

The 47<sup>th</sup> International Council  
for Traditional Music World Conference

University of Ghana, Legon

13–19 July 2023

## Welcome from the President of the ICTM

Dear and respected colleagues, participants in the 47th World Conference of the International Council for Traditional Music!

A warm welcome to all of you, who are with us either in person here in Legon, Accra, at the University of Ghana, the oldest and largest of thirteen Ghanaian public universities, or online from different places all over the world. The first World Conference of the Council (then known as the International Folk Music Council) took place in Switzerland in 1948, which happens to be the foundational year of the University of Ghana. Eighteen years later, in 1966, after thirteen conferences took place in various countries across politically divided Europe, two in North America, one in South America, and one in Asia, the University of Ghana became the first host of a World Conference on the African continent. The Programme Committee, composed of Joseph Hanson Kwabena Nketia, Klaus Wachsmann, Edith Gerson-Kiwi, and Maud Karpeles, based the event around two themes: Migration of Folk Music and Multi-Part Techniques in Folk Music and Dance. The second ICTM World Conference that took place in Africa was the 40th, in Durban, South Africa, in 2009.

The decision to organize the 47th World Conference in 2023 in Africa was motivated by the mutually beneficial wish for an increased presence of African music and dance scholars and scholarship in the global arena. The ICTM's World Network, which currently includes a record number of 131 countries and regions from around the globe, shows a lack of representation in more than a dozen African countries. Doing its best to be a truly international association, aiming »to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries,« ICTM acts as a bond among peoples of different cultures and provides many opportunities for cooperation through its meetings (biennial World Conferences, Symposia of its 27 Study Groups, Colloquia, and Fora), publications (*Yearbook for Traditional Music*, *Bulletin of the ICTM*, and proceedings of the meetings), and networking.

The ICTM Executive Board is delighted to join forces once again with the University of Ghana in organizing the Council's major event in Legon, Accra. Five years ago, in 2018, the same institution hosted the 2nd Symposium of the ICTM Study Group on African Musics and its organizing team led by Daniel Kodzo Avorgbedor demonstrated many good qualities. After we started planning the World Conference, the COVID-19 pandemic posed a challenge in so many different ways to the world we knew, but the courage of our hosts and our shared belief in serving the world of ethnomusicology and ethnochoreology with yet another international event of great magnitude in Legon, Accra remained firm as ever.

I take this opportunity to express the Executive Board's sincerest thanks to the Chair of the Local Arrangements Committee, Daniel Kodzo Avorgbedor; to the Provost of the College of Humanities, Daniel Frimpong Ofori, and to the Dean of the School of Performing Arts, Awo Asiedu, for their essentially important support; to the Head of the Multimedia Unit, Chris Andrew Yebuah, for his care of the internet-related issues during the conference; and to all

other Ghanaian hosts involved in the event. I am extending deep expressions of gratitude to the Co-Chairs of the Programme Committee, Marie Agatha Ozah and Brian Diettrich, along with their team members, for their patient and meticulous work, as well as to our Secretariat, composed of Secretary General Lee Tong Soon and Executive Secretary Carlos Yoder, for managing regular meetings of »the Ghana Team« over many months leading to the event.

Finally, I wish us all an intellectually inspiring and humanly warm and supportive gathering, rooted in a wonderfully rich, diverse, and well-composed program. You are also kindly invited to take part in some new initiatives, such as voting on the change of the name of the Council, reading articles on African topics compiled from the past volumes of the *Yearbook for Traditional Music*, and in the Welcome meetings of the Study Groups, to name just a few. Thank you!



Professor Svanibor Pettan  
President, International Council for Traditional Music



## Greetings from the Secretariat

Welcome to ICTM Ghana 2023! With this conference, ICTM is able to realign our biennial World Conference schedule after the COVID pandemic. This is indeed welcoming because it allows the Secretariat to refocus our procedures to continue supporting members in recurring and new areas. And this is possible only because of the indefatigable commitment by this year's Programme Committee Chairs and the Local Arrangements Committee Chair, and their respective committee members.

With essentially only one year to organise this conference, Daniel Avorgbedor (Ghana), Marie Agatha Ozah (Nigeria), and Brian Diettrich (New Zealand) have practically been on full gear this whole time with the Secretariat, creating ideas on programme and local arrangements with their team, coordinating operational issues, and being outstanding ICTM ambassadors.

At the University of Ghana's School of Performing Arts, Professor Awo Mana Asiedu (Dean) and Dr. Adwoa Arhine (Head of Music) have been so generous in sharing their ideas, providing guidance, and offering resources, and just as importantly, their warmest friendship. Their exquisite leadership shines through in inspiring ways during the many operational meetings they attended with our organising team, shepherding us all the way here to Ghana. Thank you!

A big thank you to all members participating in this conference in-person and virtually. As always, the Secretariat welcomes you to share ideas on how we can better support you through ICTM. We look forward to greeting as many of you as possible here in Ghana!



Carlos Yoder  
Executive Secretary



Lee Tong Soon  
Secretary General



## Message from the Programme Co-Chairs

Welcome to Ghana, specifically to the University of Ghana, Legon, the seat of academic excellence. The year 2023 is special to the history of the University of Ghana and the International Council for Traditional Music (ICTM). This year marks the 75th anniversary of the University of Ghana and the 57th year after the Council (then in 1966, the International Folk Music Council) held its maiden conference on the soil of Africa here at the University of Ghana, Legon, Ghana. Since then, a lot has happened that has changed the dynamics of conferencing at our meetings providing an additional option of online presentations of papers.

The 47<sup>th</sup> ICTM World Conference at Legon, like all ICTM World Meetings, provides a forum for debating current issues in music and dance as well as creating an environment conducive for dialogues among scholars from different parts of the Globe. As we go to press, over 400 papers (in-person and online), films and workshop presenters and performers from over 60 countries of the world have registered for the conference. The programme co-chairs are particularly grateful to members of the programme committee: Sylvie Le Bomin (France), Beatriz Herrera Corado (Guatemala), George Worlasi Kwasi Dor (USA), Naomi Faik-Simet (Papua New Guinea), Michael Frishkopf (Canada), Alisha Lola Jones (USA/UK), Frederick Lau (China), Christian Onyeji (Nigeria), Žanna Pärtlas (Estonia), Mayco Santaella (Malaysia), Cara Stacey (eSwatini) and Kendra Stepputat (Austria), who worked assiduously in reviewing the rich and diverse abstracts we received and making constructive criticisms and suggestions that strengthened the programme. We are also thankful to the ICTM Secretariat and the Local Arrangements Committee, ably chaired by Daniel Avorgbedor, for all their help and technical support. The 47<sup>th</sup> ICTM World Conference is organized around eight main themes:

- 1) African Music and Dance: Past, Present, and Future Approaches to Research
- 2) Decolonization in Music and Dance Studies
- 3) Music, Dance, and Well-Being: Impacts from and Responses to the COVID-19 Pandemic
- 4) Gender and Sexuality in Global Music and Dance
- 5) Popular Music, Dance, and Activism
- 6) Conflict and Peace-Making through Music and Dance
- 7) Exploring the Materials of Music and Dance: Instruments, Bodies, Technologies
- 8) New Research

The programme offers many exciting and engaging papers, films, workshops, concerts and excursions that will definitely stimulate productive scholarly debate and rewarding experiences. We look forward to having a professionally and culturally enriching meeting with you all in Legon, Ghana.

**Akwaaba! Woezor! Oooba ke!**

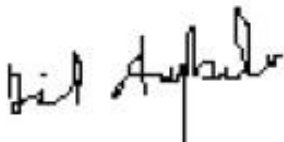
Marie Agatha Ozah and Brian Diettrich  
Programme Committee Co-Chairs

*Marie Agatha Ozah*  
*Brian Diettrich*



## Welcome from the Chair of the Local Arrangements Committee

As we break through the unsteady threshold of doubts, dreams and dances, the 2023 Ghana ICTM has already become a life-transforming reality. The LAC and the University of Ghana administration all join together to embrace and welcome you, out of your individual and corporate worlds into the new and vibrant Ghanaian space that is ready to rekindle both intellectual zeal and new social awakening, far beyond the drab of the quotidian. We are all very much excited here, beyond the academic routines and tropes of the Tropics to engage in deeply and mutually satisfying journeys enshrined in the norms of panels, roundtables, workshops, assemblies, (un)sitting and sighting the unfamiliar through excursions, and taking a respite with a drink of local palmwine, wache or jollof rice, etc. and leaving yourself bemused after going through the protracted process of bargaining at the markets, all the same making sure you don't fall into a gutter. These are surely the core ingredients that would make this shared journey more than worthwhile--it will remain central to the lifelong task of sculpturing the self till full attainment, Yes; Akwaaba, Welcome to Ghana, the former Gold Coast.



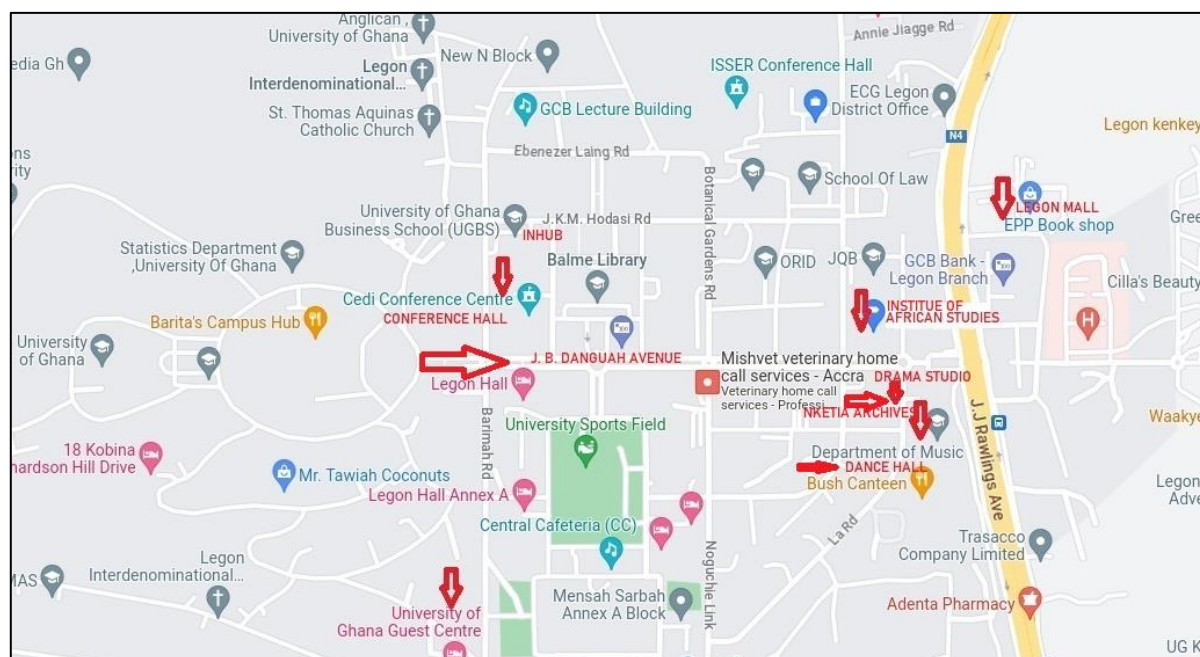
**Professor Daniel Avorgbedor**  
University of Ghana  
Chair, Local Arrangements Committee



## Venues at the University of Ghana

All conference sessions take place on the campus of the University of Ghana, Legon. Most sessions will be held at the Cedi Conference Centre (CCAUD, CC1, CC2, CC3, CC4, CC5). Some sessions take place at the Institute of African Studies (AS106 and AS216) and at the Innovation Hub at the School of Business (INHUB1 and INHUB 2). Film Screenings are held at the Nketia Archives. Workshops take place at the Dance Hall and Drama Studio. Lunchtime concerts and evening concerts take place in the Drama Studio; the Nketia Memorial Concert takes place at the Great Hall.

CCAUD	Cedi Conference Centre Auditorium
CC1	Cedi Conference Centre Room 1
CC2	Cedi Conference Centre Room 2
CC3	Cedi Conference Centre Room 3
CC4	Cedi Conference Centre Room 4
CC5	Cedi Conference Centre Room 5
AS106	African Studies Room 106
AS216	African Studies Room 216
INHUB1	Innovation Hub Room 1
INHUB2	Innovation Hub Room 2
Archive	Nketia Archives





## Guide to Participants at 47th ICTM World Conference

Below are the guidelines for the Programme. Please read them carefully taking note of the times allotted, speakers / presenters and chairs, for in-person and online formats.

### Abstract Book

An abstract book is located on the conference website.

### Times Allotted for Sessions

This conference consists of regular papers organized as pre-arranged panels, pre-arranged roundtables, and panels consisting of three or four individual papers and paper performances addressing similar themes. Because of last-minute withdrawals from the conference, some sessions will have only two papers. Panels and roundtables are typically 90 minutes or 120 minutes long. In a **panel**, each paper is allotted 20 minutes for its presentation, followed by 10 minutes for questions and discussion. In the **roundtable** format, each panellist addresses the main issue or topic for 8-10 minutes, and the remainder of the time is open for an informal discussion between roundtable members and a more extended question-and-answer session with the audience.

### Role of Chairs for Sessions

The Chair's role is to encourage presenters to share their knowledge and to encourage all participants to have an intellectual discussion on the session's theme. Chairs briefly introduce themselves and welcome participants to the session. Chairs should remind presenters that they must adhere to their allotted time. While inviting presenters to give their papers, the Chair announces each presenter's full name(s), affiliation(s), and the title of the paper. Following presentation, the Chair encourages questions-and-answers/discussion/comments and interaction with the audience. It is the responsibility of the session Chair to ensure that the session finishes on time. Thus, the Chair should ensure that panel presenters keep to the 20-minute time limit for presentation and 10 minutes for questions and discussion; likewise, roundtable presenters should be kept to 10 minutes for their opening statements. Please be strict! If a member of a panel does not show up, please keep strictly to the schedule and wait until it is time for the next paper to be presented.

### Viewing Sessions while Online

Virtual presenters will participate across the full conference (resulting in many hybrid sessions over all six days), but only a select range of sessions will be fully available for viewing while online. For those watching the conference while online, the following sessions will be available for viewing: all sessions on Days 2 and 3 (IIA, IIB, IIC, IID, IIE, IIIA, IIIB, IIIC, IIID, IIIE), the Opening Ceremony, Keynote, and Closing Ceremony (IA, IB, and VIIIE), all Plenary Sessions (IF, IIID, VB, VE, VIE), as well as the Nketia Memorial Concert (Tuesday). In addition, Study Groups Welcome Meetings may have online access, at the discretion of the Study Group Chair(s). Those participating online will be able to access some sessions on each day of the conference.



