



24th Meeting of the Study Group on Historical Sources

Musical Instrument Museum (Brussels), KU Leuven,

and Africa Museum (Tervuren) – Belgium

October 18-22, 2022

BOOK OF ABSTRACTS




KU LEUVEN



Tuesday October 18th		Wednesday October 19th		Thursday October 20th		Friday October 21st		Saturday October 22nd		
MIM – Brussels		KUL- Leuven		Africa Museum – Tervuren		Africa Museum – Tervuren		Gent		
08:30-08:45	Registration	08:00	Departure from Brussels to Leuven	08:00	Departure from Brussels to Tervuren	08:00	Departure from Brussels to Tervuren			
08:45	Opening Welcome	08:45	Opening Welcome	08:45	Opening Welcome	08:45	Opening Welcome			
09:00-10:30	Museum Archives I Albrecht Wiedmann (Berliner Phonogramm-Archiv) Sounds of the World: A New Attempt to Present an Old Sound Archive in the Museum	09:00-10:30	Heritages Archives Panel 1: TURKSOY Phonogram Archive of the Turkic World Abdullah Akat (Istanbul University State Conservatory, Department of Musicology, Ethnomusicology Program) Historical Sound Recordings of the Turkic-speaking World in the Archive Collections Roza Amanova (International Organization of Turkic Culture TURKSOV) Fatima Nurlybayeva (Kazakh National University of Arts, Science Department) Memory of the Turkic-speaking World: Protection and Preservation of the Musical Heritage	09:00-10:30	(De)colonial Archives I Panel 3 : Silence, Colonial Power and Racialization in Sound Archives: Three Case Studies in Brazil and Mozambique Pedro Araújo (University of Aveiro, INET-md) Sound Archives, Ethnicity, and Racialization: Scrutinizing the Sonic Color Line in Brazilian Early Commercial Recordings Cristiano Tsopo (University of Aveiro, INET-md) Sonic Representations of Mozambicans in Radio Mozambique Magazine Between 1933 and 1962 Orlando Fernão and Susana Sardo (University of Aveiro, INET-md) "Este é Ndaú daqui mesmo [...] este é Ndaú de Búzi". Echoes of a Listening Experience of Historical Sound Recordings from Mozambique, 91 Years Later	09:00-10:30	Historical Archives Valeriya Nedlina (Kurmangazy Kazakh National Conservatory) Translated Translation: Personal Archive of Bazaraly Muptekeyev and its Posthumous Publishing Eduardo Falcão (University of Aveiro, INET-md) From Musical Manuscripts to a Digital Database: Representing Music Histories in Post-colonial Goa, Western India Ieva Weaver (Archives of Latvian Folklore, Institute of Literature, Folklore and Art of the University of Latvia) Power Relations between Official and Amateur Archival Practices			
	Drago Kunej (ZRC SAZU, Institute of Ethnomusicology) The Challenges of the Digital Collection of Gramophone Records									
	Miguel A. García (University of Buenos Aires, CONICET) From the Mule to the Hyperlink. Key Moments in the History of Field recording Distribution									
10:30-11:00	Coffee break	10:30-11:00	Coffee break	10:30-11:00	Coffee break	10:30-11:00	Coffee break			
11:00-12:30	Artistic Approaches to Sounds Archives Andrea Zarza Canova (British Library) Resonations: What Happens when Artists Enter Sound Archives?	11:00-12:00	Business meeting	11:00-12:30	(De)colonial Archives II Susanne Fürniss (CNRS, Musée de l'Homme) The Historical Recordings from South Cameroon in the Berlin Phonogrammarchiv: A Re-study Régis Ollomo Ella (Université Omar Bongo, Libreville) Towards a Decolonization of the Tessmann Fang Sound Archives (1907-1908) Rey Sapienz (Musician) & Koenraad Ecker (Spatial Sound Institute, Budapest) Contested Soils: Archival Recordings from Ituri as a Gateway to Oral History-telling	11:00-12:30	Transforming archives Tala Jarjour (King's College London) Private Sound Archives in the Postcolonial Levant and the Quest of Minorities Gisa Jähnichen (Shanghai Conservatory of Music) The Sound to the Sound... Nona Lomidze (Independent Researcher) "Orovela": Observations on the Transformation of a Song Based on a Self-made Archive			
	Elina & Maria Markatou (Royal Conservatoire of Antwerp) Archives as a Source of Inspiration for Arts and Education	12:00-14:00	Carillon visit							
	Salvatore Scalfani (Université Libre de Bruxelles / Conservatoire Royal de Bruxelles) From Source Studies to Piano Interpretation: Alberto Ginastera's "Suite de Danzas Criollas"									
12:30-14:00	Lunch	14:00-15:30	Lunch	12:30-14:00	Lunch	12:30-14:00	Lunch			
14:00-15:30	Museum visit	15:30-17:00	Museum Archives III Panel 2: Towards Connecting Ethnomusicology Data Collections Using Distributed Repositories and Linked Data Technology Alex Hofmann (Department of Music Acoustics, University of Music and Performing Arts, Vienna) Exploring Data Repositories, Dublin Core, and Linked Data Towards Interoperable Ethnomusicology Collections. Anda Beitāne (Latvian Academy of Music, Riga) Archiving and Connecting the "Northern Latgale 1991–1995" Collection. Chong Pek Lin (Institute of Teacher Education, Batu Lintang Campus, Malaysia) Research on Kenyah Songs in Borneo. Ardian Ahmedaja (Institut für Volksmusikforschung und Ethnomusikologie) Examining Possibilities of Connecting Ethnomusikological Collections by Using Distributed Repositories and Linked Data technology.	14:00-15:30	Museum visit	14:00-15:30	Practice of citizen science Jordi Tercero (University of Paris 8) WOURAGATE, an Experimental and Restitution Project for the Garifuna Music History Jacek Jackowski (Polish Academy of Sciences) Do we Know (and What Do we Know) About our Ethno-Phonographic Heritage?			
15:30-16:30	Museum Archives II Géry Dumoulin (Musical Instruments Museum-Brussels) The Fanfare de Monceau-sur-Sambre Collection at the MIM: for the Preservation of a Local Musical Heritage	15:30-17:00	15:30-17:00	15:30-17:00	(De)colonial Archives III Basile Koechlin (University of Virginia) Buganda Royal Music Revival	15:00-15:30	Coffee break			
	Kai Aberg (University of Eastern Finland) Researching Romani History via Music				15:30-16:00		Closure and General discussion			
20:00	Optional concert (see Music Events doc)		Optional concert (see Music Events doc)	20:00	Optional concert (see Music Events doc)		Omar Souleyman concert (see Music Events doc)			

