



Study Group on Applied Ethnomusicology, 7<sup>th</sup> Symposium

Performing, Engaging, Knowing – Sursee, August 26 to 29, 2020

Preliminary Program (March 19, 2020)

Wednesday, August 26, 2020	
10:00 -	Welcome Desk at Entrance <b>Registration</b>
15:00	Room 1 (17.258) <b>Welcome</b> <i>Valentin Gloor</i> , University of Applied Sciences and Arts, School of Music, Director <i>Huib Schippers</i> , ICTM Study Group on Applied Ethnomusicology, Chair <i>Joel Rubin</i> , Symposium Program Committee, Chair <i>Marcello Sorce-Keller</i> , Swiss Society for Ethnomusicology, Chair <i>Johannes Kretz</i> , University of Music and Performing Arts Vienna, Department of Composition, Electroacoustics, and Tonmeister Education, Head
15:30	<b>How Musical is Living? Musicking the Anthropocene</b> <i>Sandeep Bhagwati</i> , Concordia University Montréal
16:30	<b>Coffee Break</b>
17:00	<b>When Performers Have Led the Way: Research, Collaboration, Performance, and Ethics</b> <i>Anthony Seeger</i> , University of California, Los Angeles / Smithsonian Institution
18:00	<b>Information from the Local Organizing Committee</b>
19:00	<b>Welcome Dinner with Local Traditional Music</b>

Thursday, August 27, 2020			
09:00	Room 1 (17.258) <b>Power, Engagement and Cultural Sustainability</b> <i>Tan Sooi Beng</i> , Universiti Sains Malaysia		
10:00	<b>Coffee Break</b>		
10:30	<table border="0"> <tr> <td style="vertical-align: top;">           Room 1 (17.258) <b>Session 1A</b> <i>NN</i> (chair)   <b>Digital Audio Processing, Disc-Jockeying, Communication Fidelity and Social Influence in Nigerian Contemporary Popular Music: Perspectives from the University of Port Harcourt Student Community</b> <i>Anthony Okoro</i>   <b>Slum Funky Balls and the Resistance of Black Youth in the Context of 150 bpm</b> <i>Pedro Mendonça</i>   <b>Constructing Emancipation: How can Ethnomusicology Help with this Theme?</b> <i>Juliana Catinin</i> </td> <td style="vertical-align: top;">           Room 2 (17.159) <b>Session 1B</b> <i>NN</i> (chair)   <b>Applying Diga: Performing the Auditory and Sound Knowledge of South African Jazz Appreciation Societies in New Settings</b> <i>Brett Pyper</i>   <b>The Collaborative DJ-as-Researcher Approach: Methods Emerging through “Digital” Cumbia Fieldwork</b> (video / skype presentation) <i>Moses Iten</i>   <b>Music in and for a Mobile World: An Example of Collaborative Artistic Research</b> <i>Helena Simonett &amp; Jawed Ahmadi</i> </td> </tr> </table>	Room 1 (17.258) <b>Session 1A</b> <i>NN</i> (chair)  <b>Digital Audio Processing, Disc-Jockeying, Communication Fidelity and Social Influence in Nigerian Contemporary Popular Music: Perspectives from the University of Port Harcourt Student Community</b> <i>Anthony Okoro</i>  <b>Slum Funky Balls and the Resistance of Black Youth in the Context of 150 bpm</b> <i>Pedro Mendonça</i>  <b>Constructing Emancipation: How can Ethnomusicology Help with this Theme?</b> <i>Juliana Catinin</i>	Room 2 (17.159) <b>Session 1B</b> <i>NN</i> (chair)  <b>Applying Diga: Performing the Auditory and Sound Knowledge of South African Jazz Appreciation Societies in New Settings</b> <i>Brett Pyper</i>  <b>The Collaborative DJ-as-Researcher Approach: Methods Emerging through “Digital” Cumbia Fieldwork</b> (video / skype presentation) <i>Moses Iten</i>  <b>Music in and for a Mobile World: An Example of Collaborative Artistic Research</b> <i>Helena Simonett &amp; Jawed Ahmadi</i>
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<b>12:30</b>	<b>Lunch</b>	
14:00	<p>Room 1 (17.258)</p> <p><b>Session 2A</b> NN (chair)</p> <p><b>Queering The Echo Chamber</b> (video / skype presentation) <i>Abigail Toll</i></p> <p><b>Cipo Critical Vehicles for Dialogical Nomadic Acts in City Spaces</b> <i>Kostas Daflos</i></p> <p><b>The Sonic Intraface of a Noisy Feminist Social Kitchen</b> <i>Juliana Espana Keller</i></p> <p><b>The Intimate Sound of a Political Voice: The Role of the Queer Voice in Transgressing Personal and Political Territories</b> <i>Eloise Fornieles</i></p>	<p>Room 2 (17.159)</p> <p><b>Session 2B</b> NN (chair)</p> <p><b>Experiencing or Experimenting with “Authenticity”?: Historically Informed Performance Practice Embracing Artistic Research</b> <i>Christine Fischer</i></p> <p><b>Intervening in an Orchestra as Lab: Experimenting as a Musician-Researcher</b> <i>Imogen Eve &amp; Ties van de Werff</i></p> <p><b>Composing Spinoza’s Ethics: Charting a Migration of Spirit Through Sound</b> <i>Dániel Péter Biró</i></p> <p><b>“The Magic Show”: A Concept-Performance in Two Short Acts Followed by an Interpretive Talk</b> <i>Jamie Davidson</i></p>
<b>16:00</b>	<b>Coffee Break</b>	
16:30	<p><b>Session 3A</b> NN (chair)</p> <p><b>The Role of AV Archives in Music Heritage Sustainability: Conditions for Accessibility and Reuse</b> <i>Diane Thram</i></p> <p><b>Preservation of Music Heritage: The Roles of Institutions of Higher Education in China</b> <i>Zhang Boyu</i></p> <p><b>Where are the Practitioners in the Policy? Investigating Performers’ Participation in the Music and Performing Arts Elements on the Flemish Inventory for Intangible Cultural Heritage</b> <i>Anaïs Verhulst</i></p>	<p><b>Session 3B – Panel</b> <i>Christina Lessiak</i> (chair)</p> <p><b>Interferences of Writing, Researching, and Composing</b> <i>Pia Palme, Irene Lehmann, Christina Lessiak</i></p>
<b>18:30</b>	<b>Dinner</b>	

