastern Cape in South Africa. He presented a paper on this at the ICTM World Conference in Berlin in 1993, and presented a report on developments in Xhosa music, including *umngqokolo*, in his paper at the ICTM World Conference in Vienna in 2007.

Despite an increase in the numbers of people who could sing *umngqoko ngomqangi*, the most remarkable form of this type of overtone singing, since 2005 setbacks have included the death of Nowayilethi Mbizweni, the leading performer of *umngqokolo ngomqangi*, and her leading pupil, Nosomething Ntese. The University of Fort Hare Music Department has initiated attempts to try to save this Xhosa heritage treasure from extinction. Some most encouraging recent developments have given the first signs of hope of achieving this goal. These include an increasing interest in *umngqokolo* in Europe, and the first singers, both Belgians, who have learned the technique of *umngqokolo ngomqangi* from the author's DVD recordings of Nowayilethi and her pupils.

The paper will briefly trace all these developments from 1980 to the present, and discuss recent efforts at preservation of Xhosa overtone singing. The presentation of the paper will be attended and supported by singers of *umngqokolo ngomqangi*, including pupils of Nowayilethi and others who are learning the technique.

Workshop: Demonstration of and Teaching of *umngqokolo*

This session should take place at some point after the presentation of the paper whose abstract is presented above. At this session some who know how to perform *umngqokolo* overtone singing will demonstrate the technique. This will be supplemented if necessary by video (DVD) recordings, so that those attending may observe the methods and actions of the singers. Then, under the guidance of the *umngqokolo* singers and the workshop presenter (D. Dargie), those present will be encouraged to take the first steps towards learning what is in fact an extremely difficult but most exciting technique.

This will be the second workshop of this type presented at Fort Hare, the first having been at the SASRIM (South African Society for Research in Music) Conference in East London in July 2013. At that conference a start was made. It is hoped that those who took part in 2013 will also be able to take part at ICTM 2013, will be able to show their progress in learning *umngqokolo*, and take their ability to perform these rare singing techniques a step further at the ICTM 2014 Symposium.

Samba de Roda, Brazil – Before, During and After UNESCO

Katharina Doring (Brazil)

The Samba de Roda was one of the first music/dance traditions from African diaspora to be included in the list of Intangible Cultural Heritage in 2005. Nine years ago, the musical culture of the black, poor and rural population of Recôncavo – Bahia, was nearly forgotten or only remembered as a kind of tourist attraction, serving as a folkloric background. In this paper, the discussion focuses on the emerging process of the Samba de Roda, not only as a research object, but also as a political and sociocultural institution in the Recôncavo of Bahia, that despite all the difficulties grew and created a network of samba-groups, masters, researchers and cultural events. Along 12 years of researching and working also on the candidature of Samba de Roda for Cultural Heritage, the author participated in most of the formal acts, as well as discussions and tensions, that have accompanied all the process since the beginning. Between the *Instituto do Patrimônio Histórico Artístico Nacional (IPHAN)*, universities, Black Movement and local politics, a new institution emerged: the *Associação dos Sambadores e Sambadeiras do Estado da Bahia (ASSEBA)*, that after the first inexperienced steps, developed to an interesting association, resisting to a lot of political, local persecution and intellectual prejudice. These tensions and changes reflect in the work of ethnomusicologists, who turn out to be more than researchers and find themselves torn between several roles and tasks, often rejected by the political institutions and embraced, but sometimes misunderstood by the communities.

Testing Convention: An Exploration of the University of Fort Hare Music Department's Functioning in Relation to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Germaine Gamiet (South Africa)

UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions has come to the fore with great urgency from the Department of Arts and Culture in South Africa. Institutions have been asked to reflect on their engagement with the Convention, and to contribute towards the creation of guidelines and policy measures to support local planning and participation in this Convention. Guided by the three functions (Community Engagement, Teaching and Learning, and Research) identified in the South African White Paper on Transformation of Higher Education (1997), this paper will assess how the University of Fort Hare Music Department, and its parent institution is functioning in relation to the principals of the convention, and responding with strategic interventions as well as monitoring and evaluation mechanisms. The paper will highlight the merit in allocating resource and strategic effort towards implementing the convention, ultimately providing greater opportunity for cohesion amongst policy makers, academia, and broader civil society, towards greater sustainability of the sector and discussion in Applied Ethnomusicology.

Making Music TV – A Participatory Approach in a Transmedia Age

Mike Hajimichael (Cyprus)

With the arrival of TV in the 1950's a number of programs emerged with musical content. Johnny Otis and Ed Sullivan altered the nature of music content on TV with their programs. In the next two decades teenagers became captive consumers/audiences of the medium and the music industry embraced them on a global scale. This was followed in the 1980's by MTV and the allure of the concept of 'music television you control' and further hyper commercialization.

As a medium, television has undergone radical transformations in the last two decades. The same also applies to music consumption. While some people have suggested the 'death of TV' and music as a purchased product, it is clear these radical changes are just part of an evolution that cannot be stopped. Within this context I began to develop the idea of a new course called 'Music TV' at The University of Nicosia. Basing the organizational and production schedule on the philosophy and practice of participatory communication (Freire) we set about to explore the idea, with a local TV broadcaster called *Music TV*, of students making a program with musical content. This paper will examine this as a process of production and an effort in developing a participatory curriculum. It will also explore issues of 'transmedia storytelling' and convergence (Jenkins & Ito) as well as the notion of 'making is connecting' (Gauntlett) and how these contemporary debates relate to Freire's pioneering thoughts on education, participation and liberation.