## Programme of the 47th ICTM World Conference

Each session in the programme has, in addition to its title, a unique identifier consisting of three components: a Roman numeral, a capital letter, and an Arabic numeral. The Roman numeral refers to the day of the conference (I-VII). The capital letter indicates a particular time period within each day (A=early morning, B=late morning, C=lunchtime, D=early afternoon, E=late afternoon, F=early evening, and G=late evening). The Arabic numeral identifies parallel sessions. As an example, the identifier “IID05” describes the *fifth* parallel session held on the *second day* of the conference, in the *early afternoon*.

Chairs are listed following the session title. Room codes are listed in square brackets following the session title. Organised panels are identified with an asterisk (\*) preceding the name of the panel. Plenaries, films, workshops and Study Group welcome meetings are labelled accordingly.

Sessions accessible online are identified in the programme with this icon:



For more information about the conference, including registration, please visit the conference website.

### Day I: Thursday, 13 July 2023

IA	OPENING CEREMONY (CHAIR: SVANIBOR PETTAN) [CCAUD] 	
09:00	Opening Ceremony	

10:30–11:00 Morning coffee break

IB	KEYNOTE ADDRESS (CHAIR: DANIEL AVORGBEDOR) [CCAUD] 	
11:00	Olabode Omojola	Keynote address

13:00–14:30 Lunch break and Study Group welcome meetings

IC01	STUDY GROUP WELCOME MEETING (CHAIR: SYLVIE LE BOMIN) [CC2]	
13:00	African Musics	

IC02	STUDY GROUP WELCOME MEETING (CHAIR: DANIELA IVANOVA-NYBERG) [CC4]	
13:00	Music and Dance in Southeastern Europe	

IC03	STUDY GROUP WELCOME MEETING (CHAIR: HANDE SAĞLAM) [CC5]	
13:00		Music of the Turkic-speaking World

IC04	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC3]	
13:00		Musics of East Asia

ID	PLENARY: * INDIGENOUS GHANAIAN MUSIC AND DANCE RESEARCH FOR COMMUNITY DEVELOPMENT, COHESION, AND CULTURAL CONTINUITY: NEW PATHWAYS FORWARD (CHAIR: MICHAEL FRISHKOPF) [CCAUD]	
14:30	Eric Baffour Awuah	Ghanaian music and dance research for community development: conceptualizing future trends
15:00	Sylvanus Kwashie Kuwor	Redefining the Role of Anlo-Ewe music and Dance forms in Knowledge Transmission
15:30	Habib Iddrisu	Balankung: Revival of an Indigenous Music-Dance Tradition
16:00	Michael Frishkopf	Traditional Music and Dance as Sustainable Social Technologies for Community Wellbeing: Singing and Dancing for Health in Ghana

16:30–17:00 Afternoon coffee break

IE01	IDENTITY IN COMMUNAL AND NATIONAL CONTEXTS (CHAIR: JEAN KIDULA) [CCAUD]	
17:00	George Worlasi Kwasi Dor and Marie Agatha Ozah	Interrogating the Contemporary Salience of the Iria, Girls' Transitional Rites, among the Okrika People in the Rivers State, Nigeria
17:30	Kanykei Mukhtarova	Manas and the Guinness World Records: Search for Identity and the Nation-Building Process in New Kyrgyzstan

IE02	* BLACK FEMINIST THEORY ON QUEER HIP HOP (CHAIR: LAURON KEHRER) [CC1]	
17:00	Lauron Kehrer	"Sissy Style": Gender, Race, and Sexuality in New Orleans Bounce
17:30	Elliott H. Powell	"Representing for My Ladies:" on Missy Elliott, Collaboration, and Black Queer Feminist Relationalities
18:00	Shanté Paradigm Smalls	Butch Bois and Masculinity in the Music of Young M.A


IE03	GLOBAL PERSPECTIVES ON THE PRACTICE OF ETHNOMUSICOLOGY (CHAIR: KWASI AMPENE) [CC2]	
18:00	Ama Oforiwa Aduonum	Moving Away from Whiteness The Musicologist of Africa as an Indigenous Scholar
17:30	Iyadh EL KAHLA	Ethnomusicology, a Discipline in the Shadow of Tunisian Academia: State of Initiation, Present, and Prospect.
17:00	Nico Staiti	"Speranze Perdute": The Lost Hopes of a "Decolonized" Ethnomusicology. From an Italian Perspective

IE04	UNDERSTANDING FESTIVAL SPACES: ACTIVISM, SUSTAINABILITY, AND CREATIVITY (CHAIR: SERGIO BORDALO E SÁ) [CC3]	
17:00	Bubulinë Syla	Set me free Campaign - The case of Sunny Hill Festival and its political activism role through music and dance performances
17:30	Solomon Gwerevende	Applied ethnomusicology as decolonisation: Towards the development of muchongoyo cultural festival for sustainability in Zimbabwe
18:00	Rafael Caro Repetto	The street, the theatre, and the web: struggles and creativity in the carnival of Cádiz

IE05	PEACEBUILDING AND RECONCILIATION: PERFORMANCE INTERVENTIONS IN SOCIETIES (CHAIR: UKEME UDOH) [CC4]	
17:00	Yuan-Hsin Tung	Performing Reconciliation? An Examination of Wayang Potehi and Its Implication for The Multicultural Society of Indonesia
17:30	Ibrahim Uba Yusuf	Peacebuilding Narrative in selected Hausa Music of Aminu Ala and Andy Batures

IE06	MUSIC AND CONTEXTS OF HEALTH DURING THE COVID-19 PANDEMIC (CHAIR: JENNIFER SHERRILL) [CC5]	
17:00	Rita Adaobi Sunday-Kanu	Rethinking the impact of Covid-19 pandemic on the musical cultures and research approaches in Nigeria
17:30	Rudolph T. Bedeley	Impact of COVID-19 on Music Major Students and Professional Musicians: The Case of Southeastern U.S.

IE07	KNOWLEDGE AND SOCIETY: NEW CASE STUDIES OF MUSIC GENRES AND INSTITUTIONS (CHAIR: SYLVIA BRUINDERS) [AS216]	
17:00	Lúcia Campos	AFRODIASPORA AND KNOWLEDGE: TOWARDS A PLURIEPISTEMIC MUSIC TEACHING IN BRAZIL
17:30	Will Porter	Cross-cultural collaborations in music education and public health at Addis Ababa juvenile detention center
18:00	Barbara Alge	Socopé, Ússua and Rumba from São Tomé and Príncipe: questions of "música tradicional" and "música urbana"

IF	PLENARY: * ROUNDTABLE— BOUNDARIES, BORDERLANDS, AND BELONGING: TRANSLOCAL PERFORMANCES AS DECOLONIZING AND COMMUNITY-FORMING FORCES (CHAIR: SARAH WEISS) [CCAUD] 	
18:45	Panellists	Tan Sooi Beng, Rachel Ong, Kendra Stepputat, Sarah Weiss, Helena Simonett

**Day II: Friday, 14 July 2023**

IIA01	* JAZZ COSMOPOLITANISMS IN AFRICA, WHOSE COSMOPOLITANISM? (CHAIR: OLADELE AYORINDE) [CCAUD] 	
08:30	Richard (Rick) M. Deja	Jazz and Afro-positivism: Music and Mobility in (and around) Malawi
09:00	Adeolu O. Ogunsanya	African Jazz Cosmopolitanism: A case of the Afrolinks Jazz Band, Ibadan, Nigeria
09:30	Abiodun Adebisi	Jazz in Lagos city between 1986 and 1995: the Jazz 38 Experience

IIA02	PERFORMING RESILIENCE: POWER DYNAMICS IN MUSIC AND DANCE (CHAIR: URMIMALA SARKAR) [CC1] 	
08:30	Anna Hoefnagels	"Stay Strong": Female Inuit Singer-Songwriters' Songs of Resilience and Trauma
09:00	Amritha Sruthi Radhakrishnan	Dancing to 'Walk': Creating a transformative space through activism in dance - Maya Krishna Rao and contemporary dance in India
09:30	Grijda Spiri	Suppression of Grief and Oppression of Social Behavior under Albanian Communist Agenda


  

IIA03	ARCHIVES AND DECOLONISATION: ACCESSIBILITY, ETHICS, AND SHARING (CHAIR: SARAH WEISS) [CC2] 	
08:30	Mark Perry & Dominick Tucker	Towards the Decolonization of Native American Music Recordings
09:00	Fatima NURLYBAYEVA	Sounds of the Turkic World: Decolonization of Musical Archives
09:30	Nicole Madeleine Pooley	Music archives and the ethics of digital accessibility
10:00	Minako Waseda	Japanese-American Oral History Digital Archive "Hidden Legacy": Toward the Accumulation and Sharing of Ethnomusicological Data


IIA04 VOICES AND REPRESENTATIONS OF WOMEN IN TRADITIONAL AND COMMERCIAL SONG AND DANCE (CHAIR: AMA OFORIWAA ADUONUM) [CC3]		
08:30	EKPO, Omotolani Ebenezer	Music Discourse Analysis of "Women Song and Dance of Peace": The Wukari Jukun Narrative
09:00	Shi Lei	Strategic Discourse and Expressions of Revolution: Women's Songs and Performances in the Central Soviet Area of China, 1929–1934
09:30	Iva Nenić	Playing (With) the Gender: Recontextualizing Womanhood Through the Gusle Music Tradition
10:00	Elilejo Laura Etemah	Women's Visibility and Representation in the Field of Music Production. A Comparative Analysis of the Ghanaian and Nigerian Music


IIA05 * THE USE OF PHYLOGENY TO UNDERSTAND THE EVOLUTION OF MUSICAL INSTRUMENTS IN ORAL POPULATIONS (CHAIR: SYLVIE LE BOMIN) [CC4]		
08:30	Sylvie Le Bomin	The Use of Phylogeny to Understand the Evolution of Musical Instruments in Oral Populations
09:00	Salomé Strauch	Cultural Evolution: The Cladistic Analysis of the Morphology of Central African Harps
09:30	Pierre Darlu	From Matrix to Tree: Parsimony Applied to the Evolution of Central African Harps.
10:00	Guillaume Lecointre	The Usefulness of Phylogenies

IIA06 MOVEMENTS ACROSS BOUNDARIES: DIASPORIC, DIGITAL SPACES, AND DANCE (CHAIR: KIRK SULLIVAN) [CC5]		
08:30	Jasmina Talam	Popular Music and Identity: Bosnian music bands in Sweden
09:00	Samuel Weigel	Digital Minyanim: Jewish musical heritage in transeuropean contexts
09:30	Segun Odusoro and Olupemi Oludare	Rethinking and Decolonizing Contemporary African Music and Dance: The Role of Konkolo Rhythm in Naija Hip-Hop as Agency for Cult
10:00	Daniel Suer	Dances with Tables. Altered Materialities of Dance Practices in Heavy Metal as Response to the COVID-19 Pandemic

IIA07	* MUSICKING TOWARD PEACE IN SUB-SAHARAN AFRICA: EXPLORATIONS IN SUSTAINABLE PEACEBUILDING THROUGH MUSIC-MAKING AND DANCE (CHAIR: ROBERTA KING)	
	[AS216] 	
	08:30	Megan Meyers Creativity from Chaos: Meaning-Making through Musiking in Mozambique
	09:00	Daniel Dama Fulbe Singing and Dancing Toward Peace: Healing and Interfaith Dialogue in Benin
	09:30	James Krabill Singing Peace: A Study of Peace Themes in the Early Songs of the Harrist Church among the Dida People of Ivory Coast
	10:00	Roberta King The Pursuit of Peace through Group Composing, Creating Songs of Forgiveness in Kenya

10:30–11:00 Morning coffee break

IIB01	INDIVIDUALS AND THEIR INFLUENCE IN THE DEVELOPMENT OF ETHNOMUSICOLOGY AND ANTHROPOLOGY (CHAIR: TAN SOOI BENG) [CCAUD]	
		
	11:00	Chris Batterman Cháirez and Jacob Reed Music in the Thought of Franz Boas: Notes Towards a Musical History of Anthropology
	11:30	LING Jiasui Historical Site: Hugh Tracey's African Music Archives and His Practice on "Archive-making"
	12:00	Don Niles and Carlos Yoder The Council's Executive Secretaries, 1963–69: The Challenges of Doing Research on the Council's History
	12:30	Mr. Bennett Nkwayi Mulungo An African Composer

IIB02	CONTEXTS AND CONFLICTS: THE CHALLENGES AND OPPORTUNITIES OF APPLIED ETHNOMUSICOLOGY (CHAIR: HELENA SIMONETT) [CC1]	
		
	11:00	Ukeme Akpan Udoh Borderline Colonisation in Applied Ethnomusicology: Appropriation or Changes in the Ibibio traditional music of Nigeria
	11:30	Huib Schippers Beyond the Field: Reapplying Ethnographic Skills to Succeed and Survive in Applied Ethnomusicology
	12:00	Musicultura Group Archives and Applied Ethnomusicology in Contexts of Social Conflict: Reflections on the Musicultura Archives in Rio de Janeiro


IIB03	MUSIC WITHIN DIVERSE ENVIRONMENTS: MATERIAL, URBAN, AND DIGITAL SPACES (CHAIR: MERI HAAMI) [CC2]	
11:00	Josh Brew	Of Materiality and the Environment: Towards a Sustainable Ecology with Palmwine Music?
11:30	Olusegun Stephen Titus	Nigeria Popular Music and Dance on Human and Planetary Well-Being: Lagos Urban Pollution and Environmental Sustainability
12:00	Jenna Sears	Digital Jewish Soundscapes: A Ritual Study of Shabbat Services in Response to Covid-19

IIB04	DIASPORIC IDENTITIES IN DANCE AND MUSIC (CHAIR: KENDRA STEPPUTAT) [CC3]	
11:00	Urmimala Sarkar	Push and Pull of Performative Assertions: Marking Presence Through Dance in Diaspora
11:30	Catherine Foley	Bharatanatyam and the Embodiment and Negotiation of Identity: The Indian Diaspora in Ireland
12:00	Gayle Murchison	Remixing Zap Mama: Marie Daulne, Hip Hop, and the African Diaspora Ecos

IIB05	CHRISTIANITY AND GLOBAL MUSIC: LITURGY, COMMUNITY, AND IDENTITY (CHAIR: ISAAC IBUDE) [CC4]	
11:00	Heather MacLachlan	Excellence, inclusivity and ethics in American church music-making
11:30	Marco F. Lutz	Ntonobe: Music and Dance in the Catholic Liturgy among the Fang in Equatorial Guinea
12:00	If-not-God Moses	Negotiating the Intersectional Identities in the Music Culture of the Deeper Christian Life Ministries in Nigeria
12:30	Marcia Ostaszewski	Singing Samoyilka: Relationships, Intimacies, and Community in Ukrainian Byzantine Liturgy

