

MEMORY, POWER AND KNOWLEDGE IN AFRICAN MUSIC AND BEYOND

June 10–13, 2015

Dhow Countries Music Academy, Zanzibar, Tanzania



University of
Cape Coast



University of
Maiduguri



African Music
Archives



Center for
World Music



VolkswagenStiftung

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MEMORY, POWER AND KNOWLEDGE IN AFRICAN MUSIC AND BEYOND

This conference seeks to explore, both from historical and contemporary perspectives, the nexus between memory, power, and knowledge in the music of Africa and its various diasporas. These explorations encompass the history and politics of sound archiving and scholarly practices as much as intersections of memory, power, and knowledge in musical performance itself. The contexts within which we would like to examine this broader field include, but are not limited to, the realms of popular culture, politics, religion, as well as education. Throughout history, music has been a crucial means in the representation of power and status as well as the negotiation of individual and collective identities. As a repository of knowledge, musical practice often functions as a form of social memory, which we understand not as a static entity but as a dynamic field within shifting power relations on both the local and translocal level. Media technology has, over more than a century now, played an important role in the reconfiguration of this nexus, and particularly the rise of electronic media in recent years has changed and accelerated its dynamics. Finally, our own engagement as scholars is deeply implicated in the intersection of memory, power, and knowledge, compelling us to constantly question our canons and to reflect on the implications of academic research.

The conference wants to provide a forum for discussions on these and related issues in a decidedly transdisciplinary setting, serving as a conclusion to the research project *The Formation and Transformation of Musical Archives in West African Societies* that has been funded by the Volkswagen Foundation since 2009. In order to embed the focus on music in Africa into a wider perspective, we also seek contributions that reference other locales as well as other cultural practices within the thematic triangle of memory, power, and knowledge.

The conference is organised by the following institutions:

Dhow Countries Music Academy (DCMA), Zanzibar, Tanzania

Department of Music & Dance, University of Cape Coast, Ghana

Department of Education, University of Maiduguri, Nigeria

**African Music Archives (AMA), Department of Anthropology and African Studies,
Johannes Gutenberg University Mainz, Germany**

Center for World Music (CWM), University of Hildesheim, Germany

Words of Welcome

Center for World Music

University of Hildesheim

It is our great pleasure to welcome you all to the conference *Memory, Power, and Knowledge in African Music and Beyond*. We are happy to see so many familiar faces from the wide and diverse field of African music studies – and we are very much looking forward to getting to know new ones. We are also very pleased to celebrate five years of cooperative research between the Universities of Hildesheim, Cape Coast, and Maiduguri with such a grand event like this. The idea for a joint project on *The Formation and Transformation of Musical Archives in West African Societies* (MAWAS) was actually conceived in Ghana. Although we would have loved to return to Ghana for the project's closing conference, it is much to our regret that the Ebola epidemic and potential risk forced us to reschedule and relocate the conference. Equally we are very grateful to the Dhow Countries Music Academy for its tremendous support to host the conference on a very short notice. Thank you Fatma Kiluwa and Mitchel Strumpf for several months of intense cooperation.

Thanks to generous funding of the project by the Volkswagen Foundation, four MA and six PhD students from Ghana and Nigeria have already been able to complete their theses or are currently finalising their texts. Working with a broad concept of musical archives, their research spans a range of topics – from Dagaaba xylophone music via music programmes in Nigerian media to the impact of Christianity on female vocal repertoires. You will have the chance to meet most of them and hear about their research over the next days.

Making MAWAS happen was inspiring and a pleasure, but it was – and still is – also marked by worries and sorrow. The political situation in Northeastern Nigeria means that our colleagues in the region work under increasingly life-threatening conditions. For a conference on memory, power and knowledge in music we consider it vital to pause for a moment and think about all those who risk or have lost their lives working as musicians or music scholars. We would also like to use the opportunity to remember Willie Anku, a spirited project partner, bright colleague and dear friend, who died tragically in a car accident in 2010. He would have loved to be here with us now.



Let us end on a more cheerful note: To organise this conference would not have been possible without our partners – Isaac Amuah, Florian Carl and Eric Otchere from the University of Cape Coast, Bala Dauda from the University of Maiduguri and Hauke Dorsch from the African Music Archives at the University of Mainz. And we should not forget those, at home in Hildesheim, who took most of the organisational burden: Marion Baron and in the first phase Kerstin Klenke. Thinking and planning with you was great – thanks for all your hard work! Our gratitude also goes out to the Volkswagen Foundation for their financial generosity and administrative flexibility. We particularly value the firm and friendly expertise of Cora Ziegenbalg and Anika Haverig, who have accompanied the MAWAS project for more than five years.

Now, we are looking forward to four days of stimulating presentations and intensive discussions, great music, good food and dancing – and to sharing all this with you!

Raimund Vogels and Michael Fuhr

Words of Welcome

Dhow Countries Music Academy

Zanzibar, Tanzania



The Dhow Countries Music Academy (DCMA) has just celebrated its 14th year of serving the Zanzibar community and beyond with music performance instruction, music presentations, music research activities and other music education endeavors. Focus of our activities has always been on the music traditions of the part of the world in which the small sailing boats (dhows) had commercial activities and also spread cultural traditions. We are extremely pleased and proud that DCMA has been selected as the venue for the sharing of knowledge related to *Memory, Power and Knowledge in African Music and Beyond*. We hope that you find your visit to Zanzibar and to the Dhow Countries Music Academy enjoyable and that we have enabled you to see beyond your previous cultural, locale and especially music experiences

Please enjoy our Zanzibar hospitality and please come back soon again – DCMA is always ready to open its doors and welcome researchers, student-program participants and visitors of all sorts.

In Swahili we say *ujambo* (hello) and *karibu* (welcome); *asante sana* (many thanks) for visiting us; and *tafadhali* (please) come again.

Fatma Kiluwa

Academy Director, Dhow Countries Music Academy

Words of Welcome

Volkswagen Foundation



On behalf of the Volkswagen Foundation, we very warmly welcome you to this conference, which marks an important milestone for the project entitled *The Formation and Transformation of Musical Archives in West African Societies*. This conference signifies the successful completion of this cooperative project, which started in 2008, funded under the call entitled 'Negotiating Culture in Contemporary African societies'. The researchers involved in this project surely did not only deal with this overarching topic scientifically, but also as part of their project organization: Managing and overcoming the challenges involved in working with people from different continents and cultures was necessary for its successful completion. Besides undertaking joint research on the basis of an equal partnership, this project – with participants from Germany, Ghana, and Nigeria – also very well demonstrates the successful handling of situations characterized by political unrests. Despite various difficulties faced with, most Ph.D. and Master students involved in the project were enabled to successfully complete their studies.

It is a great pleasure to see that this final conference allows a deep discussion of research findings from this project and, moreover, that it provides young African and German scholars with an opportunity to present their research amongst leading international experts in the field of musical anthropology. We hope that this conference will stimulate fruitful discussions, bring forward new ideas, and, lastly, allows establishing new as well as deepening existing contacts and networks within Africa and beyond.

Dr. Anika Haverig and Dr. Cora Ziegenbalg

Words of Welcome University of Cape Coast

Ghana



The role of music in the lives of societies and cultures has been studied extensively, because music is inseparable from the life of humans. Music cognition which relates to one's preference, emotion and recognition of music as relevant to one's culture situates African music in all spheres of life of the African. For us, music is the soul of our culture! In a number of ways, it helps us to cope with diverse situations.

In the University of Cape Coast, music is an integral part of all major official gatherings (Matriculation and Graduation ceremonies, Special Lectures, Open Days etc). Since the 1970s, the University has been unwavering in providing the necessary support for the teaching, learning and research in Music. The University sees its function, not only as a provider of music education, but also as a keen contributor to the development of the arts and humanity. It is, indeed, an honour, that our Department of Music and Dance is collaborating with the Center for World Music (Hildesheim, Germany), the African Music Archives (AMA) in the Department of Anthropology and African Studies, University of Mainz (Germany), and the Department of Education, University of Maiduguri (Nigeria) to organise this International Conference on *Memory, Power and Knowledge in African Music and Beyond*, with kind sponsorship from the Volkswagen Foundation. It is my hope that the conference will provide a scholarly platform for all to engage in the discourse on African music and beyond.

Professor Dora F. Edu-Buandoh
Dean of the Faculty of Arts

Words of Welcome University of Hildesheim Foundation



The variety of African music is fascinating and the University of Hildesheim is proud of promoting scholarly research on its broad spectrum. We thank the Volkswagen Foundation for funding our efforts. And we also thank the UNESCO for granting a UNESCO Chair for "Cultural Policy for the Arts in Development". Professor Schneider as UNESCO Chair and Professor Vogels as Director of our Center for World Music and their teams deserve special thanks for their work.

For a university with internationalisation written high on the agenda of its mission statement, the conference *Memory, Power, and Knowledge in African Music and Beyond* is a crucial contribution to enhancing its profile. As a joint initiative of the Universities of Hildesheim, Cape Coast and Maiduguri as well as the African Music Archives at the University of Mainz, it is already an excellent example for successful networking from an organisational point of view. But even more importantly, by bringing together scholars from all over the world, established specialists as well as junior researchers, the conference has the potential for sparking new academic networks across academic generations, countries and continents.

Since its founding in 2009, the Center for World Music at the University of Hildesheim has been continuously committed to forging trajectories and sustaining links to institutions and ethnomusicologists from other countries, with West Africa as one of its main regional foci. It is a unique institution in Germany – still young, but already coming of age with rapid strides. And what could be a better way to celebrate its fifth anniversary than with a conference of this scope and internationality?

I am sorry not to be able to celebrate this event with you, but I wish you four days full of fruitful exchange and stimulating discussions – and I hope to be able to welcome you soon as guests at the University of Hildesheim.

Prof. Dr. Wolfgang Uwe Friedrich
President of the University of Hildesheim Foundation

Words of Welcome University of Maiduguri

Nigeria



It is my privilege and honour to be given the opportunity to say a word of welcome to the participants of this conference. May I therefore warmly welcome you to this great conference, which, I believe is history in the making. I am reliably informed that this can be considered as a pioneering conference on *Memory, Power, and Knowledge in African Music and Beyond* which has attracted eminent scholars from Africa, the Americas, Canada, the Caribbean, and Europe.