Towards an Ethnomusicology of Values

Klisala Harrison (Finland/ Canada)

This paper argues that research on values might productively inspire applied ethnomusicology research and practice. To stimulate thinking in this direction, I take inspiration from what has been called the anthropology of the good, which focuses on defining relationships between value systems. I wonder whether similar approaches could inform an ethnomusicology of values. The paper thus extends treatments of values in ethnomusicology, which so far have usually not been methodologically systematic, but instead identify values as “issues.” After briefly describing the current state of research on values in anthropology and in philosophy—to contextualize the scholarly debates about values generally—I propose how a model proposed by cultural anthropologist Joel Robbins might be used, and modified, for applied ethnomusicology and used in a methodologically systematic way. Examples from my applied work on music in the Canadian urban poverty context of Vancouver’s Downtown Eastside illustrate the proposal.

Mainstreaming Musical Knowledge into Development Practice: Thoughts, Theories and Trajectories from sub-Saharan Africa

KEYNOTE ADDRESS

Angela Impey (UK)

In this paper, I respond to a growing appeal from within the development and humanitarian sectors to identify innovative strategies to mainstream ‘marginal’ knowledge into development policies and practice. Since culture is seldom recognized as offering value to development strategies and outcomes, the paper seizes this opportunity to explore potentially novel trajectories by which music may be incorporated into, and thus enhance, development communications. More specifically, the paper considers ways in which knowledge generated through sound and performance – i.e. nuanced, intimate, embodied, co-experienced - may engage with the often highly technocratic cartographies of knowledge privileged by most development regimes. It brings case studies from my recent work in southern Africa and South Sudan into dialogue with the transdisciplinary, ‘collective inquiry’ approach as promulgated by Brown, Conquergood, Appadurai, Freire and others, to make an argument for music’s instrumentality as a complementary, culturally contingent and socially institutionalised framework of knowledge, and thus a vital medium of critical citizen engagement. The paper concludes with a more general discussion about new directions and applications for a ‘development ethnomusicology’ and reflects on the potential opportunities and challenges involved when incorporating music into the United Nation’s emerging post-2015 Millennium Development Goals (MDG) agenda on ‘Culture and Development’.

Traditional Music as “Intangible Cultural Heritage” in the Postmodern World

Mai Li (USA)

Compared with its roles in pre-modern societies, traditional music, previously called “folklore,” has been playing very different roles in the globalized world. These new roles, however, are rarely articulated in a systematic manner. UNESCO’s initiatives in safeguarding intangible cultural heritage, provides a new perspective to understand the new roles that traditional music plays in the postmodern world. A systematic examination of these roles is crucial, because it allows an in-depth analysis of the hidden power relations behind the contemporary use of traditional music. Furthermore, with the idea of “salvation from disappearing” being more and more problematic in contemporary practice, the project of preserving traditional music cannot be firmly grounded unless its contemporary values are demonstrated. In order to systematically identify and analyze the contemporary use of traditional music, this paper examines the current literature and the related international initiatives undertaken by the United Nations, in combination with the major issues raised by ethnomusicologists regarding the use of traditional music in creative industries. Using two major case studies – *Kunqu* and HAN Hong’s new Tibetan music—to demonstrate the aesthetic, political, economic and ethical dimensions of the use of traditional music in contemporary society, I argue that there is a fifth dimension, the social dimension, of the value of traditional music in the postmodern condition. The articulation of this social dimension of the contemporary use of traditional music serves to establish its universal relevance and to identify its unique character that makes it a powerful tool to serve as a counter-hegemonic force.

Reharmonising Tradition

David Manchip (South Africa)

The diverse cultural heritage of South Africa provides us with a wealth of traditional music, as well as contemporary music performed in traditional styles. The Westernisation and urbanisation of younger generations means that while the youth may be exposed to this music, they may have little interest in it or in conserving it. The University of Fort Hare has recently introduced a small jazz ensemble as a teaching vehicle. This provided the opportunity for a research project that attempts to explore specific methods of addressing the need for conserving and revitalising traditional songs by reworking them in more modern, accessible styles. More specifically, a number of traditional tunes were selected, reharmonised, and arranged for small jazz ensemble. A preference was given to music that is truly traditional, rather simply traditional in style only. Arrangements were performed by the University of Fort Hare Jazz Ensemble, thereby bringing traditional music into modern performance, into the teaching space and into the present. Outcomes presenting the data that were collected from participants as well as from audience members will show perceptions of the project. By introducing traditional music into the UFH Jazz Ensemble repertoire we are helping to ensure the longevity of said music, albeit in a more modern format, one of the key concerns of Applied Ethnomusicology. Additionally, we are exposing performers from different ethnic groups to each others' culture.