IIB06	WOMEN IN PERFORMANCE: TRADITION, CHANGE, AND MEANING (CHAIR: OMOLARA LOKO) [CC5]	
11:00	Anna Rezaei	Performing Shahnameh in Iran: Naqqals, women and embodied emotion
11:30	Ifeanyi Onyedika Okafor	Traditional Marriage Songs By Ezinifite Women in Aguata LGA, Anambra Nigeria
12:00	George Pioustin	Creating the Ideal Woman Through Performance: Change and Continuity of Margamkali Tradition of the Syrian Christians of Malabar



IIB07	* INTERDISCIPLINARY DIALOGUE FOR THE STUDY OF THE EVOLUTION OF MUSICAL INSTRUMENTS: THE NGOMBI PROJECT ON AFRICAN HARPS. (CHAIR: RÉMY JADINON)	
	[AS216] 	
11:00	Marc Allasonnière-Tang & Sylvie Le Bomin	Comparing lexical and instrumental distances to infer language history: Preliminary results with harps in Central Africa
11:30	Susanne Fűrnis	Where are the harps? Musical Iconography in European Writings from the 16th to the 19th Century
12:00	Rémy JADINON	Diversity of Uganda Harps, from Museum Collections to Today's Practices.
12:30	François Fabre; Jean-Loïc Le Carrou & Baptiste Chomette	Central Africa harps: a study of strings' geometrical and mechanical properties

IIB08	FILM SCREENING [ARCHIVE]	
11:00	Athena Katsanevaki	<i>The Fairy Tale of the Island of Creta or "The Prince and the haunted island"</i> . Duration: 25m 5s

13:00–14:30 Lunch break and Study Group welcome meetings

IIC01	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC5]	
13:00		Mediterranean Music Studies


IIC02	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC2]	
13:00		Music, Education and Social Inclusion


IIC03	STUDY GROUP WELCOME MEETING (CHAIR: MAYCO SANTAELLA) [CC3]	
13:00		Performing Arts of Southeast Asia


IIC04	STUDY GROUP WELCOME MEETING (CHAIR: GEORGE MURER) [CC1]	
13:00		Audiovisual Ethnomusicology


IIC05	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC4]	
13:00		Iconography of the Performing Arts

IID01	ROUNDTABLE—* HUMAN RIGHTS, SOCIAL JUSTICE, AND THE SUSTAINABILITY OF TRADITIONAL PERFORMING ARTS (CHAIR: CATHERINE GRANT) [CCAUD] 	
14:30	Panellists	Ruth Opara, Yuan-Hsin Tung, Guilnard Moufarrej, Katarzyna Skiba, Subash Giri

IID02	STUDIES OF GLOBAL OPERA AND BALLET (CHAIR: RAFAEL CARO REPETTO) [CC1] 	
14:30	Akiko Nozawa	The Banjaran Sari Opera: The Imagined Hindu-Javanese Performing Arts of Indonesia
15:00	Deng Jia	The Mermaid and the Beginnings of Chinese Folk Ballet

IID03	* AUDIENCY BEYOND THE CONCERT HALL (CHAIR: SAMUEL HORLOR) [CC2] 	
14:30	Rainer Polak, Samuel Horlor, and Lara Pearson	Theorizing audience
15:00	Samuel Horlor	Ubiquitous audience: Attention and everyday musical encounters in China
15:30	Rainer Polak	Embedded audience: Performing as audiencing at music-dance events in Mali
16:00	Lara Pearson	Audiencing gestures and social interaction in Karnatak music lessons

IID04	NEGOTIATING DANCE IN HERITAGE AND FESTIVAL CONTEXTS (CHAIR: EMMANUEL CUDJOE) [CC3] 	
14:30	Kapambwe Lumbwe	Negotiating Continuity and Change in Zambian Cultural Music and Dance for Surviving in a Changing World: A Case Study of Banthu
15:00	Jeanette Mollenhauer	Reframing multicultural festivals: a vital catalyst for decolonizing 'Australian dance.'

IID05	FILM DISCUSSIONS I (CHAIR: FRANK GUNDERSON) [CC4] 	
14:30	Athena Katsanevaki	The Fairy Tale of the Island of Creta or "The Prince and the haunted island"
15:00	Tiziana Palandrani	Bordar la luz (Embroidering the light)
15:30	Temi Ami-Williams	Transforming the Transformed: Motion Capture as a means for Safeguarding Intangible Cultural Heritage .

IID06	INDIGENOUS AND LOCAL MODES OF TRANSMISSION IN DANCE AND MUSIC (CHAIR: PAUL NTOH AFOR) [CC5]	
14:30	Peter Lell	Exploring the Notion of "Transmission" in Contemporary Contexts: Learning Afghan Rubab
15:00	Nate Holder	Investigating the absence of Barbadian Tuk Music in UK Music education
16:00	Lasanthi Manaranjanie Kalinga Dona	Healing Rituals and their Presence in Education in Sri Lanka


IID07	MUSIC AND DANCE EDUCATION: CHANGING CONTEXTS AND DECOLONIZATION (CHAIR: IHECHI ELIZABETH ACHOM) [AS106]	
14:30	Chen Yu Hao	Sounding Hands: Manual Signs in Early Chinese Deaf Education
15:00	Nozuko Nguqu	Indigenous African Music (IAM) performance assessment challenges: The case of Umlazi District
15:30	Antonio Bukhar Ssebuuma	Teaching Afro-fusion in higher education as a means to aid decolonisation in dance studies.
16:00	Timothy Rice	Decolonizing music curricula in service to society


IID08	* ARTS MANAGEMENT, CULTURAL POLICY, & THE AFRICAN DIASPORA 1 (CHAIR: ANTONIO C. CUYLER) [AS216]	
14:30	Alasambom Nyingchuo	Cultural Policy and the Film Sector in Cameroon
15:00	Brea Heidelberg	Theorizing Street Cred: Exploring the Impact of Barriers to Entry and Advancement of (Hopeful) Black Arts Administrators
15:30	Ndubuisi C. Ezeoluomba	Cultural Patrimony and Discussion of the 1897 Invasion of Benin Kingdom: Some Questions for Arts Management Abstract
16:00	Amos Darkwa Asare	Arts Management and Cultural Policy in Ghana

IID09	CONFLICT, RECONCILIATION, AND IMAGINING FREEDOM. (CHAIR: SVANIBOR PETTAN) [INHUB1]	
14:30	Olga Zaitseva-Herz	Songs become weapons: Ukraine and Russia in 2022
15:00	Dion Malcolm Eaby-Lomas	Kwaito's Legacy of Imagining Freedom: Amapiano as Aesthetic and Convivial Encounter

IID10 GLOBAL HISTORIES OF MUSIC AND DANCE (CHAIR: CHRISTIANO TSOPE) [INHUB2] 		
14:30	Débora Grácio Santos	"We just liked singing and dancing" - the role of Folklore groups during the 20th Century Portuguese dictatorship
15:00	Matildie Wium	Revisiting Gerhard Kubik's Àló studies: Serendipity, Convivial Scholarship and Historical Ethnomusicology
15:30	Astrid Nielsch	From Africa to Spain: Dance Music for Harp From C. 1700
16:00	Lee, Mei-Yen	The Theoretical and Practical Significance of the Yayuewu of Confucianism in Taiwan's Confucian Ritual Ceremony

16:30–17:00 Afternoon coffee break

IIE01 * SHIFTING AESTHETICS AND REIMAGINING MEANINGS OF SPIRIT ENCOUNTERS: SOUND, MOVEMENT, AND RELIGIOUS HYBRIDITY IN SOUTHEAST ASIA (CHAIR: LORENZO CHIAROFONTE) [CCAUD] 		
17:00	Gene Lai	Taking cues from Taoist and Hindu Folk Deities: The Development of Singaporean and Malaysian Urumi Mēlam
17:30	Xiaorong Yuan	The Crown Prince, Teochew Opera and forming the Chinese-Thai Community: the study of Chinese-Thai Operatic Activities in Bangkok
18:00	Luigi Monteanni	Coarse and noisy: genre formations, imagined genealogies and aesthetic commentary between réak and extreme metal in West Java
<b>Session sponsored by the ICTM Study Group on Performing Arts of Southeast Asia</b>		

IIE02 COLLABORATION, COMMUNITY, AND WELLBEING IN MUSIC RESEARCH (CHAIR: SHUO YANG) [CC1] 		
17:00	Huang Wan	A newly emerging 'pitiful' sound: Okinawan Ryukyu Karen in the views of Art Therapy and Well-being
17:30	Ming-Hui Ma	Forming a Collaborative Relationship between a Researcher and the Researched in Contemporary Taiwan: A Case Study from Beiguan


IIE03 MATERIALITIES OF MUSIC (CHAIR: LEE WATKINS) [CC2] 		
17:00	Great Lekakul	Reconceptualisations of <i>Phin Pia</i> 's Sound Identity in Contemporary Lanna Culture
17:30	Avril McLoughlin	Exploring the nature of music theory in the context of Irish traditional music
18:00	María del Mar Ocaña Guzmán	How does 'heritage' sound? Researching sound-archives logics, materialities, and violence(s)


IIE04		
NEW CASES OF MUSIC AND DANCE IN DIASPORA (CHAIR: VIDA ONOH) [CC3]		
17:00	Yao Cui	Negotiating Musical and Cultural Spaces within the Chinese Diaspora: The Toronto Chinese Orchestra as Case Study
17:30	Eva Fekonja	Musicing in Displacement: Homemaking and Hospitality through the Musical Practices of Afghan Musicians in Portugal

IIE05		
POLITICS AND THE NATION: NEGOTIATING COLLECTIVE IDENTITIES IN MUSIC AND DANCE (CHAIR: EYRAM FIAGBEDZI) [CC4]		
17:00	Roozbeh Nafisi	Iranian Traditional Music in Lives of Iranians Under the Rule of the Islamic Republic
17:30	Guo Jingxuan	Conflict and Compromise : Music and Dance at Canton Fair in the Cultural Revolution
18:00	Emmanuel Osei-Owusu	The Ghana National Symphony Orchestra and the Politics of Identity in Post-Nkrumah's Era.
18:30	Juliana Catinin	"New Packaging for Old Interests, the Hook of the Right Made the Left Become a Fish": Discussion on Neoliberalism, Ideology and Depoliticization in Ethnomusicology

IIE06		
MUSICAL ANALYSIS AND REPRESENTATION IN GENRES AND MEDIA (CHAIR: CRISTIANO TSOPE) [CC5]		
17:00	YiJing Fang	The study of Wind and Thunder of Wu Zhi Zhai Qin's Score
17:30	Eshantha Joseph Peiris	Decolonizing Understandings of Rhythm
18:00	Scott Currie	"That Bassline Is Nyabingi!": Resonances of African Diasporic Roots Drumming in Jamaican Reggae Riddims

IIE07		
* ARTS MANAGEMENT, CULTURAL POLICY, & THE AFRICAN DIASPORA 2 (CHAIR: ANTONIO C. CUYLER) [AS216]		
17:00	Karen Chandler	Uniquely Gullah: Africanisms in Jazz
17:30	Eyram E. K. Fiagbedzi and Richardson Commey Fio	Ghana's Cultural Policy and (Dis)Empowerment: A Three-Decade's Reflections on the Centres for National Culture (CNC)
18:00	Suzanne Alleyne	Examining the Black British Arts Management Experience Through the Lens of Power
18:30	Pawlet Brookes	Black British Cultural Practice in an Era of Change


IIE08	GLOBAL COMMUNITIES: IDENTITY, EDUCATION, AND SUSTAINABILITY (CHAIR: FELIX MORGENSTERN) [INHUB1] 	
17:00	Ya-Chen Lee	Identity Empowerment of Shen Ai Indigenous Children-Aetós Studio: Community Music Initiative, Social Media Strategy in Taiwan
17:30	XIN LU, FENGJIAO ZHANG, JIA LIU	Using the TPACK model to explore the challenges and countermeasures of online music education during COVID-19
18:00	Chara Charalambous	Limassol Carnival Serenades: An Applied Ethnomusicological Approach to Sustaining Sound Communities


IIE09	REPRESENTATION AND IDENTITY: CULTURAL INTERSECTIONS IN LOCAL MUSIC PRACTICES (CHAIR: JOSHUA AMUAH) [INHUB2] 	
17:00	Dave Wilson	Representing African Music at the Site of a European Jazz Festival
17:30	Eric A. Galm	Transatlantic Intersections of Faith, Place, and Space in the Brazilian Congado Mineiro
18:00	Babak Nikzat	"Only We Can Play Dammām With the Right Mood!" The role of people of African heritage in religious ceremonies in southern Iran


IIE10	FILM SCREENING [ARCHIVE]	
17:00	Tiziana Palandrani	<i>Bordar la Luz (Embroidering the Light)</i> . Duration: 39m 28s


IIF	5TH ASSEMBLY OF STUDY GROUP CHAIRS (CHAIR: LEE TONG SOON) [CCAUD]	
19:00	The assembly is open to representatives of Study Groups only (one Chair or other representative per Study Group)	


### Day III: Saturday, 15 July 2023

IIIA01	* SUB-SAHARAN AFRICAN MUSIC IN FOREIGN TRAVELLERS' ACCOUNTS: CULTURAL ENCOUNTERS, EPISTEMOLOGICAL PROBLEMS, METHODOLOGICAL CHALLENGES (PART 1) (CHAIR: SUSANNE FÜRNISS) [CCAUD] 	
09:00	Gabriela Currie and Simon Mwaniki	Encountering Music in Africa: the Kingdom of Kongo in Early Modern European Writings
09:30	Susanne Fürniss	Giovanni Antonio Cavazzi's 17th-Century Account of Angola: Musical Iconography as a Source for the History of Musical Instrument

IIIA02	* ECOMUSICOLOGY AND PERFORMANCE 1 (CHAIR: MYFANY TURPIN) [CC1] 	
09:00	Clint Bracknell	Performing Noongar Song on Country
09:30	Sudipta Dowsett	Milpirri Eco-Somatics: Hip-Hop and Warlpiri Embodied Senses of Place
10:00	Georgia Curran	Warlpiri Women Ceremonies About Fire and Rain: Australian Aboriginal Songs as Repositories of Biocultural Knowledge
Session sponsored by the ICTM Study Group on Music and Dance of Oceania		