I wish to express my profound gratitude to Volkswagen Foundation for funding the research project and the conference. This has contributed in no small measure to our capacity building efforts as an institution of higher learning. The linkage with the Center for World Music (CWM), University of Hildesheim (Germany), and our interaction with the other participating institutions have afforded our staff the opportunities, not only to earn higher degrees, but avenues of further cooperation and networking in the area of musical archives in the West African societies.

Furthermore, our participation in the research project on *The Formation and Transformation of Musical Archives in West African Societies* culminating in this conference, will, no doubt, strengthen our efforts to take the *Borno Music Documentation Project* (BMDP) to the next level.

It is my ardent hope that the end of this conference will give rise to further collaborative efforts and wider networking of scholarship in the field of African Music. I wish you happy deliberations and an enjoyable stay in Zanzibar.

Professor I. A. Njodi

Vice Chancellor University of Maiduguri, Borno State, Nigeria

Words of Welcome African Music Archives

University of Mainz



Music expresses elemental human experiences and is an important tool of world-making – it praises, challenges or bestows power, it evokes or conceals memories and it transmits knowledge. Looking through these lenses at music is an ambitious aim for a conference. However, when looking at the list of participants and proposed papers I have no doubt that we will explore these subjects in a fruitful way.

As a co-organizer of this conference I would like to express my deepest gratitude to the Dhow Countries Music Academy for hosting this event. It is an honour and a great pleasure for me to be here. Can a conference on “African Music and Beyond” be better located? I am also happy to say that, although we had to re-schedule and re-locate the conference, organising *Memory, Power, and Knowledge in African Music and Beyond* and the co-operation with the Universities of Cape Coast, Hildesheim and Maiduguri has been a pleasure from the outset.

Since its establishment in 1991, the AMA, or African Music Archives of the Department of Anthropology and African Studies at the Johannes Gutenberg University of Mainz, served as a centre where African popular music is studied, taught, researched and performed. Until today we see our role as providing a platform where scholars, students and musicians can meet and exchange their perspectives on African music. I hope that this meeting at the DCMA will serve as a step towards further encounters and expanded networks.

I am looking forward to an intellectually stimulating conference on a fascinating topic.

Dr. Hauke Dorsch

Director of the African Music Archives, Johannes Gutenberg University Mainz

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June 10–13, 2015

Dhow Countries Music Academy (DCMA), Zanzibar, Tanzania



WEDNESDAY 10 JUNE 2015

Siti binti Saad Room

12:30–14:30	Lunch			
14:30–16:00	Registration			
16:00–16:45	Welcome Addresses	His Excellency Seif Sharif Hamad, First Vice-President of Zanzibar Representatives of DCMA & Project Board		
16:45–17:30	OPENING KEYNOTE	Christopher Ballantine UNIVERSITY OF KWAZULU-NATAL <i>Song, Memory, Power and the South African Archive</i>		
17:30–19:00	SESSION 1 CHAIR Louise Meintjes DUKE UNIVERSITY	Lizabé Lambrechts STELLENBOSCH UNIVERSITY <i>The Archive and Memory: Towards Acts of Transgression</i>	Frank Gunderson FLORIDA STATE UNIVERSITY <i>“Boulders, Fighting on the Plain”: Reflections on a World War One Era Song Repatriated and Re-Membered in Western Tanzania</i>	Alice Aterianus-Owanga UNIVERSITY OF LYON <i>‘Amnesia: It’s When the Gabonese Forgets Everything.’ Musical Practice, Archives and the Politics of Amnesia in Postcolonial Gabon</i>
19:00	Reception & Dinner			

THURSDAY 11 JUNE 2015

Siti binti Saad Room

MEMORY, POWER AND KNOWLEDGE IN AFRICAN MUSIC AND BEYOND

June 10–13, 2015
Dhow Countries Music Academy

9:00–10:30	SESSION 2 CHAIR Isaac R. Amuah UNIVERSITY OF CAPE COAST	Patricia van Leeuwaarde Moonsammy DICKINSON COLLEGE <i>Black Power, Fusion, and the Sound of a New Generation in Trinidad</i>	Imani Sanga UNIVERSITY OF DAR ES SALAAM <i>The Archiving of a Taarab Singer, Siti Binti Saad, in Shaaban Robert's Wasifu wa Siti Binti Saad</i>	Julio Mendivil UNIVERSITY OF HILDESHEIM <i>Invented Memories: Africa as an Archive and the Production of Authenticity in Afro-Peruvian Popular Music</i>
10:30–11:00	Coffee Break			
11:00–12:30	SESSION 3 CHAIR David Coplan UNIVERSITY OF WITWATERSRAND	Diane Thram ILAM, RHODES UNIVERSITY <i>Archives, Heritage Education and Revitalization: The 'ILAM Music Heritage Project SA' and Digital Return and Re-Study of Hugh Tracey Field Recordings</i>	Marta Amico EHESSE PARIS / UNIVERSITY OF HILDESHEIM <i>The Making of Tuareg Music through Memory and Conflict</i>	Baby Doeseb NAMIBIAN BROADCASTING CORPORATION Hauke Dorsch UNIVERSITY OF MAINZ <i>Stolen Moments – Namibian Music History Untold</i>
12:30–14:00	Lunch			
14:00–15:30	SESSION 4 CHAIR Christopher Ballantine PROFESSOR EMERITUS UNIVERSITY OF KWAZULU-NATAL	Raimund Vogels UNIVERSITY OF HILDESHEIM <i>The Tricks of the Trade: Court Musicians in North Eastern Nigeria and Their Diverse Political Roles</i>	Isaac R. Amuah UNIVERSITY OF CAPE COAST <i>Lyrics of Highlife Music: A Commentary on Ghanaian Social Life</i>	Godwin Siundu UNIVERSITY OF NAIROBI <i>Music, Ethnicity and 'Hate Speech': The Kenyan Elections Experience</i>
15:30–16:00	Coffee Break			
16:00–17:30	SESSION 5 CHAIR Bob White UNIVERSITY OF MONTREAL	Jesse W. Shipley HAVERFORD COLLEGE <i>Celebrity Rapture: Parody and Digital Mediation in West African Popular Music</i>	Rob Bowman YORK UNIVERSITY, TORONTO <i>Sub-Saharan African Music Rearticulated: The Case of Late 1960s Funk</i>	Jenny Mbaye UNIVERSITY OF CAPE TOWN <i>World Music 3.0: Hip Hop Galsen and the 'Transformer Generation'</i>
17:30–18:30	Break			
18:30	Dinner			
20:00	Concert The DCMA Taarab-Kidumbak Ensemble: A performance of Zanzibar taarab and the Zanzibar folk tradition kidumbak			

FRIDAY 12 JUNE 2015

Siti binti Saad Room
Kiluwa Room

MEMORY, POWER AND KNOWLEDGE IN AFRICAN MUSIC AND BEYOND

June 10–13, 2015
Dhow Countries Music Academy

9:00–10:30	SESSION 6 CHAIR Jesse W. Shipley HAVERFORD COLLEGE	John Collins UNIVERSITY OF GHANA AT LEGON <i>Ghanaian Neo-Traditional Music: Modern Identity Expressed through Changing Traditional Music</i>	Bosoma Sheriff UNIVERSITY OF MAIDUGURI <i>The Power of Musical Memory in Mediating Issues in Contemporary Nigerian Politics</i>	Christiaan De Beukelaer UNIVERSITY OF LEEDS <i>Politics and Power in Music: (Self-)Censorship in Burkina Faso</i>
10:30–11:00	Coffee Break			
11:00–12:30	SESSION 7 CHAIR Philip V. Bohlman UNIVERSITY OF CHICAGO	Nathan Plageman WAKE FOREST UNIVERSITY <i>A Failed Showcase of Empire?: Official Anxieties, Colonial Power, and the Gold Coast Police Band's 1947 Tour of Great Britain</i>	Anne Schumann UNIVERSITY OF WITWATERSRAND <i>Power, Knowledge and the Popular. Making Sense of Zouglou Music as Popular Art</i>	Brett Pyper UNIVERSITY OF WITWATERSRAND <i>Jazz, Social Memory and Musical 'Counter-Knowledge' in South Africa: Reconstituting the Vernacular Archive under and after Apartheid</i>
12:30–14:00	Lunch			
14:00–15:30	JUNIOR SESSION 8a Siti binti Saad Room CHAIR Raimund Vogels UNIVERSITY OF HILDESHEIM	Tracey Stewart UNIVERSITY OF VIRGINIA <i>The Abeng: Sounding the Charge for Jamaican Maroon Independence</i>	Charlotte Grabli EHES, PARIS <i>The Uses of Radio in the Segregated Area of Leopoldville during the 1950s</i>	Dominic Makwa STELLENBOSCH UNIVERSITY <i>(Re-)thinking Preservation of Oral Heritage through Context Archiving</i>
	JUNIOR SESSION 8b Kiluwa Room CHAIR Bala Dauda UNIVERSITY OF MAIDUGURI	Eyram Fiagbedzi UNIVERSITY OF GHANA <i>Borborbor Music: A Matrix for Cultural Education and Ethnic Re-union in Accra</i>	John W. Dankwa UNIVERSITY OF CAPE COAST <i>'Gobaaship' and Medicinal Powers: Examining a Culture of Competition among Xylophone Musicians in Dagaaba Funeral Ceremonies</i>	Cara Stacey UNIVERSITY OF CAPE TOWN & SOAS <i>Composition, Place and Soundmarks in the Bow Music of Swaziland</i>
15:30–16:00	Coffee Break			
16:00–17:30	SESSION 9 CHAIR Timothy Taylor UNIVERSITY OF CALIFORNIA, LOS ANGELES	Louise Meintjes DUKE UNIVERSITY <i>Post Apartheid Cultural Brokerage on the World Music Circuit</i>	Bob White UNIVERSITY OF MONTREAL <i>Music as Global Encounter</i>	Joseph Wilson UNIVERSITY OF MAIDUGURI <i>Music and the Freedom of Expression in Nigeria: Singing the Maladies of a Nation</i>
17:30–19:30	Optional Programme	Tour around Stone Town, Zanzibar		
Evening	Free			