Medical Ethnomusicology as Applied Ethnomusicology

Gregory Melchor-Barz (USA)

The work of medical ethnomusicologists is typically positioned within outreach efforts of healthcare and therapeutic initiatives and has only recently acknowledged a direct alliance with applied ethnomusicology. In a recent conversation with applied ethnomusicologist Jeff Titon, the question of boundaries between the two was raised. This paper will raise issues concerning the emergence of medical ethnomusicology as a response to central tenets of applied ethnomusicology. Ethnomusicologists have long positioned culturally distinctive systems of health and healing as a central issue for understanding the ways in which groups perform themselves in the world musically. Combining its theoretical models with an applied approach to basic field-based research, medical ethnomusicology is quickly finding a home closely adjacent to similar spaces inhabited by efforts engaged by applied ethnomusicologists. And it is perhaps in tandem with the applied theoretical embrace that medical ethnomusicology is most productively engaged. From its disciplinary inception, therapeutic interventions and the documentation and analysis of therapies have informed the development of medical ethnomusicology. At the same time, scholarship and practice within applied ethnomusicological studies have been concerned with acknowledging and engaging social and anthropological responses to similar interventions. To date, few interactions or development between these subdisciplines have occurred. An engagement of a dialogue between applied and medical ethnomusicologists could lead to collaborative projects and produce theories that address pressing social, institutional, and medical concerns around the world. In dialogue, such engagement can identify areas in which medical and applied ethnomusicological research studies complement and inform each other.

“M362-P7” – Between Portugal and Brazil in the Quest for Ethnomusicological Research Methodology

Ana Flávia Miguel (Portugal)

In 2010, during my ethnomusicological research project for a master degree, carried out in a marginal neighborhood of Cape Verdian immigrants in Lisbon (Kova M), I was confronted, for the first time, with the perspective of a collaborative research. My experience during fieldwork, complemented with successive academic discussions in Aveiro University about other experiences of applied methodologies, namely those developed by the Musicultura Group (Brazil), were determinant to organize my doctoral project focused on applied ethnomusicology.

In my PhD project, the “dialogue” between Brazil and Portugal can be seen, amongst others, by bilateral scientific advising and through fieldwork developed in both countries. Consequently, in order to be familiar with the collaborative methodology, I was accepted as a visitor researcher into Musicultura project, based in the Maré Favela, a context that, in a certain way, I believed was similar to that I intend to work in Portugal. During my stay in Musicultura group and in the Federal University of Rio de Janeiro, I testified a strong debate over different dimensions of applied ethnomusicology, in a way that I defined as an “Epistemology of Maré”. In this label I include aspects developed in Musicultura context, collaborative in nature, which intend to produce a democratic knowledge, always in dialogue between the academic and non-academic researchers.

In this paper I will discuss some details of my fieldwork in Rio de Janeiro. I will focus on the experience of being importing a methodology that was designed in a different context of where it should be afterwards applied.

Uploading Matepe: The Role of Online Learning Communities and the Desire to Link to Northeastern Zimbabwe

Jocelyn Moon (USA)

Zachary Moon (USA)

Matepe is an mbira type of the Sena/Marembé peoples of Northeastern Zimbabwe and adjacent areas across the Zimbabwe-Mozambique border that until recently has received relatively little attention outside of these contexts. In February 2008, B. Jakopo self-published a song titled “Andidhenha” on YouTube, thereby creating the first easily accessible online video featuring matepe music. Jakopo’s post sparked the development of matepe’s online presence and the growth of a virtual dialogue between interested musicians in Zimbabwe, Japan, Europe and North America. This paper focuses on the role of virtual public resources such as YouTube videos, online forums and Zimbabwean-music focused listservs, not only as means to access and engage with matepe music in virtual spaces, but as grounds to pursue real-time social relationships between matepe players both locally and transnationally. The concurrent development of real-time relationships and virtual resources complicates recent views in the larger Zimbabwean-music community regarding the assumed inverse relationship between social ties and internet learning. This paper also investigates the connections between public virtual spaces and institutional archives such as ILAM and the University of Washington Ethnomusicology archive in Seattle, USA. Online matepe enthusiasts draw from archival material and in doing so cultivate a greater awareness of institutional archives while raising issues of accessibility based on language, monetary and technological barriers. We will draw from ethnomusicological and feminist theories of public scholarship as well as our own experiences of learning matepe in order to demonstrate the social impacts of virtual learning communities.

Doing Research Acting as Advisor, an Experience of Applied Ethnomusicology with Baniwa in Alto Rio Negro, Amazon

Deise Lucy Oliveira Montardo (Brazil)

In this paper I focus on the modes of action that are requested of the researchers that have as their object of study the indigenous music of Brazil. The paper is centered on a case study in the Upper Rio Negro, in the northwest of the Brazilian Amazon entitled “Podáali project of valorization of Baniwa music” in which I participate as the consultant anthropologist. This is a collaborative work I've been developing with baniwa families living in a peri-urban community in São Gabriel da Cachoeira, in the Upper Rio Negro in partnership with indigenous organizations and non-governmental organizations active in the region. The central focus is the revitalization of the musical repertoire and rituals in traditional longhouse built on a political strategy of presence in the city for them. The Podáali Project, name the word ritual baniwa exchange, promotes through music and dance a policy update action of relations among both native and with the “world of the whites”.

Panel

Activism, Agency, Art, and the Autoethnographic: New Possibilities for Community Based Partnership Research?