IIIA03	* RACIALITY, GENDER AND MUSIC FLOWS IN THE CONTEXT OF COMMERCIAL RECORDINGS: THREE CASE STUDIES IN PORTUGUESE-SPEAKING COUNTRIES (CHAIR: ANA FLÁVIA MIGUEL) [CC2] 	
09:00	Cristiano Tsope	Colonial Ideologies, Policies and Absence of Local Musical Practices in Radio Mozambique 78 rpm Records
09:30	Ana Flávia Miguel	Cesária Évora and the Overture of Routes for Other Cape-Verdean Women's Voices
10:00	Pedro de Moura Aragão	Macumbas and Batuques for Sale: Racialization and the Construction of Otherness in the Brazilian Phonographic Industries

IIIA04	* BRINGING BACK THE SOUNDS OF HISTORICAL SIWA? CHALLENGES AND POTENTIALS OF MUSICAL REPATRIATION (CHAIR: MATTHIAS PASDZIERNY) [CC3] 	
09:00	Matthias Pasdzierny	Music East & West? The German-Jewish Ethnologist and Composer Brigitte Schiffer and her recordings of the Siwa people (1932/33)
09:30	Salwa El-Shawan Castelo-Branco	Repatriating Brigitte Schiffer's Sound Recordings from Siwa
10:00	Valentina Schiattarella and Mandana Seyfeddinipur	Repatriating Brigitte Schiffer's Siwa Recordings From a Linguistic Perspective


IIIA05	MATERIALITY AND SOUND [CC4] 	
09:00	Isabel Frey	The afterlife of Yiddish folksong and the materiality of the Yiddish voice
09:30	Nicola Renzi, Laura Chiara Amato	Gendered Sounds and Materiality in the Sicilian Puppet Theatre
10:00	Bo Yang	The Pūtōrino from New Zealand: Approaches to the Analysis and Meaning of an Instrumental Sound




IIIA06	* POPULAR MUSIC AND ACTIVISM IN CROSS-CULTURAL REVERBERATIONS: POSSIBILITIES AND LIMITATIONS ACROSS THE ASIA-PACIFIC (CHAIR: PEI-LING HUANG) [CC5]	
09:00	Tasaw Hsin-chun Lu	Facebook Revolutionary Soundscape: Song Remaking and Affective Attunement Amongst the Sino-Myanmar "Generation Z"
09:30	Yuan-Yu Kuan	Riding Global Musical Waves: Indigenous Resistance Through Intercultural Musicking in Contemporary Taiwan
10:00	Pei-ling Huang	Ecological Perspectives on Popular Music Platforms and Online Activist Campaigns after the 2022 Pakistan Megafloods


IIIA07	* ETHNOMUSICOLOGICAL TURN IN HIGHER MUSIC EDUCATION CURRICULA IN BRAZIL AND MOZAMBIQUE: CHALLENGES AND DECOLONIAL PROPOSITIONS (CHAIR: LUIS RICARDO SILVA QUEIROZ) [AS106]	
09:00	Francisco de Assis Santana Mestrinel	Decolonizing Brazilian Popular Percussion
09:30	Luis Ricardo Silva Queiroz	Dialogues and Interactions among Afro-Brazilian Culture and Music Higher Education in Brazil
10:00	Joaquim Borges A. Gove	An Ethnomusicological Look at the Student Representations in Higher Music Education Curriculum at Universidade Eduardo Mondlane


IIIA08	THE SIGNIFICANCE OF PLACE IN MUSIC AND DANCE PRACTICES (CHAIR: EDUARDO REIS FALCAO) [AS216]	
09:00	José Alberto Daniel Chemane	Exploring ngalanga's recontextualization within contemporary music in Mozambique
09:30	Mridupankhi Rajkumari	The Satra Arts of Assam: negotiating antiquity, authenticity and modernity
10:00	Cara Stacey, Mark Aranha, Kristy Stone	Ife and Bilal: An intercultural, practice-based intervention


IIIA09	NEW PERSPECTIVES ON MUSIC AND DANCE IN THE DIASPORA (CHAIR: JOHN COLLINS) [INHUB1] 	
09:00	Allia guillot	Fusion in Gnawa Music: A Study in Moroccan Diasporas
09:30	Marin Naruse	Japanese Island Music Diaspora: An Autoethnographic Case Study From an Amami Island 島唄 唄者 (Shimauta Singer) in Tokyo
10:00	Andrew Ssebunime	Trondheim: A Ugandan Dance Microcosm


IIIA10	INSTRUMENTS AND MATERIALS IN DIVERSE CONTEXTS (CHAIR: RAINER POLAK) [INHUB2] 	
09:00	Anthony Dzisah	Surrogate Techniques and Performance Practice of the Dondo (Hourglass-Drum) in the Context of the Eve Presbyterian Church, Ghana
09:30	Andrew Snyder	Traditional Associativism as a Socio-Economic Foundation for the Untraditional Ventures of a Portuguese Brass Band
10:00	Daniela Ivanova-Nyberg	Sound-Making Bodies, Objects, Technologies: Exploring the "Materiality" of Bulgarian Music and Dance


10:30–11:00 Morning coffee break


IIIB01	* SUB-SAHARAN AFRICAN MUSIC IN FOREIGN TRAVELERS' ACCOUNTS: CULTURAL ENCOUNTERS, EPISTEMOLOGICAL PROBLEMS, METHODOLOGICAL CHALLENGES (PART 2) (CHAIR: JANIE COLE) [CCAUD] 	
11:00	Daniela Castaldo	Pieter de Marees' 'Description and Historical Tale of the Golden Kingdom of Africa': Music and Instruments in Texts and Images
11:30	Janie Cole	Foreign Narratives of Musical Encounters in the Christian Kingdom of 16th- and 17th-Century Ethiopia
12:00	Estelle Joubert	Atlantic Seafaring and Musical Depictions of the Khoekhoe in Southern Africa
Session sponsored by the ICTM Study Group on African Musics		

IIIB02	* ECOMUSICOLOGY AND PERFORMANCE 2 (CHAIR: GEORGIA CURRAN) [CC1] 	
11:00	Sebastian J. Lowe	Breathing With a River
11:30	Payi Linda Ford, Linda Barwick and Allan Marett	The Contemporary Power of Performing Ancestral Country-Based Traditions
12:00	Myfany Turpin	The Potency of Vocal Production in Central Australian Aboriginal Society
Session sponsored by the ICTM Study Group on Music and Dance of Oceania		

IIIB03	* MUSICS AND HUMAN RIGHTS VIOLATIONS IN LATIN AMERICA AND THE CARIBBEAN (CHAIR: JAVIER SILVESTRINI) [CC2] 	
11:00	Julio Mendívil	Huayno music and the memories of the armed struggle of Sendero Luminoso in Ayacucho, Peru
11:30	Pablo Rojas Sahurie	Singing to Violence: Music and Resistance to the Chilean Dictatorship
12:00	Javier Silvestrini	Plena in San Juan, Pounding the Untold
<b>Session sponsored by the ICTM Study Group on Music and Dance in Latin America and the Caribbean</b>		

IIIB04	CASE STUDIES OF THE BLACK ATLANTIC AND BEYOND (CHAIR: BIRGITTA J. JOHNSON) [CC3] 	
11:00	Alaba Ilesanmi	"Songs for Survival": A Case Study of Fela's Reincarnation in the Black Atlantic Soundscape
11:30	Elina Djebbari	Towards the Creole Atlantic? From Transatlantic Creolized Quadrilles to the Bollo Music Dance Genre of the San Pedro Region, Ivo

IIIB05	SOUNDING THE PAST IN THE PRESENT: NEW PERSPECTIVES ON MUSIC HISTORIES (CHAIR: HANDE SAĞLAM) [CC4] 	
11:00	Farah Zahra	Displaced Archives: A [Hi]story of the Cassettes' Collections of the Iraqi Maqam
11:30	Tanja Halužan	Traditional Music of Central Croatia in the Production of Early Domestic Record Companies – a Nucleus of the Local Repertoire St
12:00	Steven Moon	Music at the Abode of Felicity: Composition and Performance by the Women of the Ottoman Imperial Harem
12:30	Saumya Mani Tripathi	Muharram in Kashmir: Historical Trauma, performance and Resistance

IIIB06	GENDER AND POWER: WOMEN'S VOICES IN GLOBAL CONTEXTS (CHAIR: RACHEL ONG) [CC5] 	
11:00	Chia-An (Victor) Tung	One Women Religious and Gender Power: The Musical Legacy of Isabel Taylor in Formosa
11:30	Purab Riddhi Chaudhuri	Role of women and power of the spoken word in singing traditions within the indigenous Apatani of Arunachal Pradesh, India.
12:00	Yalda Yazdani	The Female Voice of Afghanistan: An Ethnographic Research by Focusing on the Musical Activities of Women singers in Afghanistan and the Impacts of Migration

IIIB07	* COMPOSING NEW MUSIC IN AFRICA: CONCEPTUAL, AESTHETIC AND PEDAGOGICAL PERSPECTIVES (CHAIR: LUKAS LIGETI) [AS216]	
11:00	Martin Scherzinger	Making Melodies in the Time of Mbira
12:00	Onche Rajesh Ugbabe	African Symphonism: A West African Perspective on the Use of Traditional Music Elements in Orchestral and Chamber Music
12:30	Lukas Ligeti	New Directions in Composition and Pedagogy Based on Concepts from African Music Traditions

IIIB08	* BEYOND THE "DIGITAL RETURN": "NEW HERITAGE/S," SUSTAINABILITY, AND THE DECOLONISATION OF MUSIC ARCHIVES IN SOUTH AFRICA, KENYA A (CHAIR: LEE WATKINS) [INHUB1]	
11:00	Lee Watkins	Mechanical Reproduction and the Decolonisation of the Aura in Hugh Tracey's Shellac Records
11:30	Tom Mboya	Present–Ing the Past in Luo Popular Music
12:00	Markus Coester	Decolonial Means What? Conditions of "Digital Return" and the Re/Creation of New Music Heritage
12:30	Daniel Avorgbedor	Discussant

IIIB09	FILM SCREENING [ARCHIVE]	
11:00	Richard Wicksteed	<i>SanDance!</i> Duration: 60m


13:00–14:30 Lunch break and Study Group welcome meetings

IIIC01	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC2]	
13:00		Multipart Music

IIIC02	STUDY GROUP WELCOME MEETING (CHAIR: KENDRA STEPPUTAT AND RAFAEL CARO REPETTO) [CC3]	
13:00		Sound, Movement, and the Sciences


IIIC03	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC1]	
13:00		Indigenous Music and Dance


IIIC04	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC4]	
13:00		Maqām


IIID	PLENARY: 46TH ORDINARY MEETING OF THE GENERAL ASSEMBLY OF MEMBERS (CHAIR: SVANIBOR PETTAN) [CCAUD] 	
14:30		The General Assembly is open to all ICTM members in good standing
<b>Registration links to join the General Assembly have been emailed to all ICTM members in good standing</b>		

16:30–17:00 Afternoon coffee break

IIIE01	MUSICAL CONFLICT AND DISPOSSESSION (CHAIR: SALWA EL-SHAWAN CASTELO-BRANCO) [CCAUD] 	
17:00	Razia Sultanova	Afghanistan Dispossessed: Burqa, Bans, and Music in the Time of Taliban-2
17:30	Gale Franklin	Listening to Whiteness: The Sounds and Silences of the "Freedom Convoy" Occupation in Ottawa

IIIE02	INDIGENEITY AND THE ENVIRONMENT (CHAIR: GEORGIA CURRAN) [CC1] 	
17:00	Meri Haami	He Whiringa Hīnaki: A Kaupapa Māori Ecomusicological Framework Using Te Awa Tupua
17:30	Ijeoma Iruka Forchu	Decolonising the Concept of Environment in Igbo Indigenous Music

IIIE03	* THE LIVES OF MUSICAL THINGS: DIALOGUES FORGED BY FOLK MUSIC ARTEFACTS AND MATERIALS IN THE CONTEXT OF POST-FOLKLORISM (CHAIR: MARIA DO ROSÁRIO PESTANA) [CC2] 	
17:00	Maria do Rosário Pestana	From the archive to the repertoire: pathways of memory, emotions and learning through historical sound records
17:30	Lucas André Wink	Ethnographies of/in sound. An opportunity for open listening to learn about the traditional playing of bass drums
18:00	Rui Filipe Duarte Marques	Dialogues around the luthier's workbench: reflections on the study of musical instruments as repositories of knowledge and memor

IIIE04	ROUNDTABLE—* ACADEMICS AND PRACTITIONERS DECOLONIZE MUSIC STUDIES, ADVANCING THE INCLUSION OF AUTOCHTHONOUS MUSIC IN PUERTO RICO. (CHAIR: SARA SELLERI) [CC3] 	
11:00	Panellists	Sara Selleri, Pablo Luis Rivera, Margarita Sánchez Cepeda, Jaime O. Bofill Calero, N/A
<b>Session sponsored by the ICTM Study Group on Music, Education and Social Inclusion</b>		

IIIE05 NEW CASE STUDIES AND APPROACHES TO FIELDWORK (CHAIR: ELINA SEYE) [CC4]		
17:00	Rakesh Kumar	The Complex Nature of Multisite Ethnographic Fieldwork on the Siddi Goma/Dhamal, in Gujrat, India
17:30	Juan Diego Diaz	Let's Travel Together: Reflections on Accompanied Ethnomusicological Fieldwork in West Africa
18:00	Theodore L. Konkouris	Doing Ethnography Through the Body as an Apprentice of a Mande Master Hunters' Musician

IIIE06 NAVIGATING COVID-19: MUSIC PRACTICES AND EXPERIENCES (CHAIR: RITA SUNDAY-KANU) [CC5]		
17:00	Bonnie B. McConnell	Women's musical networks and COVID-19 communication in the Gambia
17:30	Eric Koome Murianki	A One-Man Choir: Ogama's Choral Music Practices in Spreading the Awareness of the COVID-19 Pandemic in Kenya
18:00	Bipasha Guptaroy	Navigating Through the Covid -19 Pandemic – Experiences of some Indian Dance Practitioners

IIIE07 TASTE, TOUCH, AND HEARING: ETHNOMUSICOLOGY AND THE SENSES (CHAIR: NII DORTE) [AS106]		
17:00	James Félix	The Food-Music Relationship and Cultural Expression: A Manifesto for Gastromusicology
17:30	John Wesley Dankwa	Theorizing Sonic Experience in Dagara Funeral Ceremonies in Northwest Ghana