SATURDAY 13 JUNE 2015

Siti binti Saad Room

MEMORY, POWER AND KNOWLEDGE IN AFRICAN MUSIC AND BEYOND

June 10–13, 2015
Dhow Countries Music Academy

9:00–10:30	SESSION 10 CHAIR Mitchel Strumpf DHOW COUNTRIES MUSIC ACADEMY	Eric Otchere UNIVERSITY OF CAPE COAST <i>Music: Knowledge, Emotions and Preferences</i>	Violeta Ruano Posada SOAS, UNIVERSITY OF LONDON <i>Telling (Hi)Stories Through Music: The Power of Performance in the Sharawi Refugee Camps</i>	Mahsin Basalama DHOW COUNTRIES MUSIC ACADEMY <i>Taarab Music of Zanzibar</i>
10:30–11:00	Coffee Break			
11:00–12:30	SESSION 11 CHAIR Hauke Dorsch UNIVERSITY OF MAINZ	Said N. H. el-Gheithy PRINCESS SALME MUSEUM, STONE TOWN <i>The Music of the Zanzibar Omani Royal Household</i>	Hajara Njidda UNIVERSITY OF MAIDUGURI <i>Political Power and Invention of Tradition: The Case of the National Festival of Arts and Culture in Nigeria</i>	Florian Carl UNIVERSITY OF CAPE COAST <i>The Power to Choose: Music Technology and Everyday Listening Practices in Ghana</i>
12:30–14:00	Lunch			
14:00–15:30	SESSION 12 CHAIR Diane Thram ILAM, RHODES UNIVERSITY	David Coplan UNIVERSITY OF WITWATERSRAND <i>Southern African Song: A People's History</i>	Christopher Mtaku UNIVERSITY OF MAIDUGURI <i>Music, Memory, and Cultural Identity: The Significance of the Tsinza (Xylophone) among the Bura of North- eastern Nigeria</i>	Timothy Taylor UNIVERSITY OF CALIFORNIA, LOS ANGELES <i>Power, Memory, and Value</i>
15:30–16:00	Coffee Break			
16:00–16:45	CLOSING KEYNOTE Philip V. Bohlman UNIVERSITY OF CHICAGO <i>Africa Aporia: Ethnomusicology in Search of Lost Time</i>			
16:45–17:30	Final Discussion			
17:30–19:00	Break			
19:00	Farewell Dinner			

ZANZIBAR TAARAB/KIDUMBAK ENSEMBLE

The **Zanzibar Taarab/Kidumbak Ensemble** features members of the professional musician-teacher staff, as well as students of the **Dhow Countries Music Academy** of Stone Town, Zanzibar.

Two important music traditions of Zanzibar and coastal communities of the Swahili people are *taarab* and *kidumbak*. *Kidumbak*, the more 'folk' tradition making use of exciting, fast-rhythmic 'fiddle' violin playing, the *sanduku* one-string 'box' bass and two small clay drums (*ki-dumbak*: lit. 'small drum') of the Indian Ocean island cultures, served as a training tradition for musicians getting ready to perform *taarab*. It is through performing *kidumbak* that musicians prepared themselves for performing the refined elegance of *taarab* music, played and sung to emotionally 'move' the spirit of the listeners to stand and add movement to the sung poetry, generally related to issues of love and longing. *Taarab* and *kidumbak* are most frequently performed at wedding celebrations in Zanzibar. Other instruments characteristic of Zanzibar *taarab* are the *oud* (lute) and the *qanun* (zither).



Photo taken by Nicholas Calvin M.

KEYNOTE ABSTRACTS

Philip V. Bohlman UNIVERSITY OF CHICAGO &
HOCHSCHULE FÜR MUSIK, THEATER UND
MEDIEN HANNOVER

Africa Aporia: Ethnomusicology in Search of Lost Time

Discourses about African music often fall victim to aporia, the conditions of silence and temporal stasis that form at encounter in the historical *longue durée* of Africa. For my talk in Zanzibar I bring perspectives from ethnomusicology, both its historical discourses and its modern modes of ethnography and analysis, to open the moments of aporia in African music history to the possibility of sound music from lost time. Africa aporia emerges from the paradox of representing African music. On one hand, the music of colonial Namibia, is absent from the large number of recordings from the "Demonstration Collection" of the Berlin comparative musicologists during the period of rebellion and genocide against German imperialism in German Southwest Africa. On the other, Alan Lomax would remark a half-century later in the 1950s that no continent produced more ethnographic recordings than Africa. Similar paradox accompanies the ways in which Africa enters universal music and cultural histories, not only after the European Enlightenment, in Herder and Hegel, but in the global histories of regional Africa, for example, the North Africas of Ibn Khaldun and Robert Lachmann, separated as they are by six centuries.

The relation of power to discourses of music in Africa is crucial to the historical and historiographic thesis that I seek to develop in this presentation. The paper takes shape around specific moments of aporia – I refer to these as aporias of the body, encounter, resistance, and revival – to which I give meaning through approaches to a changing ethnomusicology that retrieves lost time from the histories of African aporia. Together, these counterhistories contribute not just to the history of ethnomusicology as a discipline but to the ways ethnomusicology is critical to our understanding of the history of the present.

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Christopher Ballantine

UNIVERSITY OF KWAZULU-NATAL

Song, Memory, Power and the South African Archive

In post-apartheid South Africa no less than in the era before 1994, intense contestations about entitlement and ownership continue to fester within the public sphere. Though focussed largely on resources such as land, the debates also erupt within the domain and practices of culture, including music. In recent months, one long-standing musical feud reached new heights of visibility – and a saddening conclusion. At stake was the issue of who could rightfully claim to hold the 'title deeds' to one of the country's best-known and most frequently recorded songs. A simple lullaby, the song is 'Thula Baba'. Going to war over it were two giants of the South African music industry: the record company Gallo on the one hand, and the touring and internationally successful musical *Umoja* on the other. There was a legal battle, with a great deal to be won or lost.

The point on which the legal battle turned was whether, as *Umoja* alleged, 'Thula Baba' was an old, neo-traditional song in the public domain that the Gallo stable had unashamedly 'stolen', or whether, as Gallo claimed, the song was actually composed just 50 years ago and then properly copyrighted. More important still, the battle was premised upon a deeper, more universal problematic. Though entirely hidden from view, the issues playing out on this level were inextricably linked to power: how societies organise reality, how knowledge is produced and legitimated, in whose interests this occurs, and how this might be contested. My paper will tease out the central features involved in this struggle.

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PAPER ABSTRACTS

Marta Amico EHESS PARIS / CENTER FOR
WORLD MUSIC, UNIVERSITY OF HILDESHEIM

The making of Tuareg music through memory and conflict

The international label called 'Tuareg music' was firstly launched at the end of the '90s, when some bands from Malian and Nigerian Sahara desert joined the World Music scenes. Amongst those bands, Tinariwen played a special role both at a local and international level. Whilst Tuaregs considered it the voice of political rising against the powers in Mali and Niger, the reconstructions of its 'rebel' identity suited the imageries of 'resistance' in the Western musical network. The narrations of a specific form of cultural diversity carried by the label 'Tuareg music' became even more significant with the outbreak of an armed conflict in 2012, when more pressures over cultural belonging and power invested the people of Northern Mali. My communication interrogates the international production of the 'Tuareg' label through the description of multiple reconstructions of social memories and identities crossing the musical sphere. Mixing local and global visions, I shall consider the narrations of the Saharan area's recent history and shall identify the relations of power that disrupt and renovate the ethnic entities confronted to armed conflict and social violence. This will conduct me to a final reflection as to how the study of music, through the lens of memory, power and belonging, may enhance a better understanding of contemporary political disorders.

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Isaac R. Amuah UNIVERSITY OF CAPE COAST

Lyrics of Highlife Music: A Commentary on Ghanaian Social Life

As a genre that emerged from a fusion of Western and African music elements (Collins, 1975), highlife music has, and continues to, model its lyrical structure along the lines of Ghanaian indigenous music. Scholars are conclusive on the function of the lyrics of Ghanaian indigenous music and have noted that much of the lyrics served as commentary on the social life of the people (Nketia, 1962). These commentaries included the expression of the world-view, social sanctions, sentiments, as well as issues of political concern to the people.

In this paper, the author reflects on the lyrics of selected Ghanaian highlife music composed between 1990 and 2014 and highlights their relevance to the socio-political development of contemporary Ghana.

The researcher observed that the lyrics of highlife music served as a platform for the expression of social sentiments and reaffirmation of social institutions and their roles. It is worth noting that highlife composers have remained active in the political discourse of the country. In most cases they had served as 'spokesmen' and regulated the relationship between the ruler and the ruled. Consistent with the style of highlife composers of the past, contemporary highlife musicians composed pieces of political concern with lyrics shrouded in 'encoded language'. Contrary to what some scholars have suggested, there is some degree of affinity between politicians and highlife composers. It was evident in the current study that politicians had utilized highlife music to champion their course.

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Alice Aterianus-Owanga

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'Amnesia: it's when the Gabonese forgets everything.' Musical practice, archives and the politics of amnesia in the postcolonial Gabon

In 2010, a famous rapper of Libreville described in an engaged rap song called *Amnesia* how the Gabonese people suffered from a pathologic amnesia, forgetting each page of the violent history of the country, like the murder of opponents and the public executions of the Bongo regime. He concluded that the Gabonese people were submissive and subjected to the doctrine of national unity imposed by the authority, forgetting everything as if the state was holding them "head under the water".

Indeed, investigations in Gabonese documentation centers confirm the total abandonment of national archival funds, the political erasure of some historical periods, and the general acceptance of a situation of amnesia by popular classes. Nevertheless, as in the rap song quoted, people develop places to express the "hidden transcripts" (Scott, 1990) of social life and memories, particularly in songs or in rumors collected in urban musical networks, which often contain alternative discourses about the past and the Gabonese society.

This contribution will be based on a long-term ethnographic and ethnohistorical study about Gabonese musical urban scenes, from the first orchestras of the ending colonial era to the rap music network of the 1990s, to analyze how musical practice challenges memory functions and power issues in that postcolonial context of veiled censorship. It will first present the context of the ethnographic and historical research in Gabon, and secondly analyze how in different historical periods, musical practices and musicians have carried sounds and oral stories getting round censorship and politics of amnesia.

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Taarab Music of Zanzibar

Taarab is a form of music that has been passed down to Zanzibar from Egypt starting in the 1870s during the Zenji Empire under the Sayyid Barghash Kingdom. It started as the Royal family entertainment and finally got to the rural areas of Zanzibar in the early 1900s. Although of foreign origin, we Zanzibaris are proud to call it our own tradition.