This panel uses experiences generated out of the Field Methods in Ethnomusicology seminar at the University of Pennsylvania to explore community-based research as a mode of knowledge production and a site for innovative scholarship. There are two parts to the panel: the first addresses the possibilities and limitations of current analytical paradigms for community based research and publication — and their expansion, through showcasing Penn-West Philadelphia community partnership projects in Quba Institute, an “indigenous” i.e., historically African American, Islamic independent school and masjid. The panel includes an overview of the partnership between University of Pennsylvania and several faith based organizations in Philadelphia; reflections on issues regarding power, reciprocity, and representation; assessment of institutional regulations and considerations (IRB); examination of ethics and politics of doing field work at the intersection of music, religion, and higher education; and challenges and possibilities that this course of scholarship offers. The second part transmutes what was learnt in the seminar into doctoral dissertation research to ask about the usefulness and limitations of the community engagement model for individual research projects, when a written dissertation with original ideas, cultural theory and critique are required. We ask how we might reconfigure the work of ethnomusicology to foster more equitable, sustainable research partnerships and modes of community representation while still creating viable career paths in the contemporary academy? Or, how does applied ethnomusicology meet the requirements of getting a job and ultimately securing tenure and promotion?

Background information on some of the above described work can be found at: <http://www.sas.upenn.edu/music/westphillymusic/>

Individual Presentations

Introductory Presentation

Carol Muller (USA)

The first Field Methods seminar in Ethnomusicology was run in 2001. It started off with funding from the Netter Center for Community Partnerships at Penn whose model of civic engagement is located in partnerships between Penn students and K-12th grade schools in the neighbourhood through a process of instruction they call Academically Based Community Service pedagogy. That basic pedagogy has increasingly informed and diverged from the Field Methods seminar I have taught. Our focus is not schools but faith based organizations. We have done research in gospel music and worked with the African/African American

Muslim and jazz community in West Philadelphia. My initial concern was bringing community expertise into the class and creating a publicly accessible web-based archive of research. Students have also mentored kids from the communities, sung in vocal groups, and extended their research into dissertation projects. Technology and web-based capacity has developed enormously in the last decade: we have shifted our platforms of delivery. More recently, I have begun to reflect on the value of our work not just as humanistic but also to conceive of our research as a form of socially engaged artistic expression. New platforms are enabling a far greater capacity for negotiating content and representation between University and Community partners.

“Hip Hop and Us”: Filming Music, Community, and Partnership

Nina Ohman (USA)

Reflecting on the ethics and politics of doing fieldwork at the intersection of music and religion, this paper examines how rethinking relationships between the researchers and research subjects in an ethnographic collaboration offers alternatives for conceptualizing reciprocity in action oriented ethnomusicology. Using self-reflectivity as a basis for my discussion, I argue that creative uncertainty assigned to roles and objectives in community engagement opens up spaces for empowerment and advocacy. In doing so, I will focus on the making of an ethnographic film “Hip Hop and Us” that was co-produced by students from the Quba institute of West Philadelphia, and two students of the Penn Ethnomusicology Field Methods seminar. The film documents the ways in which the various Quba community members engage with hip hop culture and their perceptions about the music and its messages. The footage was self-filmed with the purpose of presenting the final narrative through the Quba students' eyes, voices, and musical materials. At the same time the Penn students worked as editors and producers in this partnership process that effectively obscured identification of research designations and hierarchization of relationships.

Slipping between Critical Theory and Positive Representations in Community-based Field Research

Glenn Holtzman (USA)

I have conducted research in the civic engagement mode in the ethnomusicological field methods graduate seminar at Penn, where I worked in partnership with leaders from the Quba Institute of Arab and Islamic Studies to produce a documentary film that showcased the Institute and its value to the local community. Moving away from the idea of objectivity the mode of knowledge acquisition was constituted as a partnership project, meaning I had to think carefully about the academic place of cultural critique versus the community's desire for positive representation. Here, despite my racial identification as a person of color, I was an outsider to the community and felt obliged to represent this community in favorable ways. In contrast to this project, my dissertation research has taken me into the realm of autoethnography — I have returned to my home community of the so-called “Cape Coloured” people in Cape Town, South Africa to conduct field research amongst dance

bands. Here the challenges of representation and the pressure to produce research that has a positive “use” value for my community are quite different from the field methods seminar in the United States. In this paper I explore the tensions between “theorizing” my community in a way that makes sense academically — I talk about “coloured” identity and music making as “queer;” and representing this community in ways that have little academic but considerable social value for my community — to describe and explain the history and social position of dance band music in post-apartheid South Africa in a positive and uncritical manner.

Balancing Politics and Freedom at the Hamburg HipHop Academy

Emily Joy Rothchild (USA)

„Ich fühle mich Deutsch,“ (I feel German) proclaimed Gifty, a dancer at the Hamburg HipHop Academy, a city-sponsored project aiming to integrate migrant descendants into German society by teaching hip-hop skills alongside social values. Since 1961, guestworkers’ descendants have been born in Germany and these youths’ place is liminal, caught between an imaginary “homeland” and their city of residence. The Academy offers a place for “ethnic Muslim” youth to feel “at home” and “more German,” while learning shared values to counteract negative “inherited” social characteristics. One must master discipline, punctuality, professionalism, and tolerance — achieving micro-political integration via conformity — before one can ascend the institution’s pyramidal hierarchy. As top-level Ensemble members, youth display societal belonging — macro-political integration — through censored performances, benefitting the state’s promotion of an integrated society but hindering students’ relationships with the hip-hop community. The Academy’s transmission of ethics via micro and macro-political integration promotes a “new” global Germany but curtails artistic freedom and individuality. During 2010-2013, I conducted fieldwork at the Academy. As a course participant, I was caught between helping classmates advance through the pyramidal structure or directing them towards forbidden integration projects with fewer restrictions on performance and expression. I ask what role ethnographers should take in helping minors seek artistic opportunities? Is it our place to influence and if so, how does one balance one’s organizational position when dependent on the approval of politically driven administrators? Overall, I discuss the challenges of participant researchers’ limited freedom but suggest our greatest asset is information.