IIIE08 INSTRUMENT RELATIONSHIPS: INTEGRATIONS, INTERSECTIONS, AND IDENTITIES (CHAIR: SYLVIE LE BOMIN) [AS216]		
17:00	Yan LI	Joint Inheritance, Sharing and Identity: Ethnic Integration in Yunnan Cross-ethnic Wedge Drum Music Culture
17:30	Masaya Shishikura	A Japanese Musical Instrument in Africa: Intersecting Journeys of Taishōgoto and Karayuki-san
18:00	Salvatore Morra	Reconsidering North African Lutes: Histories, Features and African Identities

IIIE09 FILM SCREENING [ARCHIVE]		
17:00	Temi Ami-Williams	<i>Transforming the Transformed: Motion Capture as a means for Safeguarding Intangible Cultural Heritage</i> . Duration: 10m

**Day IV: Sunday, 16 July 2023**

IVF	REMEMBERING TERADA YOSHITAKA: A MEMORIAL SESSION (CHAIR: SVANIBOR PETTAN) [GH]	
19:30	Panellists	TBA

**Day V: Monday, 17 July 2023**

VA01	* TRANSATLANTIC BRIDGE: AN AFRICAN-BRAZILIAN DISCUSSION ABOUT YORUBA AS A CONNECTING ELEMENT (CHAIR: PETER NINAUS) [CCAUD]	
08:30	Peter Ninaus	Decolonization of the (research) system on the example of the Yoruba culture
09:00	Olupemi Oludare	Rethinking Transatlantic elements in Musical Languages: the Musical and Linguistic Expressions in Yoruba Traditional Instrument

VA02	CHANGES AND DEVELOPMENTS IN INSTRUMENTAL PRACTICE (CHAIR: MAYCO A. SANTAELLA) [CC1]	
08:30	Eric J. Schmidt	Capital Nomads: Wodaabe Artists at the Margins of the Tuareg Guitar Scene in Niamey
09:00	Nico Mangifesta	Expanding the Sonic Palette by Reshaping Instrumental Ensembles in Balinese New Music for Gamelan
09:30	Samuel Elikem Nyamuame	Just Improvise: How Having Fun Is Leading to the Destruction of Ghanaian Drum Music Performance Practices
10:00	Xiao Mei, Xing Yuan	Sensing Strange Histories — Material Changes of Chinese Chordophones in the 20th Century

VA03	FILM DISCUSSIONS 2 (CHAIR: CELESTE LANDEROS) [CC2]	
08:30	Frank Gunderson	Beloved Youth of Many Days - Stories About Mlimani Park Orchestra
09:00	Lea Hagmann	Beyond Tradition – of Yodelling and Yoiking

VA04	* REDEFINING BLACK MUSIC RESEARCH IN SALVADOR BAHIA – AFRICAN DIASPORA MUSIC PRACTICES IN ETHNOMUSICOLOGY AND MUSIC EDUCATION (CHAIR: KATHARINA DORING) [CC3]	
08:30	Marcio Pereira de Jesus	Decolonizing Black Music in Bahia - Brazil: Terminologies and Categories for Thinking About African Musical Arts in the Diaspora
09:00	Laurisabel Maria de Ana da Silva	Black Sociabilities Built With Samba as a Tool in the Carnival of Nordeste De Amaralina, Salvador, Bahia
09:30	Katharina Doring	Black Neighborhoods and Music Practice Beyond the Spotlights of Carnival in Bahia
10:00	Gilberto Gil Santiago	Musical Reading for Rhythmists: Rhythmic knowledges and praxis in Salvador between "street" and "academy".



VA05	MOVING ACROSS GENDER BOUNDARIES IN DANCE AND MUSIC (CHAIR: MARKO KÖLBL) [CC4]	
08:30	ZHENG LIJUN	Study and Research on the "Cross-Dressing" Phenomenon in the Zhuang's (壮族) Shigong (师公) Ritual in Guangxi, China
09:30	Beatrice Sakyibea Nyarko	Exploring the Boundaries of Motherhood and the Aging Female Dancing Body in the Professional Dance Category in Ghana
10:00	Nancy Henaku	"Minye berima mi do benada" (I am not an impotent man): Ghanaian Hiplife and the Rhetorics/Politics of Gender
10:30	Könczei Csilla	"My Nanny was a good Hayduck dancer..." Masculinities and femininities in traditional dance cultures

VA06	NEGOTIATING THE TRANSMISSION AND DISTRIBUTION OF MUSIC AND DANCE (CHAIR: CATHERINE FOLEY) [CC5]	
08:30	Emmanuel Cudjoe	From the palace to the academy: transmission politics within Kete dance performance in Ghana.
09:00	Ely Lyonblum	Student-led Approaches to Teaching Foundations of Equity in Music Studies
09:30	Moses Adjetei Adjei	The Significance of the Repertoire and Performance Style of the La Youngsters Choir: A Decolonial and Didactic Model for Contemp
10:00	Sebnem SOZER OZDEMIR	Learning to Express the Human Heart with a Single Fan and a Single Body in Japanese Kamigatamai Tradition

VA07	NEW APPROACHES TO GLOBAL POPULAR MUSIC AND GENDER (CHAIR: AUSTIN EMIELU) [AS216]	
08:30	Wonder Maguraushe	Welcome Imbube performing queens! Gendered cultural dynamics in contemporary music performance in Zimbabwe
09:30	Ihechi Elizabeth Achom	Theoretical Perspectives on the Performance Practices of Selected Female Popular Musicians in Southern Nigeria.
10:00	Rebecca S. Miller	'Aching The Notes' and Challenging The Industry: Negotiating Gender on the Irish Showband Stage, 1957–1975

VA08	THE SOCIAL POWER OF MUSIC IN PROTEST, SOLIDARITY, AND REBELLION (CHAIR: TOYIN SAMUEL AJOSE) [INHUB1]	
08:30	Ioannis Christidis	Remembrance, Inter-Community Solidarity and Active Citizenship – Syrian Politically Charged Music in Europe
09:00	Rui Vilela	Listening Session 03: Sonic fragments of decolonisation - the sound archive of the Liberation Movement in Guinea-Bissau
09:30	Kai Tang	Musical Rebellion as a Means of Social Control: Centrally Regulated Music Industry and the Rise of Mainland Chinese Rock

10:30–11:00 Morning coffee break

VB	PLENARY: * ROUNDTABLE— (RE)WRITING THE (ETHNO)MUSICOLOGICAL CANON: AFRICA, MUSIC HISTORIOGRAPHY, AND THEIR OTHERS (CHAIR: ZDRAVKO BLAŽEKOVIĆ AND TINA FRÜHAUF) [CCAUD]	
11:00	Panellists	Daniel Kodzo Avorgbedor, Bridget Chinouriri, Imani Sanga, Patricia Opondo, Nico Staiti
<b>Session sponsored by Répertoire International de Littérature Musicale (RILM)</b>		

13:00–14:30 Lunch break and Study Group welcome meetings

VC01	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC2]	
13:00		Ethnochoreology

VC02	STUDY GROUP WELCOME MEETING (CHAIR: BEATRIZ HERRERA AND JAVIER SILVESTRINI) [CC3]	
13:00		Music and Dance in Latin America and the Caribbean

VC03	STUDY GROUP WELCOME MEETING (CHAIR: NATALIE SARRAZIN) [CC4]	
13:00		Music and Allied Arts of Greater South Asia

VC04	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC5]	
13:00		Music in the Arab World

VC05	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC1]	
13:00		Musical Instruments

VD01	ROUNDTABLE—* ACTIVISM: FIVE CASES IN THE FACE OF TRAGEDY, DESPAIR AND THE CONFRONTATION OF POLITICAL SYSTEMS. (CHAIR: MARITA FORNARO BORDOLLI) [CCAUD]	
14:30	Panellists	Julio Mendívil, Marita Fornaro Bordolli, Silvia Martínez García, Enrique Cámara de Landa, Adriana Cerletti

VD02	* ANTAGONISTIC MOVES TOWARDS ACTIVISM AND MILITARISM: GENDER AND ITS RESONANCES IN POPULAR DANCE MUSIC IN SYRIA, NIGERIA AND TURKE (CHAIR: SEVI BAYRAKTAR) [CC1]	
14:30	Dotun Ayobade	"Killin Dem": Masculinity and Ambivalent Activism in Burna Boy's Stagecraft
15:00	Shayna Silverstein	"And if we die, we die by dancing": Masculinity, Militarism, and Social Dance in the Syrian War
15:30	Olabanke Oyinkansola Goriola	Dissenting Bodies and Gender freedom in Afrobeats: Hermes Iyele's Dance Experiments
16:00	Sevi Bayraktar	Folk Dance and Gender-bending as an Activist Tool for Political Participation in Turkey

VD03	<b>* COLONIALISM REMIXED? MUSIC, MUSIC PROFESSIONALS, AND THE REBUILDING OF SOCIO-CULTURAL INFRASTRUCTURE IN GLOBAL DE/POST/NEO-COL (CHAIR: VICTOR A. VICENTE) [CC2]</b>	
14:30	Victor A. Vicente	Dancing Decoloniality: Post/Colonial Struggles in Indian Film Songs
15:00	Natalie Sarrazin	Decolonizing the "Colonial Mindset": Indian Music and Arts Education in the 21st Century
15:30	Kenneth Schweitzer	Looking through the Lens of Decolonialization: The Near-Collapse of the Cuban Neo-Colonial Tourism Industry
16:00	Jon McCollum	Music Diplomacy, Ethnomusicology, and the De-Colonization of Knowledge

VD04	<b>ACTIVISM AND AGENCY IN GLOBAL MUSIC AND DANCE (CHAIR: MARCIA OSTASHEWSKI) [CC3]</b>	
14:30	Aristedes Narh Hargoe	Dance Theatre and Activism in Ghana: An analysis of 'Aze Yilo?' (Is it Witchcraft?)
15:00	Teona Lomsadze	We Will Win the War: Transformation of the Social and Political Activism Through Soviet and Post-Soviet Georgian Popular Music
15:30	Joseph Kunnuji	Àlọ as Cultural Activism: Theorising the Agency of Yorùbá Storytelling
16:00	Weida Wang	Constructing London Sinophone Communities through Sound

VD05	<b>ROUNDTABLE—* RETURNING TO WHOLE PRACTICE – EMBODIOLOGY IN RESPONSE TO COVID-19 (CHAIR: S. AMA WRAY) [CC4]</b>	
14:30	Panellists	S. Ama Wray, Carol Penn, Samuel Elikem Nyamuame, Cyrian Reed

VD06	<b>PERFORMATIVITY: EXPLORING THE CONTEXTS AND CREATIVITY OF PERFORMANCE IN NEW RESEARCH (CHAIR: SIBONÉ OROZA) [CC5]</b>	
14:30	Kafui Marcus C. Tay	Vorsakpe': Exploring Practice and Discussing Its Artistic Presentation
15:00	Bronwen Clacherty	Performing "Herstory": Where Performance and Historical Research Meet
15:30	Sylvia Bruinders	Listening Together: Performative Practices around Goema in the Western Cape, South Africa
16:00	Kristina Dolinina	How Much Does the Body Know? Decolonizing of/Through Kathak Dance and Dancing Body in India and Indian Diaspora


VD07	* PERFORMING ARTS AND THE ROYAL COURTS OF SOUTHEAST ASIA (CHAIR: MAYCO SANTAELLA) [AS216]	
14:30	Lorenzo Chiarofonte	"The dance movements are Burmese rather than Siamese": A preliminary enquiry into the "Dance of the 9 gems"
15:00	Raja Iskandar Bin Raja Halid	Music, Sufis and Power: The 'Mystic-King' Interdependency in Malay Sultanates
15:30	Mayco A. Santaella	Performing Pusaka: Court Heritage Among the Kaili in Central Sulawesi, Indonesia
16:00	Ricardo D. Trimillos	Discussant
<b>Session sponsored by the ICTM Study Group on Performing Arts of Southeast Asia</b>		

VD08	SUSTAINABILITY AND TRANSMISSION IN INSTRUMENTAL TRADITIONS AND PRACTICES (CHAIR: UKEME UDOH) [INHUB1]	
14:30	James Nderitu Kiragu	Challenges and the Sustainability of the Kayamba Music Instrument of Kenya
15:00	Jose R. Taton, Jr.	"Losing the Voice": The Waning Limug (Voice) of Gong Instruments in Contemporary Music, Dance, and Ritual Practices in Panay Isl
15:30	Temitope Oluwatosin Popoola	Training Procedure and proficiency of Aloyinlapa African Drumming Institute in Lagos Nigeria
16:00	Mirjana Zakić	Music creators in contemporary instrumental practice of Serbia

VD09	THE MOVEMENT OF PEOPLE AND MUSIC: REFUGEES, MIGRANTS, AND TRANSNATIONALISM (CHAIR: DOMINIC D.B. MAKWA) [INHUB2]	
14:30	Jennifer Sherrill	Performing Citizenship: The Role of R.A.D. Music International in Refugee Integration on Lesbos, Greece
15:00	Mark Lenini Parselelo	Creating Nairobi Music Sound Through the Lives of Migrant and Refugee Workers
15:30	Samuel Boateng	Caleb Quaye in Britain: Migration, Decolonization, Jazz Transnationalism, 1895–1922

VD10	FILM SCREENING [ARCHIVE]	
14:30	Frank Gunderson	<i>Beloved Youth of Many Days - Stories About Mlimani Park Orchestra.</i> Duration: 1h 51m

16:30–17:00 Afternoon coffee break

VE	PLENARY: * CONTEMPORARY DIALOGUES ACROSS THE BLACKATLANTIC: EXAMINING AFRICAN & DIASPORIC CONNECTIONS IN EDUCATION, RELIGION & POPULAR MUSIC  (CHAIR: BIRGITTA J. JOHNSON) [CCAUD] 	
17:00	Birgitta J. Johnson	"Black Music is King: Tracing Beyoncé's Centering of the African World in Global Pop"
17:30	Loneka Wilkinson Battiste	Eu Vim de Longe: Africa and Coco da Xambá
18:00	Fredara M. Hadley	Center of a World: Exploring Encounters with African Music at Historically Black Colleges and Universities

VF01	17TH ASSEMBLY OF NATIONAL AND REGIONAL REPRESENTATIVES (CHAIR: SVANIBOR PETTAN) [CCAUD]	
18:45		The assembly is open to National and Representatives only (Liaison Officers and Chairs of National and Regional Committees)

VF02	WELCOME MEETING FOR ICTM EARLY CAREER SCHOLARS (CHAIRS: MARCIA OSTASHEWSKI AND KENDRA STEPPUTAT) [CC1]	
18:45		The meeting is open to all early career scholars