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Sub-Saharan African Music Rearticulated: The Case of Late 1960s Funk

In 1967 James Brown issued a ground-breaking record entitled *Cold Sweat*. A #1 rhythm and blues and #7 pop hit on the Billboard charts, for all intents and purposes *Cold Sweat* heralded the arrival of an entirely new style of African-American music making. This style quickly became known as funk.

This paper seeks to analyze *Cold Sweat* and a subsequent recording by Brown, 1968's *Say It Loud, I'm Black and I'm Proud*, in terms of a general re-Africanization of black culture in the United States during the latter part of the 1960s. It is proposed that both records consist of a series of rhythmically interlocking parts that parallel the musicological and sociological formations of African drum ensembles. Further, it is contended that both records sonically articulate concepts of community, solidarity and commitment on several different levels simultaneously and at various points over the course of the performances. Both Cynthia Rose's concept of an aesthetic of circularity (as opposed to an aesthetic of linearity) and Richard Middleton's theoretical writings on pleasure in repetition will be utilized in the analysis.

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The Power to Choose: Music Technology and Everyday Listening Practices in Ghana

With the widespread availability of mobile music technologies, recorded music has, for many people around the world, become a ubiquitous soundtrack in the execution of their daily routines. Thus, music archives are becoming increasingly mobile and personalized. However, so far studies of everyday music practices have, with few exceptions, almost exclusively focused on Western subjects. Against the backdrop of the existing body of research on music and everyday experience, in this paper I highlight the use of music and music technology in everyday contexts in Ghana. The paper is based on exploratory research that employed both qualitative and quantitative methods.

In my paper I develop a two-fold argument about, on the one hand, the use of music in everyday life and self-empowerment – or, what Tia DeNora has called “technologies of the self” –, and, on the other hand, issues of power related to methodology in the study of music in the non-Western world.

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Ghanaian Neo-Traditional Music: Modern Identity Expressed through Changing Traditional Music

Research into African musical change has been mainly linked to popular performance in relation to colonial contact, trans-culturation, urbanization, commercialization and emergent youth cultures. At the same time traditional ethnic music has been treated as a repository of unchanging musical styles that needs to be preserved, a view that can be traced back to colonial ethnologists who wanted to prove that Africa had no history – and therefore its music was static.

However, musical transformations did occur in pre-colonial Africa, through trade, migration, war – and through the informal recreational music of the youth of any particular generation whose music was relatively fast changing, as compared to formal and conservative religious and ceremonial music. It is therefore not surprising that it was from the relatively quick changing recreational music that some of the earliest forms of African popular partly evolved, such as Ghana's highlife. As a result, during the 20th century both the new urban highlife music and various forms of traditional music co-existed side by side. Consequently, some forms of traditional recreational music evolved within Ghanaian ethnic groups that were influenced by local highlife music. This resulted in 'neo-traditional' forms of recreational music that, although influenced by popular music, drew strongly on traditional musical resources and, moreover, evolved within the communal context of traditional music-making, rather than the commercial music sector.

This paper focuses on the Akan 'konkoma', Ga 'kpanlogo' and Ewe 'borborbor' neo-traditional drum dances that have been linked to intense inter-generational conflict, the Second War and the independence struggle.

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Southern African Song: A People's History

Just as the category labelled 'oral literature' or 'oral poetry' in African literary studies actually includes a preponderance of musical 'texts', so too do song and even instrumental and choreographic performances encode, preserve, transform and deploy historical memory in Africa. This is true not only for authoritative or dominant narratives and their genres of expression, but equally for contesting 'popular' recollections and dramatic re-readings of the past and its cast of characters. This paper considers an 'author's choice' of mutually resonant musical texts and performances that illuminate the patterns in how this process of aesthetic encoding, composition, deployment, and reception takes place. Accepting Joseph Miller's pointed observation that «Cultural emphases are perhaps the most powerful source of selectivity in oral traditions, because in the absence of literacy people preserve only matters that they regard as vital» (Joseph Miller, *The African Past Speaks*. 1980), the discussion explores the forms and contexts through which this vitality is expressed and ensured. Examples are chosen principally from the author's research into historical memory in Sesotho song, with reference to comparable instances in other Southern Bantu languages.

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Politics and Power in Music: (Self-)Censorship in Burkina Faso

This paper addresses the relation between power and music in Burkina Faso through a critical engagement with informal regimes of (self-)censorship. While no formal censorship exists in the country, musical practice is strongly intertwined with political and economic power, leading to semi-institutionalized self-censorship. This, in turn colors the messages of most musicians; notwithstanding the presence of multiple independent media outlets, the major gatekeeper in the country the state-controlled Radio Télévision Burkinabè (RTB). The broadcasting house has been de facto censoring politically laden music, by not playing certain music, not inviting certain artists, or not broadcasting material of politically engaged musicians. With the advent of cheap multimedia mobile phones, social media and online streaming the reliance on the RTB has diminished, yet exposure on national television and radio remains the primary means to gain the popularity throughout the country. It is this very popularity that is needed to organize economically viable tours through all regions of the country. In this paper, I build on extensive research in the music scene in Ouagadougou, Burkina Faso in order to shed light on the divergent approaches to subliminal censorship, throughout the value chain, by musicians, managers, producers, media personnel, and policy makers. I expand on obstacles, strategies, and tactical solutions used to reconcile musical practice, political engagement, and social interaction on the political and musical historical present of the country in (subtle) defiance of the powers that be.

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'Gobaaship' and Medicinal Powers: Examining a Culture of Competition among Xylophone Musicians in Dagaaba Funeral Ceremonies

Among the Dagaaba of northwestern Ghana funeral ceremonies are the most elaborate of all ceremonial occasions in terms of attendance, time taken, and emotions generated. The ceremony is also a crucial means of reaffirming and negotiating social relations, political structures, and cultural identities in Dagaaba society. It creates the framework within which communally significant traditions and rituals are perpetuated. Central to the organization of funerals is the xylophone (*gyil*), the most expressive musical instrument of the Dagaaba, the master musician (*gɔbaa*), and the music he plays (*Kuorbine*). Though the primary aim of the funeral ceremony is to mourn the dead, it also provides the framework within which xylophone musicians negotiate social, cultural, spiritual and ideological power. The role of the xylophonist at funerals as musical ceremonial specialist, actually, leads to a struggle for status. It creates a culture of competition among *gyil* musicians. Thus, xylophone musicians target themselves for hateful criticisms and attempt to destroy each other through medicinal powers. The focus of this paper, therefore, is to examine how xylophone musicians compete for power in the funeral context. The paper also takes into consideration the extent to which concepts or notions of medicine influence xylophone music performances at Dagaaba funerals.

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Stolen Moments – Namibian Music History Untold

Stolen Moments – Namibian Music History Untold is a research, collecting and exhibition project aiming at preserving and presenting Namibian popular music of the pre-independence era that was almost forgotten and suppressed under apartheid. The history of popular music in Namibia is largely un-researched and no central research collection of this music exists. Although recordings have been made before independence in 1990, they are difficult to trace and in danger of disappearing.

In 2010 the Namibian communication scholar Aino Moongo, the Namibian archivist, sound engineer and musician Baby Doeseb and the German filmmaker Thorsten Schütte launched a media campaign in Namibia to collect musical memory from the 1950s to the late 1980s, be it in sound recording, print-articles, film, photography or oral history. After successfully securing a magnitude of material, the next step will be to make it publicly accessible. In order to do so the *Stolen Moments* team and Hauke Dorsch (AMA) visited a number of German cultural institutions to discuss possible future projects in Germany and Namibia, including an exhibition, a catalogue, a radio feature, a stage play, an audio book, a music digitization project, a music CD, a photo-book and a documentary film.

This paper will present the project and reflect on the process of establishing a national popular music archive in this historical situation and on the possibilities and challenges of disseminating knowledge about this material. We will also discuss the issue of North-South co-operation, i.e. how the sponsorship by German institutions may influence this project.

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The Music of the Zanzibar Omani Royal Household

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**Borborbor music:
A Matrix for Cultural Education
and Ethnic Re-union in Accra**

Music, when looked at as sonic art or a cultural phenomenon, has the potential to transform people. Apart from being a repository for cultural knowledge, music also often becomes the avenue through which people find a sense of belonging and cultural identity. Cultural forms in this era of constant human movement and technological advancement inevitably moves from their native soils in an attempt to re-unite with their migrant-custodians who have moved into the urban areas. This study focuses on the *borborbor* music of the Ewes of Ghana. It seeks to explore the movement of borborbor from its native setting to the city of Accra, focusing on how it offers cultural reunion for the Ewe immigrants in the city of Accra. It takes an ethnomusicological look at *borborbor* music, situating it within the broader context of African music, aiming to document its power of communication in cultural education as well as its performance as an art form.

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**The Uses of Radio in the
Segregated Area of Leopoldville
during the 1950s**

“Sooner or later, the world will turn around [...] Sooner or later, the white will be swept”. As early as 1954, two years before the term ‘independence’ was coined by the Congolese elites, the *Ata Ndele*’s prophetic lyrics could be heard in the streets of Leopoldville. In the colonial situation, is it paradox-ical that popular music was the first to express the African rejection of colonialism? How does one account for the increasing importance of politics in the African musical scene during the first half of the 20th century?

Investigating into the uses of radio in the segregated areas could be helpful to study the narratives of Africanness that represented alternatives to models promoted within colonial governmentalities. Although initially conceived as a tool to extend colonial propaganda, while giving a controllable source of entertainment, the *Radio Congo belge pour Africains*, has quickly given in the listeners ‘sovereignty’. During the 1950s, radio has found its place (both in an imaginary and practical way) among the whole of existing technical objects (‘tom-tom’, record, phonograph and cinema), establishing itself as a musical medium. By paying attention to the new forms of listening which emerged at the time, I will discuss the part played by a media revealing a sensitive relation between language, music and noise, in the making of the urban community.

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**Boulders, Fighting on the Plain:
Reflections on a World War One Era
Song Repatriated and Re-membered
in Western Tanzania**

The song *Shiganga Jilikenya ku Mabala* (Boulders, Fighting on the Plain) was composed during World War I by Ng’wana Matonange, a Tanganyikan singer who was conscripted into the German army as a porter. Matonange saw the war in economic terms from the point of view of a pastoralist, commenting in the song that the Germans and the British were at war because of cattle, like ‘boulders fighting on the plain’. The song enjoyed popularity in Sukuma dance competitions during the 1920s, before being collected by Hans Cory, a Tanganyikan anthropologist. The song text was transcribed and archived, and became part of the Hans Cory Papers at the University of Dar es Salaam.