Performing Subversion: Negotiating for Social and Political Space in Zimbabwe through *chinyambera* Traditional Dance

Innocent Tinashe Mutero (South Africa)

The paper discusses the efficacy of traditional music and dance in bringing about social change in repressive environments. It focuses on how *chinyambera* performances by Tavirima in Gweru, Zimbabwe metaphorically speak out against oppressive authorities and how dance embodies dissent against the same. The norm with most authoritarian regimes is that they throttle voices which pose divergent political views through censorship laws and other restrictive measures. As such musicians' creativity is framed to match the dictates of the ruling government, stripping them of their role of being objective socio-political commentators. This paper observes that most dictators have a penchant for conservatism hence they usually exalt traditional music. It is thus the thrust of this paper to posit that it is through a metamorphosis of traditional music and dance that musicians can evade intimidation and arrest while adding their voices to bringing social change in hostile environments. In advocating for packaging of messages for social change in traditional dance, the paper is framed under the African Popular Arts Theory creating a vantage point through which the study is framed to analyse the ability of popular arts in bringing about social change and how the subaltern takes charge of their destiny by defying restrictive and oppressing systems through a metamorphosis of traditional music and dance.

As a qualitative ethnographic study, the paper taps data gathered from observing and participating in Tavirima Dance Group's performances of *chinyambera* under oppressive rule of Robert Mugabe in Zimbabwe.

“If we (have to) judge music”. Towards a Theory of Musical Competitions in the Field of Ethnomusicology

Klaus Näumann (Germany)

Ethnomusicologists' attitudes towards musical competitions in the fields of world- or folk music are quite mixed. While some are fairly convinced that “a fair judgment” is possible, others express fundamental scepticism. Nevertheless, today in many cases ethnomusicologists cannot avoid participating as referees in musical contests. In the eyes of the public, they are the musical experts and therefore “must” be able to judge musical performances “objectively”. However, it is likely that many ethnomusicologists are not adequately equipped for these situations since in the context of musical competition nearly all controversies and discussions of ethnomusicology appear in an (unusual) practical form. Often during the evaluations of the performances it can be seen, who of the judges is (or believes to be) a “cultural insider” or on the one hand a “cultural outsider”. Inextricably linked to this is the question whether more “traditional” and “authentic” or rather “modern” and “hybrid” performances are rated higher. This inevitably leads to the problem whether or to what extent this is (historically) clarified, or if the concept of “tradition” and “authenticity” is rather an ethnic / national construct. In my presentation, based on my own participation as a musical referee in a folk competition in Astrakhan (Russia), these and other questions will be reflected. Conceivably even a debate can be initiated towards the questions which ethical principles and consequences we must be aware of, how we might change music and the performance practice through our participation and what kind of knowledge we need “if we (have to) judge music”.

Contested Spaces – The Indigenous Cultural Organisation Within

Jennifer K. Newsome (Australia)

What happens when a minority and disenfranchised constituency asserts a need and indeed a right to a differentiated educational and cultural ‘space’ within the broader mainstream institutional setting? What kinds of dynamics are at play, and can the interests of such a group be effectively negotiated given inherent power inequities and potentially conflicting values, aims and expectations? This case study provides perspectives and insights from the Centre for Aboriginal Studies in Music (CASM) at the University of Adelaide, an innovative and unique educational and cultural organisation with nearly forty years of experience in developing and maintaining an intercultural, community oriented ‘Indigenous cultural space’ within a mainstream University setting. Whilst the institutional setting can indeed provide a nurturing environment for the support of Indigenous musicians and music, evidenced by long reaching impacts, it can also be an inherently complex site of engagement, requiring the negotiation of differential power relations and cultural and social difference, across multiple social, cultural and knowledge domains, at the overlapping interfaces between the host institution, the ‘Indigenous cultural organisation’ within and the broader stakeholder Indigenous and non-Indigenous communities. The presence of an ‘Indigenous cultural organisation’ in an institution can also produce some surprising and transformative outcomes for the broader institution itself, where the assertion of educational and cultural rights within an equity and social justice framework necessitates recognition and adaptation by the institution in seeking to develop a productive ongoing relationship with the particular minority stakeholder constituency.

