



Tenth International Doctoral Workshop in Ethnomusicology

Center for World Music (CWM) at the University of Hildesheim
& Hanover University of Music, Drama and Media (HMTMH)
18th – 21st June 2018

Tuesday 18th June, Timotheuskirche, Center for World Music, Hildesheim

- 14.00 Pre-workshop session for auditors and local scholars:
Philip V. Bohlman (University of Chicago, USA & HMTMH, Germany)
"New Voices, New Ethnomusicologies"
- 17.30 Registration
- 18.00 *Dinner & Welcome Reception*

Wednesday 19th June, Timotheuskirche, Center for World Music, Hildesheim

- Panel 1** Chair: **Raimund Vogels** (HMTMH, CWM, Germany)
- 09:45 **Amos Darkwa Asare** (University of Cape Coast, Ghana)
The Evaluation of Cultural Policy towards the Performing Arts in Ghana: A case of the 'Appietus' project
- 10.30 **Christina Azahar** (University of California, Berkeley, USA)
Noisy Women, Imagined Spaces: Mobility and the Emplacement of Feminist Politics in música popular chilena
- 11.15 *Coffee/Tea Break*
- Panel 2** Chair: **Michael Fuhr** (CWM, Germany)
- 11.30 **Dikshant Uprety** (Indiana University Bloomington, USA)
Practices of Social Entrepreneurship and Development in Rap and Rock Music Scenes in Kathmandu Valley
- 12.15 **Amanda Black** (University of North Carolina at Chapel Hill, USA)
Sounds of Securitization: Tourism, Periphery, and Privilege in San Miguel de Allende, Mexico
- 13.00 *Lunch*
- Panel 3:** Chair: **Christopher Mtaku** (University of Maiduguri, Nigeria)
- 14.15 **Xinjie Chen** (University of Helsinki, Finland)
Rooted Cosmopolitanism in Sámi CD productions
- 15.00 **Julia Escribano Blanco** (University of Valladolid, Spain)
Traditional Religious Music During Holy Week in Southwest Soria: Local Memory,

Processes of Change, Repertoire and Current Meanings

15.45 *Coffee/Tea Break*

Panel 4: Chair: **Nepomuk Riva** (CWM/HMTMH, Germany)

16.00 **Daniel W. Neill** (Memorial University of Newfoundland, Canada)

Reconstructing the Pedal Steel Guitar: Creative Marginality, Technology, and Masculinity in Musical Instrument Making

17:15 **Heidi Wai-Yee Chan** (York University, Canada)

The Material Culture of Virtual 'Ethnic' Instruments – Concepts and Questions in Encountering Disembodied Musical Artifacts

Thursday 20th June, Timotheuskirche, Center for World Music, Hildesheim

Panel 5: Chair: **Eric Otchere** (University of Cape Coast, Ghana)

9.45 **Pablo Infante-Amate** (University of Oxford, England)

Playing with the State: Popular Music, Oil, and Political Economy in Equatorial Guinea

10.30 **Emily Howe** (Boston University, USA)

Animating the Stone: Sound, Embodiment, and the Politics of Development in Contemporary Cambodia

11.15 *Coffee/Tea Break*

Panel 6: Chair: **Miranda Crowds** (EZJM at HMTMH)

11.30 **Marija Maglov** (University of Arts, Belgrade, Serbia)

Media Turn in Music: Radio Art and Media Culture as Topics of Musicology

12.15 **Alison Martin** (Indiana University – Bloomington, USA)

Sonic Intersections: Listening to Gentrification in Washington, DC

13.00 *Lunch*

Panel 7: Chair: **Cornelia Gruber** (HMTMH, Germany)

14.00 **Joseph Maurer** (University of Chicago, USA)

Building Mariachi Education in Chicago

14.45 **Pedro Mendes** (New University of Lisbon, Portugal)

Popular Music Groups, Mobility and the Organization of Urban Space in Late Colonial Lourenço Marques (1960-1975)

15.30 *Coffee/Tea Break*

Panel 8: Chair: **Eyram Fiagbedzi** (University of Cape Coast, Ghana)

15.45 **Loab Hammoud** (University of Haifa, Israel)

Between Mandate and Diaspora: Palestinian Composers of Arab Art Music Between 1917-1998

16.30 **Olga Zaitseva-Herz** (University of Alberta, Canada)

Singing Between Continents: images of homeland and pluralism in the hybrid songs of Habsburg Empire emigrants to Canada

Friday 21st June, Timotheuskirche, Center for World Music, Hildesheim

09.15 **Writing Workshop II**

10.45 *Coffee/Tea Break*

11.00 Keynote Lecture

Ronald Radano (University of Wisconsin–Madison, USA; The American Academy Berlin)

The African Sound Object and the Colonial Past

12.30 **Final General Discussion**

13.00 *Lunch*

15.00 Festivities

15:30 Anniversary Program – 10 Years CWM

17:00 *Fingerfood Dinner*

Keynote Lecture

Ronald Radano (University of Wisconsin–Madison, USA; The American Academy in Berlin)

The African Sound Object and the Colonial Past

If colonial writing robbed Africa of its “spirit” – as the Kenyan novelist Ngugi wa Thiong’O suggested – what do we make of that other Western, technological intervention: the sound recorder? Around 1900, a series of German and European travelers undertook their own kind of “language” invasion consistent with Africa’s broader, colonial occupation. Armed with phonographs, they sought to capture what was commonly believed at the time to be the sound of human beginnings: in African performances, one could discover a primitive form of what would later evolve into civilized (European) “music.” In this lecture, Ronald Radano will discuss his preliminary findings in the resultant archive of recorded music, housed at the Phonogramm-Archiv in Berlin. He proposes that these African “sound objects” be listened to both critically and as a way of reimagining the archive as a reanimating force carrying the potential of reinventing a previously subjugated “spirit.”

Ronald Radano is Professor of African Cultural Studies and Music at the University of Wisconsin-Madison, where he was a senior fellow at the Institute for Research in the Humanities from 2013 to 2017. Primarily a specialist in US black music as a historical phenomenon and in its transnational circulation, he is author of three books: *New Musical Figurations: Anthony Braxton’s Cultural Critique* (1993), *Lying up a Nation: Race and Black Music* (2003), and *Secret Animation of Black Music: A Theory of Value* (forthcoming), and co-editor of *Music and the Racial Imagination* (2000) and *Audible Empire: Music, Global Politics, Critique* (2016). Since January, he has been the Berlin Prize/ Andrew W. Mellon Fellow in the Humanities at the American Academy in Berlin, where he has begun his new project on phonographic knowledge and the African past.