After uncovering this text, I referenced it in interviews with living musicians and other commentators who were from the village where the song was collected. With group discussion and debate, they were able to provide further details about the composer, the melody, additional verses, performance practice, the battle documented in the song, and additional information not in the Cory Collection notes. Their commentary about the nature of this song and the chaotic times that inspired it informed my own ethnographic and historical interpretation of the song’s transmission trajectory: from its inspiration by the composer’s front-line trench warfare experience, to its oral transmission to his student-followers, to its housing in a colonial archive, and to its recent repatriation and re-membering.

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**The Archive and Memory:
Towards acts of transgression**

There are ongoing debates in South Africa concerning the transformation of archives, the need for a critical approach and that archives are in themselves conduits and constructions of power. A great body of scholarly work on the archive has shown how those in power determine and filter the selection of memory, marginalising, censoring and destroying traces they do not approve of. It is through this process of non-recognition or misrecognition of the majority of South Africans whose stories were silenced and not deemed valuable to preserve, that the destruction and violence of the apartheid archive was practiced.

It is the purpose of this paper to explore acts that seek to transgress the power of the archive. As a case study it will look at the Eoan Opera Group collection which was acquired by DOMUS in 2008. The Eoan Group was founded in 1933 as a culture and welfare organisation for the coloured community in District Six, Cape Town. It soon developed to include an amateur opera company that produced the first full-scale opera performances in South Africa. However, in spite of their numerous arts festivals and opera seasons the group fell into obscurity, their illustrious history forgotten. Two recent projects connected to the Eoan Opera Group collection, namely an oral history book and an exhibition will serve as points of reflection on memory projects and how these could re-situate archives not as stable repositories of institutional records, but as contested spaces where the interpretation of the records are always open to new readings.

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(Re-) thinking Preservation of Musical Heritage through Context Archiving

For over three decades now, several socio-political, economic, technological and legal dynamics have demanded that archives reconsider themselves as they perform their roles of collecting, documenting, taking custody and disseminating material. While community engagement is among the themes of investigation by scholars who have embroiled themselves in debates to reconceptualise the contemporary archive, the question of how the consideration of context archiving contributes to this new rethinking still lags behind in ethnomusicological literature. This paper draws on data from field-work among the Bagisu of Bududa District and Mbale Town (eastern Uganda) to demonstrate how context archiving can be embraced to enhance a deeper understanding of a society's musical heritage, thus leading to the creation of sustainable archives. Considering that context archiving brings on board capabilities of local people who have linguistic abilities and knowledge on the items being collected, this facilitates an accumulation of rich archival materials about the community in question.

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World Music 3.0: Hip Hop Galsen and the 'transformer generation'

For almost thirty years, from the Boul Faalé to Y'en a marre movements, Hip Hop Galsen has affirmed its political dimension as well as the active engagement of its practitioners. Politically engaged citizens, hip hop participants, through their aesthetics, have critically 'written the voice' of the younger generations in a gerontocratic society. In fact, they have spoken back to traditional powers based on the respect to elders, while providing an alternative knowledge and practice of their sociality. Moreover, they have originally appropriated the various tools of the 'world music 3.0' chain of production (from creation to distribution), across borders, through their diaspora, and while maintaining an ethics of commons.

While this generation of popular artists use their urban music as a privileged space for expressing their own power regardless of both political and social constraints, their aesthetics also serve as an effective site for identity formation and negotiation. Drawing on the recent success and critical praise of a rapped TV news (Journal Télévisé rappé, JTR), this contribution stresses how hip hop participants critically contribute in and inform a new generation of politically active citizens, while imagining alternative performances of social memory, power and knowledge; a 'transformer generation' emerging from the world of music 3.0.

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Post apartheid cultural brokerage on the world music circuit

I will consider the encounters of the Umzansi Zulu Dancers ngoma troupe with aspiring South African cultural brokers. Who are the men who seek out entrepreneurial relationships with Umzansi Zulu Dancers, what are their aesthetic investments, and what is at stake for Umzansi's artists in the processes of negotiation? Who makes what claims to know African or Zulu culture? I draw on my ethnography of Umzansi's studio recording sessions in Johannesburg, of the visits of scouts and filmmakers to Umzansi's rural Zulu community, and of troupe leader Siyazi Zulu's cultivation of these encounters. Umzansi's struggle for a mediated creative voice reveals some of the practices and thinking behind small-scale brokering arrangements in the circulation of Zulu sounds. In their searches for means of empowerment, men variously positioned in South Africa's under-resourced communities navigate among affective and curatorial discourses about the past and entrepreneurial and ethical representations of the future. Participating from a post apartheid vantage point in the politics of cultural heritage and indigeneity – a politics prevalent in the global South – cultural brokers shape aesthetic practices while constituting the cultural terrain itself.

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Invented Memories: Africa as an Archive and the Production of Authenticity in Afro-Peruvian Popular Music

Until the mid-20th Century Lima's aristocracy represented the Peruvian capital as a Hispanic society with clear power relations between three different ethnic groups: 1) a white upper class of descendents of the Spanish conquerors, 2) a black population, descendents of African slaves who arrived during the colonial period and worked as servants of the white westernized upper class, and 3) an indigenous minority who lived outside the city borders. Due to the minimal indigenous presence, the musical identity of Lima at that time was based primarily on European music genres like polka and waltz and music 'with African roots', both subsumed under the term *música criolla* (creole music). With the massive Andean migration to Lima in the 1940s, the musical image of the city began to change radically: Rapidly, Lima became an indigenized urban space with several Andean music scenes struggling for cultural recognition. Since these scenes frequently referred to discourses about antiquity and history in order to legitimize themselves as more authentic than other Peruvian genres, Afro-Peruvian musicians felt forced to stress their historical depth, creating dances and genres 'directly bound' to their African descent. In this paper, I will show that Afro-Peruvian musicians in 20th Century saw Africa as an imaginary music archive, on the basis of which they invented an 'African cultural memory' in order to present their music as being part of an ancestral cultural heritage equivalent to the pre-Hispanic one of the Andean music scenes.

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Music, Memory, and Cultural Identity: the significance of the *tsinza* (xylophone) among the Bura of Northeastern Nigeria

The *tsinza* (xylophone) closely linked with Bura identity is an instrument that in the memory of the older generation of the members of the society associated with funerals. For the younger generation, the instrument and its music represent an entirely different meaning.

The introduction of Christianity in Buraland in the early 1920s marks the beginning of significant shift in the way of life of the people. It impacted on some of the indigenous practices, one of which is the *tsinza* tradition that was, and still to some extent remains, significant to Bura identity. The *tsinza* having been said to be important funeral instrument became adapted to other new contexts.

This paper seeks to consider how *tsinza* playing has changed in different contexts and how it changed those contexts as well. It also seeks to explore how playing the *tsinza* in new contexts has created the different perspectives from which the instrument and its music are viewed at the intergenerational levels. In what form and in what contexts do conflicts over music making and the inclusion of the *tsinza* arise, and how the issue of identity and memory relate to questions of power at the intergenerational levels are of importance to this paper.

The method employed in undertaking this work is mainly qualitative research. I mainly draw on techniques derived from social anthropology and ethnomusicology, most importantly participant observation as well as semi – and unstructured interviews with representatives from *tsinza* musical specialists, religious groupings and churches as well as knowledgeable people within the Bura society.

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Political Power and the Evolution of a National Cultural Identity: The National Festival of Arts and Culture in Nigeria

The sustained celebration of the national festival of arts and culture in Nigeria is a demonstration of the ability of government to use power to evolve a national culture, from the plurality of ethnic groups that abound in the country. The festival was initiated by one of the Heads of State of Nigeria, then as a policy every State governor was made a patron, thereby mandating them to sponsor their delegates to the festival which makes it similar to the all-encompassing nature of festivals in the local communities. Subsequent heads of States have continued to be the grand patrons of the festival while the National Council for Arts and Culture being the government agency charged with the responsibility of organizing the festival, has continued to modify the festival to suit the multi-ethnic background of participants, leading to the invention of new events. The paper would look at the events that are still categorized as traditional at the festival; how they have been used to achieve unity in diversity, which events have evolved through years of performing the festival and how acceptable are they to the participants? What are the challenges to this cultural evolution?

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Music: Knowledge, Emotions and Preferences

The inextricable relationship between music and emotion has formed the basis of many people's daily engagement (either actively or passively) with different forms of music. People selectively listen to different types of music because of the resultant emotions that the music is able to arouse in them. If a particular type of music is able to consistently arouse desired emotions in a listener, then a preference is developed for that type of music. In this sense, musical preference is the product of an affective and feelingful emotional process. This, notwithstanding, the discourse on music preferences is replete with references to various socio-cultural as well as individual factors that influence and shape music preferences. Among these factors, the level of musical training has been widely stressed by many scholars to have significant relationships with the preferences individuals have for some musical genres. It appears axiomatic from such studies that the more knowledge people have about particular musical types, the more likely it is that such musical types will fall within their preference categories. In this sense, musical preference is conceived of as the product of a predominantly cognitive process. Is musical preference the product of an emotional or a cognitive process? Does one need any in-depth knowledge of a musical piece in order to derive maximum enjoyment from it? In this paper, I tease out answers to these questions and more. I examine the place of knowledge vis-à-vis emotions in musical preferences.

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A Failed Showcase of Empire?: Official Anxieties, Colonial Power, and the Gold Coast Police Band's 1947 Tour of Great Britain

This paper employs the Gold Coast Police Band's 1947 tour of Great Britain to examine the complicated nexus of state-directed musical performance and colonial power in the period following the Second World War. The tour, which was the band's sole foray to the metropole, came at a pivotal time for colonial administrators. Those who organized the trip, including the Gold Coast's governor, the colony's Commissioner of Police, and members of the Office of the Secretary of State for the Colonies in London, endorsed it as a means of providing British audiences with a first-hand glimpse of the transformative capacity of colonial rule, reviving public enthusiasm for Empire, and revitalizing their own authority. A few months into the tour, however, officials became convinced that various portions of the British public had 'misinterpreted' the Band's performances. Such anxieties, moreover, led them to openly question if the tour's status as a failed showcase of Empire threatened to eat away at their own authority over colonial and metropolitan publics.