The State, Policy and Cultural Industry – A Case For Music in the Nollywood Home Video Industry

Emmanuel Ndubuisi Nnamani (UK)

The trend in the rise to stardom of the Nollywood industry portends an imminent replication of the boom and bust that occurred in the cultural industry in Nigeria in the past. The Federal government's recent intervention plan is a case in point. The policy is highly needed to address the content of these video products not only in terms of its message and representation but also the strategies of its packaging and resourcefulness. The present gap in the status quo has its greatest effect on the music aspect of the products though it is conspicuously ignored in the gradually-growing scholarly interest in the activities of the Nollywood. This paper examines the prospects of better music content in the productions of the industry to make it rise to par with sister industries across the globe. Here, materials derived from field accounts and experiential frameworks on cultural industries management are employed in problematizing the scenario in the Nollywood. The Nigerian cultural industry is not bereft with paucity of manpower and/or conceptual frameworks. Rather, there is underutilization of the available intellectual capacity and decadent bureaucratic spectacle that corrodes the execution stages of any modus operandi, policies and programs. These call for proper oversight and diligence. Will the process involve ethnomusicologists, music experts whose contributions will ensure a proper place for music amidst the other aspects of the artistic components in Nollywood productions? The roles, contributions and necessity of involving these experts in such government policies are pertinent to this discussion.

A Review and Assessment of the Applied Ethnomusicology Training Program at the University of KwaZulu-Natal, South Africa

Patricia Achieng Opondo (South Africa) with Nhlakanipho Ngcobo (South Africa)

The undergraduate curriculum in African Music and Dance at the University of KwaZulu-Natal focuses on both performance and public-sector ethnomusicology. In the performance modules, students learn a range of indigenous music and dance practices including instrumental tuition, and all this culminates in the presentation of two public concerts in their final year of study: a Lunch Hour Concert in the first semester and Public exit recital in their final semester. The academic component of the degree requires the students to undertake applied work in education, community development and documentation. At the honors level, the students take 3 courses: Research Methods, Ethnographic and Video Documentation of Performance and Ritual, Public Sector Ethnomusicology and Community Development. They also complete an Honors Long Project (8,000 words) which is their final independent research paper completed under supervision.

For the past 8 years, the honors program in Applied Ethnomusicology has grown. This paper provides a critical review of these past 8 years of the honors and masters programs, in addition to the 14 years of the applied work in the undergraduate curriculum. The overarching framework in this study involves an investigation into the quality of training provided. The study also sets out to assess how students are prepared to engage in professional life. Graduates over the years are interviewed and requested to complete a questionnaire. Their responses, including course evaluations for the past 8 years will together constitute the data to be analysed. The conclusions from the paper will provide a review and assessment of the training in preparing students to pursue careers in diverse fields including working in archives, becoming documentary film makers, mounting public folklore events, creating their own performing ensembles and developing community-based arts projects and fundraising and managing their activities.

Negotiating the Place and Role of the Ethnomusicologist: How to Balance Implication, Local Expectations and Academic Research Purposes

Marie-Christine Parent (Canada)

Based on my doctoral research in the Seychelles (Indian Ocean) and on a total of twelve months of fieldwork during three years, this communication aims at explicit how a triangular relationship – between the researcher, the informants or collaborators and also representatives of the Nation-State – has been developed to study a musical practice. My research project was born from a wish from the Seychelles' Ministry of Culture to get a researcher to document traditional music in these times of rapid changes. This being said, the Ministry of Culture plays a key role in the construction of my research subject since his implication is more than just constituting a source of information and furnishing an administrative frame.

I will here discuss the process of institutionalization of my research. More specifically, I will address questions of the place of the researcher and of gift-giving (in the perspective that local implication and engagement during fieldwork seems to justify my presence there), collaboration with locals, the negotiation of authority, and also ethical issues of the fieldwork and the diffusion of my research results in this specific context. This presentation also aims at showing different way to reconcile empirical research with local expectations to different levels in the society (Ministry, collaborators, musicians etc.).

Panel

Festivals as Crucibles of Social Inclusion: Applied Ethnomusicological Perspectives on Two ‘National’ South African Arts Festivals

Arts festivals have become important barometers of the refiguring of public culture in South Africa since the formal end of apartheid. They often operate in the wake of defunct apartheid-era cultural institutions and both register and compensate for the capacity challenges attending the establishment of new ones. Festivals have thus become major platforms for the commissioning and presentation of new theatre, music, dance and visual arts, as well as a range of more commercially oriented popular music, handcraft and the like. Often taking place away from the major urban centres in which arts activity is concentrated, at their best, festivals help to broaden and diversify the audience base for arts practitioners and advance local development in regions that have in the past been marginal to the country’s arts scenes. At their worst, festivals manifest anew the skewed access to arts education and professional opportunities that is the legacy of decades of planned cultural discrimination and underdevelopment. They can rehearse and celebrate heritage and group identities that have in the past been deployed to the ends of social separation, and enact the disparities attending newer South African patterns of access to leisure consumption and state and corporate patronage. This paper will consider the efficacy of some applied ethnomusicological projects presented at the country’s two major national arts festivals, drawing on the professional experience of colleagues Brett Pyper and Valmont Layne.