## Day VI: Tuesday, 18 July 2023

VIA01	* TEACHING "WEST AFRICAN DRUMMING AND DANCE" IN THE 21ST CENTURY: CHALLENGES AND STRATEGIES (CHAIR: PATRICIA TANG) [CCAUD]	
08:30	Brendan Kibbee	Sabar Entrainment and Urban African Sociality
09:00	Elina Seye	Teaching and learning sabar dance in and out of Senegal
09:30	Patricia Tang	Pedagogies of Sabar

VIA02	REPRESENTING OURSELVES AND OTHERS (CHAIR: ZDRAVKO BLAŽEKOVIĆ) [CC1]	
08:30	Zdravko Blažeković	Carsten Niebuhr's Reisebeschreibung Nach Arabien Und Andern Umliegenden Ländern: European Views of the Arabic Music
09:00	George Murer	Amarg Unbound: Musical-Cultural Representations Crossing the (Imagined) Thresholds of the Tamazgha
09:30	Jean Ngoya Kidula	The Aporic Complexity of 'Africanisms' in Music Studies on the Continent and Diaspora
10:00	Área de Antropología del Cuerpo (Broguet, Julia; Corvalán, María Laura y Rodríguez, Manuela)	Y Vos... ¿De Dónde Sos? A Performance About Racism in Argentina

VIA03	MUSIC CULTURES ACROSS URBAN SPACES: IMMIGRATION, COVID, AND IDENTITY (CHAIR: DIVINE KWASI GBAGBO) [CC2]	
08:30	Luo Ai Mei	Musical Explorations About City and City Immigrants: Hakkaness in Taipei City
09:00	Laura Risk	Nostalgia, Resilience, or Cringe? Discourses of Traditional Music and Dance in 21st-Century Quebec
09:30	Michael Ohene Okantah Junior	The Impact of COVID 19 Restrictions on Hiplife Performance in Ghana
10:00	Sara McGuinness	Creativity in Response to Crisis: Remote Music Production in London's Fringe Music Communities During the Covid-19 Pandemic

VIA04	GENDER IDENTITY AND REPRESENTATION (CHAIR: CHRISTIAN ONYEJI) [CC3]	
08:30	Lydia Barrett	"This is Not a March; It is a Dance": Community, Gender, and Transformation in Benin's National Anthem
09:00	Silvia Bruni	The Sons of the "Queen". Music and Gender Issues in Moroccan Contexts
09:30	Fang WANG	Symbiosis and Partition: Research on the Gender Stratification of Bayin Seated Singing of the Buyi Ethnic Group in Guizhou Provi

VIA05	MUSIC IN MOTION: MIGRATIONS, NETWORKS, AND CIRCULATIONS (CHAIR: EMMANUEL CUDJOE) [CC4]	
08:30	Daniel Fredriksson and Hållbus Totte Mattsson	Calle Jularbo and the Gammeldans: Music, networks, mediatisation
09:00	MOHAMED HASEEB N	Transnational Musical Flow Around the Indian Ocean: Migration, Emotion and Music of the Gulf Wives
09:30	Dominic D.B Makwa	Imbalu Performances in Sacred Sites: Inventorying Circumcision Musicking and Dancing for Tourism in Bududa, Uganda

VIA06	STUDIES OF PERFORMANCE: TRADITIONS AND INNOVATIONS (CHAIR: OBED ACQUAH) [CC5]	
08:30	Benjamin Obeghare Izu	Emerging trends in African traditional dance practices: a case study of the Ema royal dance of the Urhobo people, Nigeria
09:00	Iddrisu Saaka, John Dankwa and Shirley Sullivan	Blurring the Surface
09:30	Matěj Kratochvíl	From censorship to commercial „spice“. Sexuality in folk songs in the socialist and post-socialist culture of the Czech lands.

VIA07	THE SONIC AND SOCIAL ANALYSIS OF MUSICAL INSTRUMENTS (CHAIR: DON NILES) [AS106]	
08:30	Kolawole Gbolahan Cornelius	Reclaiming the Poetics of Indigenous Labrosones (Horns/Trumpets)
09:00	Peremoboere Ayebatonye-fatayi	Exploring the Egbelegbele Musical Instrument and Dance in Bomo Kingdom
09:30	Shan Du	Sonic Identity of the Goddesses: Musical Instruments and Sound Objects in the Nava Durgā Performance (Bhaktapur, Nepal)
10:00	Richard Jankowsky	Ambiguities of Otherness in the Social Life of the Tunisian Bagpipes

VIA08	* COMMUNITIES OF PRACTICE, COLLABORATIVE CREATIVITY PROCESSES AND MUSICAL INSTRUMENTS CIRCULATION IN TRICONTINENTAL PORTUGUESE-SPE (CHAIR: JORGE CASTRO RIBEIRO) [AS216]	
08:30	Jorge Castro Ribeiro	Talking about Violas: Collaboration and Agency Towards the Autonomy and the Artistic Visibility of a Musical Instrument
09:00	Leonardo Medina	The Brazilian rabeca community of practice: agency and creative collaboration processes for the expansion and construction of 'o
09:30	Timóteo Cuche	Musical Creativity in Maputo: the collaborative case of the TP50 artistic group
10:00	Lucas de Campos	How Afro are the brazilian popular chordofones? Musical practices in question by historical iconography
<b>Session sponsored by the ICTM Study Group on Music and Dance in Southeastern Europe</b>		

VIA09	SOUNDING THE DIASPORA IN GLOBAL CONTEXTS (CHAIR: MASAYA SHISHIKURA) [INHUB1]	
08:30	Felix Morgenstern	Translocal Irish Folk Music in Austria: Evading National Identity?
09:00	Kirk E. Sullivan	Sounding the Diaspora: The Homeland Imaginary in Popular Cook Islands Song
09:30	Giuseppe Sanfratello	Mama Africa': diasporic musical practices of the African communities in Catania (Sicily)
10:00	Linda Cimardi	African Musics in Nonaligned Yugoslavia

10:30–11:00 Morning coffee break



VIB01	* DESTABILIZING COLONIAL MASKS?: COLLABORATIVE RESEARCH-CREATION METHODOLOGIES FROM LATIN AMERICA / PART 1 (CHAIR: COLECTIVA TRANSLATINA) [CCAUD]	
11:00	Silvia Citro and Soledad Torres Agüero	Politics of Representation in Indigenous Rituals: An Intercultural and Collaborative Research-Creation Process of Ancient Music
11:30	Adil Podhajcer	Decolonizing Musicality, Ontologizing Reciprocity. Becoming an Andean/Sikuri in a Feminine and Dissident Community.
12:00	Área de Antropología del Cuerpo, Universidad Nacional de Rosario (Broguet, Corvalán and Rodríguez)	The Embodied Racisms of a "White-European" Latin American Nation: Performance Strategies for Denaturalization
12:30	Beatriz Herrera Corado	Discussant
<b>Session sponsored by the ICTM Study Group on Music and Dance in Latin America and the Caribbean</b>		

VIB02	ASSERTING RESISTANCE THROUGH DANCE AND MUSIC (CHAIR: REBECCA MILLER) [CC1]	
11:00	Priyakshi Kumari Agarwal	Dancehall: A Tool for Resistance Through A Feminist Lens In Kingston, Jamaica
11:30	Ana Maria Diaz Pinto	Underground Reggaetón in Santiago de Chile: Embodied Politics of Morality and Resistance
12:00	Mukesh Kulriya	Songs of Assertion: Anti-Caste Music in India

VIB03	* COUNTER-COLONIAL AND COMMUNITY-BASED DIALOGUES IN THE SOUTH ATLANTIC: THE CASE OF THE QUILOMBISTA SCHOOL DANDARA DOS PALMARES (CHAIR: RENAN RIBEIRO MOUTINHO) [CC2]	
11:00	Caroline Lima Souza de Lucena, Juliana Freire, and Renan Ribeiro Moutinho	Matricentrality and aesthetic-political creations as methodologies of war in a quilombista school
11:30	Brett Pyper	Sound praxes in Dialogue across the South Atlantic
<b>Session sponsored by the ICTM Study Group on Applied Ethnomusicology</b>		

VIB04	ROUNDTABLE—* UNDERSTANDING AMERICA, THE ESSENTIAL CONTRIBUTION OF AFRO-AMERICAN MUSIC TO THE SOCIOCULTURAL MEANING OF THE CONTINENT (CHAIR: FERNANDO PALACIOS MATEOS) [CC3]	
11:00	Panellists	John Herlyn Antón Sánchez, Alex Schlenker, Héctor Tascón, Welson Tremura, Daniel Avorgbedor

VIB05	ENCOUNTERS AND REPRESENTATIONS ACROSS TIME AND SPACE (CHAIR: URMIMALA SARKAR MUNSI) [CC4]	
11:00	CLAUDIO RAMIREZ URIBE	Circulation and Memory in the Villancico de Negro: The representation of Africans and Afrodescendants from Siglo de Oro to Son J
11:30	Leslie Gay	Diasporic markers and transatlantic translations: Race and Ben Webster's jazz reception in Denmark

VIB06	STUDIES OF GLOBAL OPERA AND CHORAL MUSIC (CHAIR: ISAAC IBUDE) [CC5]	
11:00	Nepomuk Riva	The Image of Africa in the German Opera Scene. Black Actors, Discrimination and Empowerment
11:30	Emmanuel Nii Adjei Sowah, Joshua Alfred Amuah ()	Decolonising Ghanaian choral music performances: A Case Study of hybridising items from Handel's Messiah with selected Ghanaian
12:00	Emaeyak Peter Sylvanus	Keyboard-mediated Orchestras in West African Choral Music Performances: Trends in Nigeria and Ghana

VIB07	GENDER IDENTITIES IN DANCE AND MUSIC TRADITIONS (CHAIR: IHECHI ELIZABETH ACHOM) [AS106]	
11:30	Marilio Wane	Gender issues in the process of secularization of traditional dances in Mozambique
12:00	Ilaria Meloni	Transcendent voices, restrained gender identities: an ethno-phoniatic investigation on Javanese female singing tradition
12:30	Judith Olson	Traditional Dance Gender Roles in the Modern World: Hungarian Dance Practiced by Locals and Interpreted by Internationals

VIB08	* METAPHORS WE GROOVE BY: MUSIC, DANCE, CLASS AND MOBILITY IN THE LUSOPHONE AFRICAN AND AFRO-DIASPORIC REALM (CHAIR: STEFANIE ALISCH) [AS216]	
11:00	Ellen Hebden	Visions of Success: Navigating Gendered Knowledge and Class Advancement in Tufo Groups in Mozambique
11:30	Pedro Filho Amorim	"Tira o pé do chão": Commodification, Class appropriation and Whitewashing in Bahia's Carnival music and dance
12:00	Martin Ringsmut	Kolá San Jon, Class, and the Postcolonial Spatialization of Mindelo, Cabo Verde
12:30	Stefanie Alisch	Estamos sempre a subir: Kuduro, Class Mobility and Aspiration in Angola

VIB09	FOLK TRADITIONS: QUESTIONS OF IDENTITY, PRACTICE, AND VOICE (CHAIR: XIAO MEI) [INHUB1]	
11:00	Tingting Tang	Cultural Expressions in the Cracks: The Naxi Folk Song and Dance <i>al ka bba laq</i> in Sanba Township of Sub-Tibetan Shangri-La, China
11:30	Žanna Pärtlas	Do Folk Tunes Have Gender? Seto Multipart Song Tunes in Women's and Men's Versions

13:00–14:30 Lunch break and Study Group welcome meetings

VIC01	STUDY GROUP WELCOME MEETING (CHAIR: SVANIBOR PETTAN, MAYCO SANTAELLA, HANDE SAĞLAM) [CC3]	
13:00		Music and Minorities

VIC02	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC2]	
13:00		Applied Ethnomusicology

VIC03	STUDY GROUP WELCOME MEETING (CHAIR: GEORGIA CURRAN) [CC4]	
13:00		Music and Dance of Oceania

VIC04	STUDY GROUP WELCOME MEETING (CHAIR: TBA) [CC5]	
13:00		Music and Dance of the Slavic World

VIC05	STUDY GROUP WELCOME MEETING (CHAIR: RAZIA SULTANOVA) [CC1]	
13:00		Global History of Music

VID01	* DESTABILIZING COLONIAL MASKS?: COLLABORATIVE RESEARCH-CREATION METHODOLOGIES FROM LATIN AMERICA / PART 2 (CHAIR: BEATRIZ HERRERA CORADO) [CCAUD]	
14:30	Lucrecia Raquel Greco	Contra Colonial Knowledge: Researching Through Somatic and Animist Performances
15:00	María Gabriela López-Yáñez	"Desdisfrazando" Our Dances: Research-Creation-Destabilizing Methods to Approach Ecuadorian Dances in Public Universities
15:30	Beatriz Herrera Corado	A Pedagogical Mediation of Intergenerational Transmission With Youth in Guatemala's K'iche Speaking Communities.
16:00	Manuela Rodríguez	Discussant
Session sponsored by the ICTM Study Group on Music and Dance in Latin America and the Caribbean		

VID02	* LISTENING TO THE POST-EMPIRE: MUSIC AS A DECOLONIAL DEVICE IN CONTEMPORARY GOA (INDIA) (CHAIR: SUSANA SARDO) [CC1]	
14:30	Eduardo Falcão	From the Manor Houses to the Digital Media. The Musical Repertoire of the Agapito de Miranda Collection (1911-1995) in the Face
15:00	Nalini Elvino de Sousa	Archive Reloaded: The Case of the Tiatrist Francis de Tuem and the Resignification of the Old Anti-Colonial Cantaram
15:30	Kelwin Monteiro	The Empire Sounds Back. Post-colonial Music in Goa as a Tool for Social Justice and Equity. The Case of the Mando Festival
16:00	Susana Sardo	Fado de Goa: A Singular Case of Sound Decoloniality

VID03	CONFLICT AND PEACE-MAKING IN DANCE AND MUSIC (CHAIR: RUI MARQUES) [CC2]	
14:30	Samuel Yohanna Davou & Festus Ife Olisaeke	Music as a Catalyst in Conflict Management: The Feminist Factor among the Hausa/Fulani of Northern Nigeria
15:00	Mohamed Adam Sulaiman	The Functional Role of Music and Dance in making conflict and peace (Sudan as model 2003-2020)
15:30	Darren Culliney	Comhaltas Narratives: The Place of Irish Traditional Music in the Journey from Conflict to Peace in Northern Ireland
16:00	Sky Mkuti	Terror in Cradle of the Makonde Nation: Embracing Peace through Cultural Heritage in Mozambique