Using an unexplored body of archival records, this paper uncovers the officials' evolving views of the 1947 tour as well as what they tell us about music, state-directed ensembles, and colonial power. In addition to using the tour to interrogate the limits of state power and the need to reconceptualize such ensembles, it reflects on how we can use the official archive – the bureaucratic paper trail compiled by colonial governments and inherited by their post-colonial successors – to further advance our study of African musical performance.

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Jazz, Social Memory and Musical 'Counter-Knowledge' in South Africa: Reconstituting the Vernacular Archive under and after Apartheid

The deaths of 69 civilians at the hands of the apartheid police at Sharpeville South-East of Johannesburg in March 1960 also marked a cultural watershed that impacted particularly acutely on South Africa's thriving jazz scenes. Jazz has long been regarded in South Africa as a symbolic contradiction of the essentialized neo-tribal identities promulgated by apartheid's ideologues, by virtue of its association with culturally hybrid urban areas, African, pan-African, and pan-diasporic cultural and political assertion, the inter-'racial' imagery disseminated by international record and broadcast industries, and some inter-'racial' sociability and collaboration within the country. After 1960, much of this cultural activity was driven underground or into formal and informal exile; dispersed both as a fugitive set of musical practices and as a site of modes of sociability regarded as unlawful forms of association. But despite these setbacks, South Africa's jazz subcultures lived on, often below the radar of public life, and notably in the semi-private spheres cultivated by associations of amateur jazz collectors and self-identified 'appreciators'. Against this historical background, and drawing on my recently completed doctoral dissertation, this paper will foreground the modes of knowing jazz that are to this day cultivated in this distinctive vernacular jazz world. I will highlight the social memory that is expressed, and the ways in which the informal curatorial practices of these practitioners constitute an archive that embodies sensibilities and modes of sociability that remain consequential as South Africa attempts to redefine and reconstitute its formal musical archives in the wake of apartheid.

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Telling (Hi)stories Through Music: The Power of Performance in the Saharawi Refugee Camps

Music has always been at the heart of the Saharawi struggle for independence. After half of the population of Western Sahara was forced into exile by Morocco in 1975, revolutionary music became closely integrated with their political development, led by their liberation movement, the Polisario Front, and the building of a national identity in refugee camps. Today, still in exile, Saharawi musicians' loyalty to the national cause shapes every aspect of their music scene. This 'performance' of the cause is an essential part of the Saharawi imaginary, constantly re-building individual and collective memories. However, new circumstances have taken some musicians to explore possibilities outside the government, thus increasing social and political instabilities.

Drawing on ethnographic research and the collaboration in the creation of a national music archive with the British Library and the Saharawi Ministry of Culture, this paper explores the role of music as a (hi)story-teller and creator of national knowledge. It takes into account how the conscious political articulation of the nation through culture can create problems in the longer term, especially among the youth. To illustrate this point, it focuses on three key issues: 1) music in the creation of the Saharawi nation-state, 2) (p)layers of mediation essential for the development of Saharawi music, and 3) creative ways in which independent musicians have navigated the Saharawi music scene. It argues that analysing the underlying causes of the confrontation between nation-states and minorities through musical practices is crucial for understanding the intricate machinery of symbolic power negotiation.

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The Archiving of a Zanzibari Taarab Singer, Siti Binti Saad, in Shaaban Robert's *Wasifu wa Siti Binti Saad*

Born in Fumba village, a few miles outside Zanzibar town, a female singer namely Siti Binti Saad rose to fame around the 1920s and 1930s and became the most celebrated Zanzibar's taarab singer, thanks to the work of international recording companies which recorded, reproduced and distributed her music in Tanzania, in other East African countries and beyond. In 1950, a renowned poet and writer from Tanganyika Shaaban Robert (1909–1962), visited Siti and decided to write a biography of Siti in Kiswahili titled *Wasifu wa Siti Binti Saad* (lit. Biography of Siti Binti Saad). This paper examines the role of Robert's *Wasifu* in the archiving of Siti Binti Saad as a figure of East African identity, as a role model for subverting traditional gender norms and empowering women and as an exemplar for ethical life. It also discusses the representation of Siti's engagement with international record companies in the *Wasifu* and shows how the benefits of recording and archiving Siti's music by these companies (as archiving agents) are linked to imperial exploitation.

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Power, Knowledge and the Popular: Making Sense of *Zouglou* Music as Popular Art

Zouglou music is one of Côte d'Ivoire's prime cultural exports and its musicians such as the group Magic System have earned 13 gold discs and two platinum discs in France as well as national honours in Côte d'Ivoire (Chevalier de L'Ordre du Mérite Ivoirien and Officier de L'Ordre du Mérite National). While doing research in Abidjan, several interlocutors expressed surprise at my coming all the way from London in order to research *zouglou* music for a PhD thesis, as they questioned the intellectual value of researching entertainment and popular culture such as *zouglou* music. The cultural and aesthetic value of *zouglou* is hotly contested and debated in Côte d'Ivoire. Ivoirian journalists and intellectuals have derided *zouglou* music on both the musical level and the level of lyrics/song texts. They largely maintain that *zouglou* artists are neither musicians ("lack musical culture" according to cultural critic Tiburce Koffi) nor poets ("*zouglou* texts are completely void of literality" according to the intellectual Tohui Bi Irié Ernest). And yet, *zouglou* artists have taken the initiative of the public debate in the country. They are speaking in lieu of intellectuals, despite their marginal position as school drop-outs. *Zouglou* artists have also acted as organic intellectuals (cf Gramsci) during the Ivoirian Crisis and have chronicled events of national importance in their songs. This paper will examine *zouglou* music's position as popular art, looking at struggles over the public debate in the country (including the representation of power and social memory) between *zouglou* artists, intellectuals and politicians.

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The Power of Musical Memory in Mediating Issues in Contemporary Nigerian Politics

One of the popular definitions of politics points to conflict and resolution of conflict through compromise. Nigerian politics, as in other places, is characterised by disputations occasioned by a welter of divergent issues. The reactions of politicians to political conflicts and the search for solutions often take dramatic turns played out by political debates. This paper discusses how musical memory is deployed in mediating political disputations between and among politicians in contemporary Nigerian politics. The study is premised on what Marcus and Fischer posit as absence of paradigmatic authority in which diverse disciplines combine to serve as “a conduit for the diffusion of ideas and methods from one to the other” (1986:16). The primary data are derived from recent propagation of national issues in form of political conflicts in the electronic and the print media.

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Celebrity Rapture: Parody and Digital Mediation in West African Popular Music

There is a curiously intimate relationship between parody and celebrity in the era of digital circulation. Parodies magnify and focus attention on power relations, inhabiting and inverting dominant sensibilities from within. The rise of satirical popular music across the globe shows that digital media have enhanced the potentials of parody. Computer production and social media flows of music, memes, and videos create complex networks of mediation that blur the lines between production, circulation, and consumption. This paper explores the significance of musical parody for the making of digitally mediated communities and the rising significance of celebrity as a complex form of value transformation. One example I use is the FOKN Bois, an irreverent international hip-hop duo based in Ghana, who have built their fame through the potential and power of musical parody. They make outrageous songs that incite both fans and critics to respond with outrage, pleasure, or both. Their satirical style on and off stage has made them famous and infamous in African and alternative European arts circles, while also inciting critical discussions on issues like immigration, racism, and sexuality.

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Music, Ethnicity and ‘Hate Speech’ in Kenya’s 2013 Electoral Politics

In the run-up to the General Elections held in March 2013 in Kenya, four musicians were arraigned in court charged with propagating ethnic hatred in their live and recorded performances. At that time, Kenya was approaching highly contested presidential elections, the first after the violence-ridden 2007 polls. Due to close state scrutiny and general apprehension among some Kenyans, musicians fashioned new modes of expression for themselves where they appealed to their immediate audiences, spoke to them on the topical electoral processes then underway, without falling foul of the law on incitement of ethnic hatred. What emerged then was an amalgam of rhetoric that drew on memories of ethnic victimhood or entitlement deployed in a vicious struggle for political power. While some musical performances appealed for political/ethnic tolerance, others carefully deployed textually violent idioms that sought to diminish the image of the ethnic Other. In this context, I evaluate the role of music and musicians in Kenya’s political journeys as undertaken by various Kenyan groups. As a medium that deploys various different tools to say the unsayable, music, I argue, has opened up debate on the political dynamics of inclusion and exclusion, shared grievances and entitlements that are at the core of the struggles for the soul of the nation, as it were.

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Composition, Place and Soundmarks in the Bow Music of Swaziland

This paper investigates how the main Swazi gourd-resonated bow, the *makhoyane* or *umakhweyane*, and its music are representative of individual artistic expression in Swaziland. Further, I will examine how the *makhoyane* interacts with the greater Swazi national cultural imaginary. I study compositional methods and modes of musical transmission amongst key bow players in Swaziland, as well as perceptions surrounding musical bows throughout Swazi society.

A ‘soundmark’ is defined as a sound of cultural and historical significance that merits preservation. In this project, I stretch this term to understand how value, and aspects of landscape, environment and nationhood are assigned to the sound of the musical bows in Swaziland. The reception of bow music today is informed by rural nostalgia, nationalism, and change in contemporary Swazi society.

Since David Rycroft’s study of Swazi bow music in the 1960s and 1970s, musical bows have almost disappeared in Swaziland. They are played by a handful of elderly people, each appearing to consider him or herself the last bearer of this tradition. Despite this, however, musical bows have been co-opted as icons of Swazi national identity, and, along with the *incwala* (the ‘first fruits’ festival) and *umhlanga* (‘reed dance’) ceremonies, are used as public affirmation of Swazi cultural homogeneity to rally support for the weakening monarchy. This research proposes to study the *makhoyane*, extending Rycroft’s musicological analysis to include an investigation into current dialectics between individual notions of cultural endangerment and musical memory, and the national cultural imaginary.

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The Abeng: Sounding the Charge for Jamaican Maroon Independence and Identity

The Abeng, a side-blown horn, figures prominently in the history and contemporary culture of Jamaican Maroon communities. Maroons were comprised of African slaves who had either run away from, or been freed by the Spanish when they lost Jamaica to the British. When British troops arrived on the island in 1655, they were attacked by organized groups of Maroons. Abeng players mobilized forces of these indomitable rebels, sending messages over long distances and across treacherous terrain by blowing codes that were decipherable only by the Maroons themselves. The Abeng horn sounded the Maroon charge toward freedom and independence, reserving for them a place in the history of the Jamaican struggle against tyranny and subjugation at the hands of the British. With the help of the Abeng Jamaican Maroons seized their freedom and were subsequently imbued with an identity apart from other Jamaicans of African ancestry.