Individual presentations

“Applying” Ethnomusicology while Deconstructing it: Evidence from Two “National” South African Arts Festivals

Brett Pyper (South Africa)

As scholars working within South Africa have recently pointed out, under apartheid, the very notion of “ethno”-musicology was politically charged and contaminated by association with the racist and ethnic-separatist ideologies that prevailed in official public life. The transition from apartheid began in certain quarters, including popular music, long before the official move towards a new political dispensation, and in others lagged behind, and to this day bear the traces of essentialised notions of racial identity. Against this background, the form, content and value of “applied” work in the domain of culture has necessarily drawn on various models that aim to deploy music research to the ends of progressive social change and development, while simultaneously needing to interrogate the very notions of culture on which such interventions are based. In this paper, I will contextualize efforts to respond to these twin imperatives by tracing the origins of South Africa’s two major ‘national’ arts festivals in the settler-colonial experience, which nonetheless have endeavoured to reinvent

themselves as vehicles for a non-racial, non-sectarian democratic project. The National Arts Festival in Grahamstown, which celebrates its 40th anniversary concurrently with the ICTM Applied Ethnomusicology meeting, and the Klein Karoo National Arts Festival (Absa KKNK), which marks its 20th annual edition in this 20th year of formal democracy, will serve as case studies for a reflection on some of the ways in which South African public culture registers the attempt to “apply” notions of culture beyond apartheid’s constructs of race and identity.

Applied ethnomusicology’s Interfaces with the Problems of Cultural Development

Valmont Lane (South Africa)

Kontreikuns (literally ‘arts of the countryside’) was a multidisciplinary documentation and performance project that aimed to survey vernacular practices in the Klein Karoo region of South Africa between 2008 and 2011 with a view to their integration into the developmental programmes of the Klein Karoo National Arts Festival (Absa KKNK). During this time, I played a curatorial role with considerable support from then festival CEO, Brett Pyper. In this paper, I will reflect on questions raised as I sought to mobilise vernacular cultural practices and expressions as social capital in service of social inclusivity in the Absa KKNK. I consider some of the challenges encountered in doing this kind of applied work and reflect upon its possible interfaces with applied ethnomusicology and the positions this field might take up as it engages in the public sphere in Southern Africa. Engagement with the vernacular remains unhelpfully viewed through the prism of race and, by extension, of ethnicity in South Africa. Applied ethnomusicology can help by working with a different imaginary of the everyday, the vernacular. It also behoves an engagement with notions of aesthetics in the expression of human values and in their social production and reception. It seems public ethnomusicology is destined to engage with the cultural dimension of human development. Can it play a role through public advocacy work about the place of heritage music in building what is now politically labelled ‘social cohesion’?

Proactive Archiving in an Intercultural Seminar in Berlin

Nepomuk Riva (Germany)

The historical sound-archives in Berlin (*Berliner Lautarchiv*, *Phonogramm Archiv*) contain music from the German colonial time in Cameroon and from Cameroonian migrants during the Weimarer Republik. These recordings and articles of German researchers about Cameroonian music cultures (Betz 1898, Ittmann/Lipp 1958) are unknown to Cameroonian migrants that live in Berlin. In the winter semester 2013/14 the author and the Cameroonian musician Tanka Fonta (Berlin) started an intercultural seminar at the Humboldt-University. The aim was to bring students and Cameroonian migrants together to share their knowledge. On the one hand, the students should learn about Cameroonian musical cultures from printed and recorded sources and present their findings in a conducted tour to Cameroonians at the Ethnological Museum. On the other hand, an Afro-Gospel Choir and a Cameroonian dance group gave workshops for the students to transmit their oral knowledge about African music. Do workshops like these help to revive lost traditions? What are the challenges of organizing intercultural co-teaching seminars at the university and how do students react if they have to perform together with members of a migrant community? Is it possible to bring the two levels of learning together? Are there any similarities to other proactive archiving projects that have been reported (*Ethnomusicology Forum*, Vol. 21, 2, 2012)? In my paper I would like to give an insight in the organizing and conducting process of the seminar. I will present the academic results and promising effects of this new approach of working with historical recordings and illustrate them with video examples that were taken during the courses.

Bibliography: Betz, Rudolf: „Die Trommelsprache der Duala“, in: *Mitteilungen von Forschungsreisenden und Gelehrten aus den deutschen Schutzgebieten* 11(1898), pp. 1-86
 Ittmann, Johannes (Text) und Lipp, Karl (Notenbeispiele) (1958), *Lieder aus dem Kameruner Waldland* in: *Afrika und Übersee, Sprachen und Kulturen*, Band XLII, pp.1-16 and pp.69-80

Archival of Vulnerable Communities' Music and Cultural Heritage Deprivation Relationships: Going Beyond the Conscious Intentions of Individual Humans Involved

Jerry Rutsate (Zimbabwe) and Perminus Matiure (Zimbabwe)

Institutionalization of musical arts which have existed as “living lore” by way of documenting and archiving such tangible and intangible heritage has strongly been pursued by both early and emerging applied ethnomusicologists with the object of narrowing the perceived gap between pure and applied research as well as empowering the practitioners and communities by preserving their cultural inheritance. Conversely, the legitimacy and authority of the existing musical archives has rendered them ivory towers that have not only alienated social actors from their artworks, but also deprived them of the material benefits accruing from the dissemination of such musical legacies. In an endeavour to satisfy the philosophical underpinning of applied ethnomusicological work in relation to archiving music by positioning such institutions within communities-at-large in order that they resound with the trends, sensibilities and needs of the researcher and the researched, this study heavily relies on evidence from the Zimbabwean Shona whose musical heritage comprises much of the International Library of African Music (ILAM) holdings. Approached from an emic perspective, the research enabled researchers to stand in between the Karanga and the Zezuru musical traditions and in between the academic and vulnerable groups of people who consider themselves as the deprived so as to collaboratively structure and coordinate interventions for social transformation through musical archives and archival research. As such, this paper postulates a nuanced understanding of musical archives and cultural heritage deprivation relationships.