Friday, August 28, 2020		
09:00	<p>Room 1 (17.258)</p> <p><b>Session 4A</b> NN (chair)</p> <p><b>Music for Culture: Community Participatory Approach for Cultural Continuity and Sustainability in the Nepalese Diaspora Community of Edmonton, Alberta, Canada</b> <i>Subash Giri</i></p> <p><b>Music and Social Transformation in the Indigenous Communities of Sicalpa, Ecuador: Intervention and Research</b> <i>Xabier Etxeberria Adrien</i></p> <p><b>Reinterpretation and re-contextualization of Badagry Ogu music in Avale: Ethnomusicological and Artistic</b></p>	<p>Room 2 (17.159)</p> <p><b>Session 4B</b> NN (chair)</p> <p><b>Feedback on the Current Experience of the “Music Diversity Committee” at the Montreal Arts Council (Canada)</b> <i>Marie-Christine Parent</i></p> <p><b>Too Controversial? Challenges in Applied Ethnomusicological Approaches in Jewish Music Studies</b> <i>Miranda Crowds &amp; Sarah Roß</i></p> <p><b>Double-Consciousness, Alienation, and the Cyborg-Being</b> <i>Soosan Lolavar</i></p>

	<b>Convergence in a Trans-local and Trans-genre Collaborative Music Production</b> <i>Joseph Kunnuji</i>	
<b>10:30</b>	<b>Coffee Break</b>	
11:00	<b>Session 5A</b> <i>NN (chair)</i>  <b>Listening to Forests and Performing with Birds: Practices of Aural Biophilia in Times of Ecological Crisis</b> <i>Patricia Jäggi &amp; Natalie Kirschstein</i>  <b>Musical Performance Analysis on Oil Exploration, Forced Migration, and Environmental Degradation in Niger Delta of Nigeria</b> <i>Olusegun Stephen Titus &amp; Rachel Obonose Titus</i>	<b>Session 5B</b> <i>Anthony Seeger (chair)</i>  <b>Terra Cy'ndida: An Artistic collaboration with the Wapichana</b> <i>Antenor Ferreira Correa</i>  <b>Performing Change on the Music Festival Stage: Indigenous Popular Music and Audience Engagement</b> <i>Liz Przybylski</i>
<b>12:30</b>	<b>Lunch</b>	
14:00	<b>Session 6A</b> <i>NN (chair)</i>  <b>Performing Artistic Interventions for the Promotion of Underprivileged Children in Rural Schools in Zimbabwe through Provision and Training of Mbira</b> <i>Forward Mazuruse</i>  <b>Tensions and Negotiations at the Nexus of Applied Ethnomusicology and International Development Aid</b> <i>Gillian Howell</i>  <b>Self-care in Applied Ethnomusicological Work with Asylum Seekers, Refugees, and Urban Poor</b> <i>Klisala Harrison</i>  <b>Navigating Personal Emotional Health and Wellbeing through Music: Toward Applied Ethnomusicology?</b> <i>Andreja Vrekalić</i>	<b>Session 6B</b> <i>NN (chair)</i>  <b>The Embodied Musical Knowledge of Bakhtiari Music and the Routines of Everyday Life in its Subsistence</b> <i>Hoda Siahtiri</i>  <b>An Introduction to Post-Pars Modal Music: A New Approach to Microtonality</b> <i>Saman Samadi</i>  <b>The Exploration, Recognition, and Interpretation of "I" in Cross-Cultural Artistic Research</b> <i>Adilia Yip</i>
<b>16:00</b>	<b>Coffee Break</b>	
16:30	<b>Session 7A – Panel</b> <i>Brett Pyper (chair)</i>  <b>Exploring the Affordances of Musical Practice as Research</b> <i>Mbuso Khoza, Rui Laranjeira, Tumi Mogorosi, Yonela Mnana, Kgomotso Moshugi, Evans Netshivhambe (video / skype presentations)</i>	<b>Session 7B – Panel</b> <i>Lewy Matthias (chair)</i>  <b>Ethnomusicologists in Ethnographic Museums – Mediating, Composing, and Displaying</b> <i>Bernd Brabec de Mori, Madeleine Leclair, Matthias Lewy</i>
<b>18:30</b>	<b>Dinner</b>	

<b>Saturday, August 29, 2020</b>	
09:30	Room 3 (17.328) <b>Session 8</b> <i>Huib Schippers (chair)</i>  <b>Artistic Research in the Post-Colonial Era</b> <i>Arno Böhler, Susanne Valerie Granzer, Johannes Kretz, Lin Wei-Ya</i>
11:00	<b>Farewell</b> <i>Huib Schippers</i> <i>Marc-Antoine Camp</i>
<b>12:00</b>	<b>Lunch</b>
<b>13:30 -</b>	<b>Social Program</b>