VID04	TECHNOLOGY SPACES: COMMERCIAL, DIGITAL, AND ELECTRONIC MUSICAL PRACTICES (CHAIR: IFEANYI OKAFOR) [CC3]	
14:30	Rudi Garrido da Costa Lima	Brazilian Grime: the work of ANTCO and the Afrodiasporic electronic music scene in "Jamaicaxias"
15:00	Kingsley Kwadwo Okyere	Clave as Musicking Technology in Afrobeats
15:30	Charles Mandor Asenye	Blockchain Technology as a Veritable Tool to Combat Music Piracy in Nigerian Commercial Music Scene

VID05	* MUSIC ARCHAEOLOGY IN AFRICA (CHAIR: RAQUEL JIMÉNEZ PASALODOS AND JOSHUA KUMBANI) [CC4] WITH SESSION INTRODUCTION BY RAQUEL JIMÉNEZ PASALODOS AND JOSHUA KUMBANI	
14:30	Joshua Kumbani	A Snapshot of Music and Sound-Related Archaeological Artefacts From Southern Africa
15:00	Sarah Wurz	Archaeoacoustics and Cape region of South Africa
15:30	Neemias Santos da Rosa and Margarita Díaz-Andreu	Listening to Ancient Images: The Acoustics of San Rock Art Sites
Session sponsored by the ICTM Study Group on Music Archaeology		

VID06	CULTURAL DIALOGUE: MUSIC FOR PEACE AND WELL-BEING (CHAIR: MARK LENINI PARSELELO) [CC5]	
14:30	Oliver Shao	"Music for Peace" Projects and the International Refugee Regime
15:00	Navkiran Natt	Guwandia Punjabiya: The Neighbour Across the Border
15:30	John Nutekpor	Kutrikuku: Tenacity in Ghanaian-Irish Cultural Dialogue
16:00	Afor Paul Ntoh	Kwem Music and Dance Culture of the Meta People in Cameroon

VID07	DEVELOPMENT AND TRANSFORMATION OF MUSICAL INSTRUMENTS (CHAIR: NINA BARATTI) [AS216]	
14:30	Stephen Aidoo	Construction Procedures of Ghanaian Traditional Musical Instruments and Their Contemporary Usage. A Focus on Atenteben and Gylil
15:00	Kiku Day	The Dark Side of the Shakuhachi: Masculinity, Nationalism and Militarism
15:30	Ruirui Ye	The Development of the Zheng in the Digital Era
16:00	Christine Dettmann	Searching for Ancestry in Africa: The Case of the Brazilian Berimbau and Angolan Mbulumbumba
VID08	FILM SCREENING [ARCHIVE]	
14:30	Siboné Oroza	<i>"When I'm on Stage, I Rule": Cholita Futurism in Cochabamba, Bolivia.</i> Duration: 1h 35m

16:30–17:00 Afternoon coffee break

VIE	PLENARY: NEGOTIATING GENDER AND SEXUALITY IN GLOBAL MUSIC AND DANCE (CHAIR: ADWOA ARHINE) [CCAUD] 	
17:00	Christian Onyeji and Elizabeth Onyeji	Adamma Music and Dance Genre: Oddities and Paradoxical Subversion of Gender Binaries in the Igbo Socio-Cultural Milieu
17:30	Rose Merin	Ways of 'Showing' and 'Being' in Nangiarkoothu: On Gendered and Subaltern Bodies in an Intangible Cultural Heritage
18:00	Mary Akyaamah Amoateng and Grace Takyi Donkor	Women and Music Education in Ghana: Perspectives from the Department of Music, University of Ghana
18:30	Marko Kölbl	Queering Ethnomusicological Refugee Studies

## Day VII: Wednesday, 19 July 2023

VIIA01	PERFORMANCE POLITICS: MUSIC AND DANCE IN NATIONAL DISCOURSE (CHAIR: SUSANA SARDO) [CCAUD]	
08:30	Eric Wittersheim and Monika Stern	Music Collectives and the Spirit of Independence in the Republic of Vanuatu
09:00	Jessica Kai-sze Fung	Localism and Nationalism: The Politics of Cantonese Music in Hong Kong
09:30	Aggrey Nganyi Wetaba	"Khabusie" - Let It Dawn; Political Reading of a Prayerful Song-Dance in Western During Kenya's 2022 Elections

VIIA02	APPROACHES TO DANCE RESEARCH: PRACTICE, FILMMAKING, AND PRINTING (CHAIR: BEATRIZ HERRERA CORADO) [CC1]	
08:30	Kofi Anthonio	Embodied Devices: Exploring Rhetoric Within Selected Indigenous Dance Forms as Socially Affective
09:00	Sumedha Bhattacharyya	Space as Material: Exploring Materials in Dance Filmmaking
09:30	Ana Maria de Sousa Leitao	Generative Dance: The Practice of a Relational Ontology for the Construction of the "We"

VIIA03	FILM DISCUSSIONS 3 (CHAIR: SAMUEL BENAGR) [CC2]	
08:30	Siboné Oroza	"When I'm on Stage, I Rule": Cholita Futurism in Cochabamba, Bolivia
09:00	Celeste Landeros	Earl of Mar's Daughter
09:30	Sebanti Chatterjee and Mr. Soumik Mukherjee	Ki Sur Voice

VIIA04	STYLE, AFFECT, AND GROOVE: PERFORMANCE PRACTICE AND ANALYSIS OF DANCE AND MUSIC (CHAIR: SILVIA CITRO) [CC3]	
08:30	Loko Omolara Olasunbo	Stylistic Features and Performance Practice of Agidigbo Music Among the Ogu People of Badagry
09:00	Ana Pais	Rhythms of Affect in Ritual Practices of Candomblé (Salvador Da Bahia)
09:30	Juan Sebastian Rojas	How Groove, Collective Singing, and Dance Unite. A Performance Analysis of Colombian "Bullenrap" Music
10:00	Godson Atsu Sokpor	Multi-Modality of Music for Dance: Interrogating Prescriptive, Descriptive and Directive Dimensions of Performance Cultures With

VIIA05	EXPLORING SOUND IN SOCIETY (CHAIR: SAMUEL HORLOR) [CC4]	
08:30	Nontuthuzelo Mtsini	Sound, Rhythm, and Movement in the Imfene Dance of amaMpondo in the Eastern Cape, South Africa
09:00	Shzr Ee Tan	Acoustic Regimes of Labour and Leisure: Transient Worker Sonic Life in Southeast Asia
09:30	Juracy do Amor Cardoso Filho	Music (In)Visible: Excluded People and Sonorities
10:00	Oyinlola Esther Oladiipo	Sounding Olumo Rock and Valley in Abeokuta, Nigeria

VIIA06	QUESTIONING TRADITIONS: HERITAGE, VARIATIONS, AND PRACTICE (CHAIR: ANDREW SNYDER) [CC5]	
08:30	Vida Onoh	Music as Cultural Sustenance and Practices Among the Mbebe People of Nigeria
09:00	Inoue, Sayuri	What are the Norms? The Range of Variations in the Performance of Myanmar Classical Songs
09:30	Rebeka Kunej and Siri Mæland	Spaces for Traditional Dancing in Europe: Examples From North and South-East
10:00	Daniel Tércio	Dancing With the National Flag

VIIA07	POLITICAL HISTORIES OF GLOBAL MUSIC: PROHIBITION, ACTIVISM, AND DEMOCRATIZATION (CHAIR: ANA FLÁVIA MIGUEL) [AS216]	
08:30	Oldřich Poděbradský	From Sunny Grave to Odyssey: The Prohibition of the Creative Process in Socialist Czechoslovakia
09:00	Monika E. Schoop	Contesting Historical Revisionism: Popular Music, Memory Activism and the Marcos Dictatorship
09:30	KettyJackline W. Maina	"Tujiangalie": Transforming Society through Musical Self-inquiry
10:00	Emmanuel Siaw, Kwasi Sarfo and Papa Kow Agyefi	Music and Democratization: An Evaluation of the Contribution of Popular Music in Deepening Multi-Party Democracy in Ghana.

VIIA08	CONSTRUCTING NEW THEORETICAL FRAMEWORKS FOR DANCE AND MUSIC (CHAIR: LESLIE GAY) [INHUB01]	
08:30	Spiros Th. Delegos	Decolonising Rebetiko: Employing Heterotopia as an Analytical and Interpretive Device
09:00	Matthew A. Williams	Toward a Semiotic Theory for Gospel Music
09:30	Ilario Meandri	Semantic Interoperability and Ontological Representation for Ethnomusicological Digital Archives
10:00	TEOH Yang Ming	A Reverse Path to the Study of Asian Music and the Challenge of Analytical Approaches

VIIA09	* AFRICAN ORGANOLOGICAL MATERIALITY AND INSTRUMENTALITY COMPETITIVENESS IN GLOBAL MUSIC INDUSTRY: A CASE OF ZIMBABWE CREATIVE CULT (CHAIR: PERMINUS MATIURE) [INHUB2]	
11:00	Jerry Rutsate	Ngoma Materiality and Instrumentality
11:30	Phineas Magwati	A Philosophical Account for the Organological Scope of Hosho/Hoso and Magagada Instruments
12:00	Mercy Kayumba	Innovative Measures for Circumventing the Scarcity of Materials for Making Isitshikitsha Dance Costumes and Percussive Gumboot
12:30	Perminus Matiure	Material Provision for the Revival of Musical Instruments Construction and Circulation Among the Zezuru People of Zimbabwe

10:30–11:00 Morning coffee break

VIIB01	* TRANSFORMATION OF ANATOLIAN MUSIC: MUSIC AND COLLECTIVE MEMORY OF THE ALEVIS, ARMENIANS, ZAZA'S AND AŞIKS (CHAIR: HANDE SAĞLAM) [CCAUD]	
11:00	Martin Greve	Music in "Greater Dersim": Loss, Nostalgia, and Reconstruction
11:30	Ulaş Özdemir	Alevi Cassette Culture and Memory: The Continuous Rediscovery of Historical Audio Recordings in Alevi Music Performance
12:00	Burcu Yildiz	Digital Recollections of Armenian Folk Songs: Reflections of Diasporic Memory with the Houshamadyan Project
12:30	Hande Sağlam	The Master-Apprentice Relationship in the Âşık Tradition and Its Role in the Continuity of Collective Memory

VIIB02	PERFORMANCE IN EDUCATIONAL CONTEXTS (CHAIR: BRETT PYPER) [CC1]	
11:00	Silvia van Zyl	Accessible Music Education for the Visually Impaired Pianist in South Africa
11:30	Netéske Horton	Towards Improving Jazz Education in South Africa: The Impact of the National Youth Jazz Festival at Secondary Level
12:00	Kathy Armstrong and Stacey Can-Tamakloe	Reimagining the Global Music Ensemble



VIIB03-1	ROUNDTABLE—* DECOLONISING TERMINOLOGY: THE WORLD IN DANCE WORDS: METHODOLOGICAL PERSPECTIVES (CHAIR: EGIL BAKKA) [CC2]	
11:00	Panellists	Egil Bakka, Ronald Kibirige, Mark Lenini Parselelo, Nerda Khara, Natasha Martin
Session sponsored by the ICTM Study Group on Ethnochoreology		

VIIB03-2	ROUNDTABLE—* DECOLONISING TERMINOLOGY: THE WORLD IN DANCE WORDS: THEORETICAL PERSPECTIVES (CHAIR: GEORGIANA GORE) [CC2]	
12:00	Panellists	Georgiana Gore, Gediminas Karoblis, Olabanke Oyinkansola Goriola, Maria Kardash, Sebnem Sozer Ozdemir
Session sponsored by the ICTM Study Group on Ethnochoreology		

VIIB04	* MATERIAL AND CULTURAL LIVES OF INSTRUMENTS IN THE TENSIONS BETWEEN THE PAST AND THE PRESENT, BETWEEN THE SACRED AND THE PROFANE (CHAIR: VALERIYA NEDLINA) [CC3]	
11:00	Yannick Wey	Tracing the Peculiar Career of the Hammered Dulcimer in the Alpine Region Through Its Craftings and Materials
11:30	Valeriya Nedlina	Neo-Traditionalism and Innovations in Kazakh Instruments and Music-making
12:00	Manami Suzuki	Telli Kur'an : Saz as A Sacred Instrument in Alevi
12:30	M. Emin Soydaş	Filling the Gaps: Current Plucked Lutes as a Source for the Reconstructed Kopuz

VIIB05	CONFLICT AND PEACE-MAKING: CULTURAL DIALOGUES IN MUSIC AND DANCE (CHAIR: LINDA CIMARDI) [CC4]	
11:00	Sérgio Bordalo e Sá	Dealing With Differences: Dance and Conflict in Cinema
11:30	Hee Sook Lee-Niinioja	Deeply Rooted Arirang Melodies and Texts in Uniting Koreans and Diasporas: A Synchronous Commonality and Hybridity of Nostalgic T
12:00	Balakrishnan Raghavan	Faiz Through a Feminist Lens: "Hum Dekhenge" in Protest, Translation, and Performance
12:30	Sheilla (Aishetu) Nelson	When Women Refuse Water In Honey's Stead: Dialogic Gender Representations in Selected Ga Proverbs and Traditional Songs

VIIB06	CROSSINGS AND BORDERS: UNDERSTANDING THE MOVEMENT OF MUSIC THROUGH HYBRIDITY, DECOLONIZATION, AND RECONTEXTUALIZATION (CHAIR: PEI-LING HUANG) [CC5]	
11:00	Rui Guerra Augusto Laranjeira	Unce: A Mozambican music of Arabian influence
11:30	Chia-Wei Yang	Hybridity, Performance, and Indigenous Modernity: A Case Study on Taiwanese Indigenous Music-Dance Performance
12:00	Liz Przybylski	Music Crossing Borders: Decolonization through Refusal

VIIB07 TRANSMISSION AND LEARNING IN GLOBAL CONTEXTS (CHAIR: DAMASCUS KAFUMBE) [AS106]		
11:00	Huber, Gertrud Maria	Practice of Folk Music in Higher Education: Student Well-Being at the Göttweig Monastery During the COVID-19 Pandemic
11:30	Felicia O. Ezeugwu	Indigenous Music and Youths' Transformation: Ogene Music Performance Ensemble of Amodu Awkunanaw Community in South Eastern Nigeria
12:00	Giulia Ferdeghini	Melody and Performance of Beyta Dimdim, a Kurdish Oral Epic as to Be Found in Bahdinan (Iraq)
12:30	Wong Siao Ern & Chan Cheong Jan	"No Right or Wrong, But there Actually Is": Experiences of Navigating Intersection of Discourses in Learning Jazz Improvisation