Reviving Musical Traditions from Oskar Kolberg's Materials

Łukasz Smoluch (Poland)

Henryk Oskar Kolberg (1814-1890), a musician, composer, the greatest Polish ethnographer and one of the fathers of the European ethnomusicology, has collected over 20,000 of folk songs, dances, and instrumental melodies from the territory of today's Poland, Belarus, Ukraine and other Slavic countries. He started to publish them in the multi-volume work 'Lud. Jego zwyczaje, sposob zycia, mowa, podania, przyslowia, obrzedy, gusla, zabawy, piesni, muzyka i tance' [The people. Their customs, way of life, language, legends, proverbs, rites, witchcraft, games, songs, music and dances]. After his death, this work has been continued by other researchers in the 20th century. Today, the remaining manuscripts are still being released.

The materials collected by Oskar Kolberg are an invaluable set of resources for ethnographers, folklorists, ethnomusicologists, linguists, historians, but also for artists. Even 120 years after Kolberg's death, his work has influence on the shape of musical traditions in Poland. The aim of this paper is to characterise the purposes and way of using Kolberg's documentation by contemporary Polish musicians. Among them, there are folk musicians, artists associated with popular culture, as well as the ones engaged in roots revival. Some issues raised in this paper include, among others, the attitude toward Kolberg's materials, the way and level of their editing, the context of their performing or the level of institutionalization of work of musicians. The data for this study comes from the recordings and interviews with musicians conducted between 2007 and 2012.

The Interplay of Institutional Power in Applied Migrant Projects in Germany and Switzerland

Britta Sweers (Switzerland)

Applied ethnomusicological projects set between nationalism and migration are often embedded in a multiple interplay of political, institutional, and legal interests. Focusing on projects conducted by ethnomusicologists who are situated within a university context, this paper will present a comparative analysis of case studies from Germany and Switzerland. The projects addressed the situation of migrants within partly highly conflictual national(ist) situations and were embedded in an interplay of obvious institutions (e.g. partner institutions like civil initiatives or local communities) and indirectly related, yet highly influential bodies. The latter included local politics, yet also the (German) *Verfassungsschutz* [“The Federal Office for the Protection of the Constitution”]. As will be illustrated here, an early analysis of the institutional groups can strongly contribute to the success of an applied project.

As is argued further, a self-analysis of the different roles of the ethnomusicologist is likewise essential here. The ethnomusicologist not only acts as a representative of an academic institution and academic authority, but also as an individual. Especially the latter can strongly affect his/her power within the applied process. For example, in Rostock’s *Polyphony of Cultures Project* (2006/8) I was not only viewed as a representative of academia, but also of Germany (e.g. political concepts, etc.) in general (thus also being able to criticize problematic issues directly). The situation changed completely when I moved to Switzerland in 2009 where I became a migrant myself. How far did this affect the output of the projects?

Archives, Heritage Activism, and Engaged Ethnomusicology: Sustaining African Musical Heritage through Outreach and Education

Diane Thram (South Africa)

ILAM's founder, Hugh Tracy (1903-1977) was known for promoting performance of African music. His work went beyond documenting and preserving the music to dissemination of his field recordings and initiatives in African music education. He advocated that African music be taught in the schools in the interest of sustaining the rich heritage he documented. His vision prompted the "ILAM Music Heritage Project SA" and ILAM's publication of two textbooks, *Understanding African Music* (2012) and *Listen and Learn – Music Made Easy* (2013).

Providing off-line access to music archives is crucial in South Africa and the continent in general because lack of internet access remains the reality for marginalized communities and most public schools. The textbooks generously utilize ILAM recordings and images to illustrate the lessons and seek to return the music in ILAM's collections to communities through the schools. Creation of lessons that make music recorded in the 1940s-60s of interest to students who usually only hear music via commercial radio and TV was necessary. Teachers are encouraged to download the music examples from ILAM's archive on the DVD that accompanies each book to students' cell-phones to promote actual engagement with the music and promote creative projects using the recordings.

This paper addresses how the ILAM Music Heritage Project SA is an act of heritage activism that disseminates ILAM's holdings through the schools as a method of repatriation, education in African music, and practice of 'engaged ethnomusicology'.

Music as Political Construction versus Self Construction: Music Activities within Communities in Current China

Boyu Zhang (China)

The Chinese government has attached great importance to the building and development of mass culture not only during current boom time but also during periods when economic development is flagging. In most Chinese cities, it is not uncommon to spot elderly people in matching costumes dancing popular rural folk dances together. In remote towns and villages, people get together to play cards and Mahjong on the one hand, to play music for local customs on the other. When the people are enjoying themselves, the government's efforts to enrich their cultural lives are well rewarded. It is fair to say that is generally the socially privileged who go to concerts, with the ordinary masses more likely to participate in musical activities in parks and streets. Moreover, in the fight against illness, everybody becomes equal, turning as one to music to combat their diseases. This is one of the reasons we see so many music activities in non-musical settings. We should be aware that top-down administrative cultural management has the potential to produce conformity within cultural activities throughout China. Events and developments at one particular place or time can also be seen at other places or times, which is not conducive to displays of individuality within a diversified culture. However, the situation may be very much different in the traditional way of non-government managed self-construction activities that we can still see in most rural areas.