This paper will discuss the Abeng's construction, its history, and its relevance to Jamaicans both Maroon and non-Maroon alike. In addition, it will examine how objects such as the Abeng, and other Maroon musical instruments have come to represent Jamaican Marronage in the public's imagination. The Abeng horn has played and continues to play important roles in the establishment and reinforcement of a Jamaican Maroon past and present identity. That identity is constantly challenged and renegotiated as time and change take a toll on contemporary Maroon communities.

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Power, Memory, and Value

This presentation enters the recent theoretical conversation concerning value. Following anthropologist David Graeber's arguments about value, one must learn to see a social world not just as a collection of persons and things – or practices, such as musical ones – but as something that is a project of mutual creation, something collectively made and remade. But in all social worlds, there are power struggles, including over what to value, and where to place what is valued in a hierarchy of valued things. This is no less true of cultural forms such as music than anything else. Value is volatile. If it appears fixed or stable, it is only because there are many people and institutions working to keep it that way, just as there are others working to increase or diminish the value of a particular cultural product. Power struggles are value struggles.

This paper explores the question of value of cultural forms such as music. How does one understand, say, the value of a griot's labor before the rise of capitalism, and the same labor – constructed as 'world music' – in a capitalist marketplace? It is not simply a matter of the commodification of something previously uncommodified, but the shift from one regime of value to another, a shift, however, in which something of the former regime remains. Musical forms from earlier regimes of value, sedimented in people's memories, possess value apart from market value that this paper begins to attempt to understand and theorize.

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Archives, Heritage Education and Revitalization: The 'ILAM Music Heritage Project SA' and Digital Return and Re-Study of Hugh Tracey Field Recordings

Hugh Tracey (1903–1977), who founded the International Library of African Music in 1954, is known for his pioneering work in documentation and dissemination of African Music. His *African Music Codification and Textbook Project* (1969) to develop region-specific textbooks to teach African music in African schools as a way to keep the heritage he had documented and preserved alive was unfortunately never realized. Now, four decades later, his vision prompted the 'ILAM Music Heritage Project SA' and ILAM's publication of two music education textbooks, *Understanding African Music* (2012) and *Listen and Learn – Music Made Easy* (2013). Generously utilizing recordings and images from Tracey's collection, the textbooks provide a vehicle to return (disseminate) field recordings held by ILAM to communities through the schools. The Project is explicitly devoted to preservation and restoration of cultural memory while teaching African music. The audio tracks and images that accompany activities prescribed by the lessons promote actual engagement with the music and creative projects utilizing the recordings. Video clips demonstrate styles and teach performance techniques. This paper seeks to show how the ILAM Music Heritage Project SA and ILAM's current (sixtieth anniversary) initiative in digital return and re-study of Hugh Tracey's field recordings in their communities of origin in Kenya and Tanzania are examples of archival ethics and practice that carry out research, dissemination and digital return of music heritage with educational and creative aims that achieve revitalization.

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Black Power, Fusion, and the Sound of a New Generation in Trinidad

In the 1970s in the newly independent nation of Trinidad and Tobago, a generation of emerging artists – musicians, painters, graphic artists, filmmakers, photographers, clothing designers – were exploring new approaches to the expression of self, community and nation through creative art. Old and established modes of artistic work that had been strategically and studiously introduced, monitored, and enforced during the colonial era were being critiqued and rejected in favor of styles that facilitated freedom – freedom of expression and a local Caribbean sensibility informed by trans-Atlantic artistic dialogues and cultural flows. This paper examines the impact of African aesthetics on the cultural production of Trinidadian rapso musicians and multi-media visual artists coming of age in the 1970s and early 1980s. In particular, this paper seeks to uncover the complexity of locating Africa, and blackness, in both the past and the future of musical and visual expressive culture during this important historical moment in the postcolonial development of this multi-ethnic West Indian nation. Artists were simultaneously engaged in the excavation of historically repressed old world black musical and visual practices, and in the creation of modern new world artistic expressions. While blackness signified African-ness, it also expressed more than a biological or cultural experience. It was a political stance that rejected Eurocentric ideologies and aesthetics, and instead, engaged in multi-ethnic cross-cultural experimentation and fusion, yielding a new musical and visual field of culture and knowledge that empowered these artists and reflected the uniquely Trinidadian demographic, cultural and political landscape.

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The Tricks of the Trade: Court Musicians in North Eastern Nigeria and their Diverse Political Roles

Transmitting memorized knowledge and, by doing so, legitimizing the status of royalty and its conduct of power is the trade of the court musicians – not only – in the Borno Empire in North Eastern Nigeria.

The various court music ensembles of the Shehu (Emir) of Borno are described by court officials as representatives of diverse stages in the history of the Borno Empire. Some of the ensembles can be historically traced back to the early Sayfawa dynasty which seized control in the 10th century, others relate themselves to rulers who came into power shortly after British colonial intervention. Amongst the court officials, the musical repertoires of these ensembles are seen as important archives, which keep the memory of the empire's history alive.

Nevertheless, the interrelationship between power, knowledge and memory is quite complex, especially because some of the ensembles carry a much higher symbolic/ritual value than others. Furthermore, the musical text, i.e. played by the double reed instrument *algaita*, allows a broad range of readings with different political meanings and implications. Most of the musicians are born as members of the court, yet others are employed or hired on a short term basis. Therefore, the participating musicians and their biographical backgrounds as much as the different understandings of the musical repertoire play a major role in recognizing the power relations in the context of the musical performances.

This paper will give an overview of the various musical actors at the Borno court, their stated relationship to the court's history and their musical performances as carriers of a wide range of political meanings.

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Music as Global Encounter

While it is true that recent research in anthropology and ethnomusicology is increasingly concerned with the relationship between various types of local and global musical forms, including in some cases stylistic borrowing or appropriation, there is still relatively little research about the actual encounters that bring together people of different musical or cultural backgrounds and the way these encounters condition musical practice and knowledge about the world. An encounter can be limited in terms of its frequency or duration but it can also be characterized by constancy and repetition. The expression 'global encounter' refers to situations in which individuals from potentially radically different traditions or worldviews come into contact and interact with each other based on limited information about each other's values, resources and intentions. Beginning from the observation of three different types of encounters – chance meetings, coordinated misunderstandings, ongoing collaborations – I set out to ask a series of questions about music not so much as a form of knowledge but as a forum for the production of knowledge, specifically knowledge about difference. Keeping in mind that contact between cultures through music is not the same thing as the contact that occurs through people, one of the objectives of this presentation is to explore whether or not it is possible to make music across cultures without reproducing the dynamics of power.

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Music and the Freedom of Expression in Nigeria: Singing the Maladies of a Nation

Nigerians cherish their fundamental right to free expression as guaranteed by the United Nations Declaration of Human Rights and section 39(1) of the 1999 constitution of Federal Republic Nigeria. But the collective commitment to freedom of expression in Nigeria is often tested when these expressions are conveyed via popular culture and arts. Nigeria's human rights records especially the rights to expression, from the colonial through military dictatorship to the current democratic era is continuously characterised by numerous attempts by state and non-state actors to suppress and intimidate Nigerians into silence.

However, music has over the years emerged and proven to be one of the most powerful means of free expression especially through songs that touch on sensitive and controversial political, economic and socio-cultural maladies. For example Fela Kuti through his "Zombie" song combined prodigious, entertainment with a political message that, at its eloquent peak, had the powerful effect in the heydays of military rule to capture that syndrome of senseless, rampaging power of uniformed men and summed up Nigeria's leadership decay. This paper examines, some selected hit songs by Nigerian musicians: *200 Million Mumu* part 1&3 by Lagbaja and *Nigeria Jagga Jagga* by Eedris Abdulkarim, against the backdrop of the power of musical free expression approach to capturing the decay in issues of governance and the malady in the Nigeria state, that are often overlooked by Nigerians for fear of persecution 'witch hunt' or uncomfortable to express in the open.

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PRESENTATION OF INSTITUTIONS

Volkswagen Foundation

The Volkswagen Foundation is an independent foundation incorporated under private law based in Hanover. With an overall annual funding volume of around 150 million euros, it is Germany's largest private research funding foundation. The founding capital for the Volkswagen Foundation was provided by the German Federal Government and the Federal State of Lower Saxony with capital generated from the privatization of what is now the Volkswagen AG automobile company.

As part of its funding portfolio, the Foundation has established international funding lines, one of which focuses on funding research in (and on) Sub-Saharan Africa. More specifically, the funding initiative "Knowledge for Tomorrow – Cooperative Research Projects in Sub-Saharan Africa", which is open to all disciplines, aims at developing and sustainably reinforcing research capacity in Sub-Saharan Africa. In a first phase, the funding focused on projects that were developed and carried out in close cooperation between African and German scholars and scientists and which provided junior researchers in Africa with opportunities to enhance their skills and academic qualifications. Currently in its second phase, the initiative now mainly focuses on the support and further development of young academics based on the African continent. Thus, the Foundation wants to make a contribution to the capacity building in science and research on the African continent. To this end, it is now structured into six Postdoctoral Programs, covering various disciplinary fields, such as neglected tropical diseases, natural resources, engineering, livelihood management, social sciences and the humanities. These fellowships allow young scholars to carry out their own research project while based at African academic institutions. Simultaneously, they are enabled to build international networks, especially with European academic partner institutions, that are part of every project, as well as European postdoctoral partners.

<https://www.volkswagenstiftung.de/en.html>

The Dhow Countries Music Academy

The Dhow Countries Music Academy (DCMA) was established in 2002 as a community, non-governmental project to teach the music traditions of Zanzibar and the other locations of the 'dhow countries'. It currently has an active student enrollment of over 100 and a teaching and administrative staff of 12 full-time and 10 part-time members. The Academy, housed in the old Omani Customs House in Stone Town, specializes in teaching the diverse music traditions of this Indian Ocean region, and in so doing provides opportunities to preserve and promote performance of our intangible heritage by offering educational and vocational training, especially to the local population.

The Academy has a very successful program for the teaching of music instruments as diverse as the local African *ngoma* drums, the *oud*, *qanun* and *dumbak* brought to Zanzibar's shores during Arab/Persian periods of influence (1700s and 1800s) and the piano, guitar and European wind instruments of all sorts that came during periods of influence from Europe and America (from the 1900s). Vocal traditions, especially of the famous taarab are also taught.