VIIB08 * ROUNDTABLE AND JOURNAL ISSUE LAUNCH: RESEARCH-MENTORING-PUBLISHING AS A CYCLICAL PROCESS: SOME PERSPECTIVES AND EXPERIENCES FROM THE AFRICAN CONTEXT(S) (CHAIR: ANRI HERBST) [AS216]		
11:00	Panellists	Anri Herbst, Mike Schramm, Emaeyak Sylvanus, Lee Watkins, Wilhelm Delport, George Worlasi Kwasi Dor

VIIB09 EXPLORATIONS OF HISTORICAL MUSIC PRACTICES: PERFORMANCE GROUPS, SOCIETIES, AND COMPANIES (CHAIR: RAQUEL JIMÉNEZ PASALODOS) [INHUB1]		
11:00	Paul Nicholas Roth	Cultivating Counter-Coloniality in Don Cherry's Organic Music Society
11:30	Juan Felipe Miranda Medina	A Third "Grand Narrative" in the Afro-Peruvian Revival
12:00	Orlando Fernão	The Historical Recordings From the Ndau Community in the Berlin Phonogrammarchiv: The Beginning of a Re-study

VIIB10 APPROACHES TO MUSIC AND DANCE AS AGENCIES OF WELL-BEING (CHAIR: JOANNA BOAMPONG) [INHUB2]		
11:00	Wei, Xin-Yi	Music Ontology, Knowledge Translation, and Synthetic Culture: A Case Study on Taiwanese Indigenous Kavalan Healing Ritual Music and Dance under the National Identity Mechanism
11:30	Ellen E Hebden	Rejuvenation Through Remembering: Sonic Care at Night Clubs for the Aging in Northern Mozambique

VIIB11 FILM SCREENING [ARCHIVE]		
11:00	Celeste Landeros	<i>Earl of Mar's Daughter</i> . Duration: 17m

13:00–14:30 Lunch break and Study Group welcome meetings


VIIC01	STUDY GROUP WELCOME MEETING (CHAIR: MARKO KÖLBL AND RACHEL ONG) [CC2]	
13:00	Music, Gender, and Sexuality	
VIIC02	STUDY GROUP WELCOME MEETING (CHAIR: SUSANA SARDO) [CC3]	
13:00	Sources and Archives for Music and Sound Studies	
VIIC03	STUDY GROUP WELCOME MEETING (CHAIR: MARCIA OSTASHEWSKI) [CC1]	
13:00	Sacred and Spiritual Sounds and Practices	
VIIC04	STUDY GROUP WELCOME MEETING (CHAIR: RAQUEL JIMÉNEZ PASALODOS) [CC4]	
13:00	Music Archaeology	
VIID01	ROUNDTABLE—* COLLABORATIVE CREATIVITY AND COMMUNITARIANISM IN THE COSMOPOLITAN COLLECTIVE FOCUSING ON JAZZ AS HERITAGE (CHAIR: KGOMOTSO MOSHUGI) [CCAUD]	
14:30	Panellists	Munyaradzi Chatikobo, Chantal Willie-Petersen, William Lubise, Mfanufikile Motau, N/A
VIID02	UNDERSTANDING THE SACRED IN MUSICAL PRACTICE (CHAIR: HEATHER MACLACHLAN) [CC1]	
14:30	Li Jiaqi	Mediating God and the Secular World: Women Chanters in Hui Communities in Shandong Province, China
15:00	Scott Valois Linford	Singing for Rain: Music in the Religious Revival of Jola Priestess Aline Sitoé Diatta
15:30	Julius Loth Sanga	The Influence of the Muziki Wa Dansi on Gospel Music in Tanzania
VIID03	PERFORMERS AND COMPOSERS: THE IMPACT OF INDIVIDUALS ON MUSICAL TRADITIONS (CHAIR: FELICIA SANDLER) [CC2]	
14:30	Anuran Dasgupta	Centering the Margins: Komal Kothari's re-structuring of Rajasthani musical culture and history
15:00	Angelina Tallaj-García	The Queen of Fusion: Xiomara Fortuna, African Heritage, and Dominican Music
15:30	Mark Stone	The Music of Bernard Woma: Composition-in-Performance on the Dagara Gyl
VIID04	RELATIONSHIPS BETWEEN MUSIC AND LANGUAGE (CHAIR: MYFANY TURPIN) [CC3]	
14:30	Divine Kwasi Gbagbo	Musical Plots in Language Spaces: The Case of Ewe Language in West Africa
15:00	Yuto Ozaki & Patrick E. Savage	Similarities and differences in a global sample of song and speech recordings
15:30	Imani Sanga	Musical Figures of Decolonization in Shafi's Swahili Novels Vuta N'kuvute and Kasri ya Mwinyi Fuad

VIID05	NEGOTIATING THE SACRED IN MUSIC AND DANCE (CHAIR: TINGTING TANG) [CC4]	
14:30	MU Qian	Louder Dhikr: Mediation and Transmission of Uyghur Sufi Sounds
15:00	Shuo Yang	A Performance Platform without Religious Sound: The Heritagization of the Guerx Sal Lad Festival of the Bai in Southwest China

VIID06	* CROSS, EXCEED, PROLIFERATE, AND BLUR: NEGOTIATING WESTERN AND WEST AFRICAN MUSIC ONTOLOGIES (CHAIR: MICHAEL BIRENBAUM QUINTERO) [CC5]	
14:30	Toyin Samuel Ajoye	Beyond Sacred Spaces': Gospel Music and Everyday Street Culture in Lagos, Nigeria
15:00	Adébólá Òlá	Recentring the Àgídígbo in Speech Surrogacy Discourse
15:30	Nathaniel Braddock	The Rhythm, the Rhythm: Borders of Method and Composition in Ghana's Guitar Tradition
16:00	Michael Birenbaum Quintero	Approaching the Ịṣẹṣẹ Ear: Ethnomusicology, Sound Studies and Yorùbá Acoustemology

VIID07	FILM SCREENING [ARCHIVE]	
14:30	Sebanti Chatterjee and Soumik Mukherjee	<i>Ki Sur Voice</i> . Duration: 29m

16:30–17:00 Afternoon coffee break

VIIE	CLOSING CEREMONY (CHAIR: SVANIBOR PETTAN) [CCAUD] 	
17:00	The closing ceremony is open to all	

## Film Festival

The conference includes the screening of nine films. All films can be access online across the duration of the conference at the following link: [https://www.ictmusic.org/protected-page?destination=node/5868&protected\\_page=3](https://www.ictmusic.org/protected-page?destination=node/5868&protected_page=3). Please use Password: Ghana2023!

Additionally, films will be screened in-person according to the schedule below.

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IIB08 [Archive] 11:00. Film Screening: *The Fairy Tale of the Island of Creta or "The Prince and the haunted island"*. Duration: 25 m 25 s

The Island of the Spinalonga (the island of the lepers) close to the island of Crete and the stories of those individuals who ignored the danger of the disease in order to stand by the imprisoned patients was a main inspiration of the Ethnographic Fairy Tale which will be presented in the form of a short film animation. The film is based on the local musical culture of the island of Crete and the stories of the small island of the Spinalonga. It sheds light on the special character of the people of Crete revealed in these stories as well as the personal musical experiences of the creator of the Fairy Tale.

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IIE10 [Archive] 17:00. Film Screening: *Bordar la Luz (Embroidering the Light)*. Duration: 39 m 28 s

This documentary is the result of field research conducted in Loja (Granada) in 2017, concerning the paraliturgical ritual of the Incensarios, emblematic figures of the Holy Week who incense and sing a type of saeta, locally called sátira. Since 1765, at least the date of the first document in which they are mentioned, the Incensarios pursue every year their work with devotion, supported by the women of the family. Many hypotheses lie behind the origin of the Incensarios' ceremony; the similarity with certain rituals of the ancient world would suggest an equally ancient origin, however it still remains mysterious.

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IIB09 [Archive] 11:00. Film Screening: *SanDance!* Duration: 60 m.

San (Bushman) traditional hunter-gatherer culture is our world's original human culture. Its roots go back to the dawn of human time in Africa. Our enchanting film follows San dancers from rehearsals in remote Kalahari villages in Namibia and Botswana to electrifying performances at the Kuru Dance Festival. Radiating from the Kuru Dance Festival into the visionary world of the trance-healing dance, SanDance! illuminates the spiritual traditions that underpin San culture across southern Africa. SanDance! expresses the hopes, fears and dreams of San dancers as they strive to revitalize beautiful dance traditions threatened by the marginalization of the San's fragile hunter-gatherer culture.

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IIIE09 [Archive] 17:00. Film Screening: *Transforming the Transformed: Motion Capture as a means for Safeguarding Intangible Cultural Heritage*. Duration: 10m

For the first time, scholars have collaborated on an experiment that situates the interaction of dance and technology in the African context of masked dance, using the Eyo of Lagos as a case study. In this ten-minute film, we present the pipeline for dance motion digitization, including 3D garment reconstruction of the Eyo costume through photogrammetry, and visualization. The scanned garment is used as a reference to re-create the Eyo costume in 3D, and it is driven by a virtual avatar that depicts the movements of a dancer captured through a motion capture system; costume deformations are physically simulated to add realism. A three-minute Eyo dance performance is finally generated in a 3D animation short film where multiple Eyo avatars are placed in front of the Tafawa Balewa Square gate, a monumental structure that situates the performance within its traditional setting.

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VD10 [Archive] 14:30. Film Screening: *Beloved Youth of Many Days - Stories About Mlimani Park Orchestra*. Duration: 111 m.

Active since 1978, the band Mlimani Park Orchestra (Sikinde) has been touted by critics as one of the true great rhumba bands on the African continent. The film focuses on individual band members' personalities – especially the enigmatic and charming Hassan Rehani Bitchuka – the long-time vocalist “star” of the band. Edited with a musicians' timing, the film comprises rehearsal and performance footage, archival stills, and interviews with significant current and former band members, fans, producers and engineers, managers, media personalities, and political figures, to include (his Excellency) Jakaya Kikwete, former President of Tanzania.

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VID08 [Archive] 14:30. Film Screening: *"When I'm on Stage, I Rule": Cholita Futurism in Cochabamba, Bolivia*. Duration: 95 m.

This documentary film is about the cholita groups who stormed the Bolivian popular music scene in 2006. Cholita is the diminutive of chola, a word that identifies women who wear the pollera, a multi-layered skirt appropriated by Andean women from Spanish fashion in the 16th century. This film is based on video recordings of the performances of four cholita groups and their backing bands and interviews with the cholita artists. It also includes scenes from music videos of the groups directed by the artists.

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VIIB11 [Archive] 11:00. Film Screening: *Earl of Mar's Daughter*. Duration: 17 m.

“O, Cow-Me-Doo,” a 17-minute animated music video, tells a fanciful story of a pre-colonial battle over a union between a Gaelic noblewoman and a Malian prince. This version of the epic, supernatural Scots ballad, “The Earl of Mars’ Daughter” (Child ballad 270) about a countess and a prince, who is a turtledove by day and a man by night, was inspired by the turtledove’s annual migration path between the United Kingdom and West Africa. Performed by voice, balafon, and djembe, this version sets the story in the late 14th Century, evoking the historical figures of the Countess Margaret, a rare woman ruler of the fiefdom of Mar in what is now Aberdeenshire, Scotland and Prince Kassi, who was exiled, along with his mother, Queen Kassi, from the royal seat of the Malian Empire, to an island off the coast of present-day Guinea.

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VIID07 [Archive] 14:30. Film Screening: *Ki Sur Voice*. Duration: 29 m.

Ki Sur (meaning ‘the voice’ in the Khasi language) is a film that aims to look at the lives of choristers, and educators from Meghalaya and Mizoram, who are involved in charting out congregational music as well as other varieties of the choral tradition. The Christian lifeworld of the characters informs their interiority and creativity. The vernacular and indigenous impressions of Christianity implore them to ascertain the rooted yet splintered sense of identity alongside the interrelated notions of faith and art.

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*The film below will only be screened online and not in-person.*

Film Screening: *Beyond Tradition – of Yodelling and Yoiking*. Duration: 90 m.

The documentary “Beyond Tradition” accompanies three young singers - from the Swiss canton of Appenzell Innerrhoden, the Georgian city Rustavi and the Scandinavian land of the indigenous Sámi people (Sápmi) - on their journey of building bridges between tradition and innovation. The film investigates where the protagonists grew up, with what traditions they were socialised and how they are currently developing these traditions in order to express their complex identities.

## The 47<sup>th</sup> ICTM World Conference Workshops

University of Ghana Campus, Legon

Date	Time	Campus Venue	Group/Leader	Country
13 July	17:00	Dance Hall	Gahu: Dance Ensemble	Ghana
14 July	14:30	Drama Studio	Adenkum: All-Women Gourd Ensemble, led by Grace Takyi	Ghana
15 July	11:00	Drama Studio	Shakuhachi, led by Kiku Day	Japan
	17:00	Dance Hall	Bulgarian Dances, led by Dilyana Kurdova	Bulgaria
17 July	10:00	Drama Studio	Shamisen, led by Gakuto Chiba	Japan
	14:30	Dance Hall	Malian balafon styles and repertoire, led by Lassana Djabate and Son	Mali, Diaspora
	15:30	Drama Studio	UNESCO Report on work with refugees and music, led by Mark Levine.	UNESCO
18 July	11:00	Drama Studio	Atentenben: local bamboo flute and Xylophones, led by Stephen Aidoo, Aaron Bebe, and Christopher.	Ghana



## The 47<sup>th</sup> ICTM World Conference Lunchtime Concerts

University of Ghana Campus, Legon

Date	Time	Campus Venue	Performance Group
13 July	13:00–14:00	Drama Studio	Local Dimension / Palmwine
14 July	13:00–14:00	Drama Studio	Kotoko Brass Band (Tufts University)
15 July	13:00–14:00	Drama Studio	Tabom (Afro-Brazilian)
17 July	13:00–14:00	Drama Studio	Dub Poetry (Afua Cooper)
18 July	13:00–14:00	Drama Studio	Dept of Music Student Choral Ensemble (Local Repertoire and African American Spirituals)
19 July	13:00–14:00	Drama Studio	Dept of Music Pop Ensemble

## The 47<sup>th</sup> ICTM World Conference Evening Concerts

University of Ghana Campus, Legon

Date	Time	Campus Venue	Performance Group
14 July	8:00–9:00 P.M.	Drama Studio	Abibigromma (Resident Theatre Group)
15 July	8:00–9:00 P.M.	Drama Studio	Ghana Dance Ensemble
17 July	8:00–9:00 P.M.	Drama Studio	Highlife (Various Bands)
18 July	8:00–9:30 P.M.	Great Hall	Nketia Memorial Concert