Classes in Arabic and Western Music Theory, Ethnomusicology, History of World Musics and Music Education are part of the Academy's one-year Certificate and two-year Diploma Programs.

DCMA is proud of its touring ensembles, including it Taarab-Kidumbak Ensemble that has recently performed at the Harare International Festival of the Arts, the International Africa Festival in Würzburg, Germany and (next month) at the Brave Festival in Wrocław, Poland. It is also proud of its out-reach programs on the two islands of the Zanzibar archipelago, exchange programs with musicians from the Comoro Islands, and the many international exchange programs it has with individuals and academic institutions in Europe, the Americas and Asia.

www.zanzibarmusic.org

Department of Music & Dance, University of Cape Coast

The Department of Music & Dance at the University of Cape Coast was established in 1975 to help fulfil the artistic and cultural needs of Ghana in particular and Africa as a whole, by training undergraduate students in music and dance and related courses in the humanities. Its curriculum includes the study of art, popular, and traditional music.

The department offers courses in a number of areas, among them music theory, music history, ethnomusicology, composition, music education, music technology as well as practical courses in various Western and African instruments. Degree programmes in the department include the Bachelor of Music, the Bachelor of Arts (Dance) as well as Master of Philosophy and Doctor of Philosophy programmes in Music Theory and Composition, Music Education and Ethnomusicology.

The Esuapon Band, established in 2004 as a resident band, serves as a resource in support of teaching and research and also performs at social events organised in and outside the university campus. Other ensembles in the department include a choir, a brass band as well as a dance ensemble. The department also runs a music recording studio, established with funds from the TALIF Project, that has enhanced undergraduate as well as postgraduate work and that renders services to students and musicians from within the university community and beyond.

www.ucc.edu.gh/academics/view/1/department/21

University of Maiduguri

The University of Maiduguri (UNIMAID), located in the Northeast sub-region of Nigeria, was established in 1975. It commenced degree programmes in 1976 with an initial in-take of 743 students in three Faculties, namely Arts and Education, Science as well as Social Science and Law. Since then, the University of Maiduguri has developed greatly and is a large academic community today with over 40.000 students. Currently, there are eleven faculties and a College of Medicine with total of 83 academic departments offering over 100 academic programmes for diploma, undergraduate and postgraduate studies as well as other professional degrees. In addition, the University has eight research centres:

- Centre for Arid Zone Studies (CAZS)
- Centre for Trans-Saharan Studies (CTSS)
- Centre for Peace, Diplomacy and Development Studies (CPDDS)
- Biotechnology Centre (UMBIOTECH)
- Centre for Disaster Risk Management and Development Studies
- Centre for Nuclear Research and Training
- Centre for Ionosphere Research
- Centre for Entrepreneurship and Enterprise Development (CEED)

In terms of ranking, the University of Maiduguri is a 2nd generation university that is recognised among the top ten in Nigeria, thus positioning it as one of the leading centres of teaching, learning and research, catering for students in the Northeast sub-region, from across Nigeria and neighbouring countries such as Cameroon, Chad, Niger as well as Gambia and Sierra Leone. The University has academic relations with many Universities across the world and is open to establish more.

www.unimaid.edu.ng

African Music Archives (AMA)

The African Music Archives (AMA) holds recordings of popular music from the entire continent, although focussing on sub-Saharan Africa, with most records from Cameroon, DR Congo, Ethiopia, Ghana, Kenya, Nigeria, South Africa and Tanzania. Its collection of roughly 10.000 records include shellacs (78 rpm), singles (45 rpm) LPs (33 1/3 rpm), MCs, CDs, VHS, Video-CDs and DVDs. A few acetate records, some reels with field recordings and newspaper clippings are also part of the collection.

The AMA is a branch of the University Library and an integral part of the Department of Anthropology and African Studies, Johannes Gutenberg University of Mainz. Thus, its items are used for teaching in Anthropology and African Studies. The AMA was established in 1991 by Wolfgang Bender who served as its director until 2008. From 2008 to 2010 it was supervised by Matthias Krings, professor for Anthropology and African Popular Culture. Hauke Dorsch is the director of the AMA since.

The bigger part of the collection has been acquired by Wolfgang Bender, who had either bought collections or received donations from private collectors and radio stations in Africa and Europe. Other scholars added to the collection. New acquisitions are linked to research projects and teaching interests.

After moving to new premises in April 2014, the AMA offers even better conditions for the conservation of the records and for research and teaching. The cataloguing of the entire collection will be continued in the coming years. The digitization of the shellacs, MCs and reels is the next main challenge.

www.ama.ifeas.uni-mainz.de

Center for World Music

Founded in 2009 as a centre of competence in ethnomusicology, the Center for World Music (CWM) at the University of Hildesheim has been active in the fields of archives, research and public engagement.

The CWM houses large collections of musical instruments, audio media, written sources and academic literature, among them the Music of Man Archive of Swiss ethnomusicologist Wolfgang Laade. Apart from the digitisation and catalogisation of its own holdings, the CWM cooperates with foreign institutions to assist safeguarding archives abroad. It has been involved in initiatives in Malawi, Ghana, Egypt and Iran; new projects will be devoted to archives in Jamaica, Peru and Uzbekistan. Based on their experiences in the EU funded initiative Discovering Music Archives (DISMARC), scholars at the CWM participate in the development of new metadata systems for catalogisation.

The establishment of a research department is currently the first priority at the CWM. Geographic foci of the affiliated ethnomusicologists are West Africa, South America, Northern Europe as well as West and Central Asia. The main fields of thematic interest are gender, nationalism, post-socialism, archives, popular music, indigeneity and ethnomusicology's history of ideas. A research oriented international MA in Ethnomusicology is planned to be established in 2016.

In the field of public engagement, the CWM is active with the extension studies MA course music.world – Cultural Diversity in Music Education. In addition, it offers workshops in transcultural music pedagogy, guided tours through its collections and cooperates with local museums as well as festival organisers.

www.uni-hildesheim.de/forschung/forschungsschwerpunkte/center-for-world-music/

PRACTICAL INFORMATION

Conference Venue

Dhow Countries Music Academy

Old Customs House,
Mizingani Rd.
P.O. Box 4055
Zanzibar, Tanzania



Conference Panels / Papers

- Time limit for each talk: 20 mins. (+ 10 mins. discussion)
Please communicate with your chair and panelists before the panels on the format of the presentations including time allotment (i.e. discussion after each paper or after all papers) and order of the presentations.
- Available technical equipment: Desktop (PC) with Windows Software, Apple MacBook Pro, MS Office (PowerPoint); beamer (projector), sound system with loudspeakers, Mac-adapters, blackboard
- File Format: PDF, PowerPoint preferred

Please note:

- We prefer to receive your presentation files beforehand, instead of setting up multiple devices for your presentation.
- If you prepare your files on Apple-devices, please additionally convert them into MS Office-readable formats and bring them on a USB-stick which can be read by Windows devices.
- Internet is **not** accessible in the conference room. Full Wifi is available in the conference hotel next door to the DCMA.
- Print-outs and photo-copies can be made at the DCMA for 100 Tanzanian shillings (5 cents) a copy.

You can find the programme on the conference website, which will be updated continuously.

<https://www.uni-hildesheim.de/forschung/forschungsschwerpunkte/center-for-world-music/forschung/forschungsprojekte/mawas-conference-memory-power-and-knowledge/>

Registration

The registration desk is in the beautiful downstairs courtyard of the Dhow Countries Music Academy building – the building that served as the Old Customs House during the Oman Sultans' period of control of Zanzibar. The registration tables are surrounded by a painting (for sale) exhibition and will be open on **Wednesday, June 10 from 14:30–16:00**. Walk up two flights of unequally heighted stairs to the roof-top of the building to find the **Siti binti Saad Room**. This is where the **Opening will take place at 4.00 pm**.

Accommodations/Hotels

We have reserved rooms including breakfast from June 9 to 14 at the two following hotels (unless otherwise discussed with you individually):

Mizingani Seafront Hotel Zanzibar

(next door to the DCMA)
P.O.Box 3974, Mizingani Road
Stone Town, Zanzibar, Tanzania
Tel: +255 24 223 5396 /7
Mobile: +255 776 100 111
Fax: +255 24 223 9606
reservations@mizinganiseafront.com
www.mizinganiseafront.com

Forodhani Park Hotel Zanzibar

(6 min. walk to the DCMA)
This is near to the Old Fort and Culture Centre
P.O. Box 879, Stone Town, Zanzibar, Tanzania
Tel: +255 24 223 4577
Fax: +255 24 223 4578
info@forodhaniparkhotel.com
www.forodhaniparkhotel.com

Room rates: single bed room \$50;
double bed room \$75 (both incl. breakfast).
Please note that extra nights will have to be paid by you upon arrival at the hotel.

Food

During the conference days, breakfast will be served in your hotel. Conference lunch and dinner will be served at the Mizingani Hotel. Please note that there will be no conference dinner on Friday, June 12th. Refreshments will be available during conference breaks at the DCMA.

Telephone

Tanzania country code +255
Zanzibar area code -24

Currency/Forex

Basically, \$1 is equal to Tshs 2,000 (Tanzania shillings). We have asked a mini-Bureau de Change to be available on the first floor of the DCMA building (in the DCMA office). There are a good number of other Bureau de Change offices nearby too, and many banks. See Mitch Strumpf for help. There are also a number of ATMs close by. It is easy to buy Tanzanian shillings and also to sell them back if you have any left over. It is best to bring U.S. dollars, but most major currencies can be changed into Tanzania shillings. Please check the dates on U.S. dollars as only bills newer than 2006 are accepted.

Reimbursements

For reimbursements to be received from and outstanding bills to be paid to the conference organizers, please see Michael Fuhr. He will hand out reimbursement forms and receipts. We need from you the signed form, the original receipts, your institutional address and bank account details.

CONTACT EMERGENCY

Ambulance 112

Fire 111

Police 999

Local police
+255 (0) 24 32 30 772

Afya Medical Center
+255 (0) 24 22 31 328

Medical emergency
+255 (0) 777 410 954

International Medical Center of Zanzibar
+255 (0) 773 903 230

Dental and eye
+255 (0) 779 273 608

CONTACT CONFERENCE ORGANIZATION

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