14:00-20:00

Visiting LamGods- famous alterpiece by brother Van Eyck to be experiences virtually + optional drink in town

The icon  indicates that the presentation will be given online, i.e., by someone who is not present in Belgium

Day 1 — Tuesday October 18th

09:00-10:30 MUSEUM ARCHIVES I

Albrecht Wiedmann (Berliner Phonogramm-Archiv) Sounds of the World: A New Attempt to Present an Old Sound Archive in the Museum

Since September 2021, 4 actors present themselves in the newly built Humboldt-Forum with their respective exhibitions. Among them is an exhibition section for which the " Media Department - Berliner Phonogramm-Archiv / Ethnomusicology /Visual Anthropology" of the Ethnological Museum is responsible. It is entitled "Sounds of the World." A spectacular part of this exhibition is the "Listening Space" - a room with excellent acoustic properties, in which a complex loudspeaker system allows three-dimensional reproduction of audio content. The motivation for setting up this part of the exhibition was, from the very beginning, to make sound itself an important part of an exhibition devoted to the phenomena of sound and music, in addition to -as usual- objects. The aim of the installation was also to give visitors an interesting insight into the holdings of the Ethnological Museum's sound archive.

After more than a year of operation, this is now a good opportunity to take stock:

- Have the technology used and the exhibition architecture proved their worth? Where are there still deficits?
- Is the archive adequately presented in all its scope?
- Are the formats presented accepted by visitors in terms of their structure, content and aesthetics?
- To what extent does this exhibition venue fit into the comprehensive concept of the Humboldt Forum, which can be described by the triad, diversity - participation - decolonization.

Drago Kunej (ZRC SAZU, Institute of Ethnomusicology) The Challenges of the Digital Collection of Gramophone Records

The Institute of Ethnomusicology at the Research Centre of the Slovenian Academy of Sciences and Arts has extensive digitized material of historical gramophone records, which represents the largest collection of its kind with Slovenian material. In addition to sound recordings of 78 rpm records from the early days of sound recording (1908-1940), it also contains extensive written and visual documentation and metadata. The collection is the result of years of systematic research at the Institute of Ethnomusicology ZRC SAZU and an extensive network of national and international collaboration with institutions and individuals - various experts, researchers and collectors. It is a unique document of an important segment of cultural heritage and often presents the oldest sound recordings of Slovenian music and recordings of Slovenian artists. The paper presents the ongoing activities to introduce and publish historical (sound) material online in the form of a virtual collection entitled The Digital Collection of Gramophone Records (DZGP) and addresses the challenges of such a digital-virtual environment. The paper focuses on the challenge of linking together a great deal of previously inaccessible or fragmented data about recordings (e.g., about individual artists, their life and music histories, recordings and technical details, release details, and market resonance) and providing expert commentary and research. In the virtual environment with digitized material and built-in search engines, it is much easier and more user-friendly to browse and search all published material. With the possibility of interactive online collaboration with users, we would also like to encourage comments on the material and additions to the published data.

Day 1 — Tuesday October 18th

09:00-10:30 MUSEUM ARCHIVES I

Miguel A. García (University of Buenos Aires, CONICET) **From the Mule to the Hyperlink. Key Moments in the History of Field recording Distribution**

In the early XX century, wax cylinders –blank or recorded- were carried to the places where they were needed by animal-powered means of transport -mules, horses, carts, - or by boat. With the appearance of records and the magnetic tape, the possibility of copying recordings increased, and with the new means of transport and communication, its circulation grew. One of the most significant events was the advent of sound digital inscription and the concomitant appearance of new formats (DAT, minidisc, CD, etc.). A later nodal transformation was the replacement of the track by the file, that is to say, the replacement of a discrete sound inscription segment by a high-capacity byte disaggregation, aggregation and distribution storage unit. Among audio file formats, MP3 was, as Jonathan Sterne has expressed, a triumph of distribution: “A single file on a single network may be available simultaneously in dozens of countries, without regard for local laws, policies, or licensing agreements” (2012: 1). Another decisive event in MPE and the other digital reproduction and circulation formats was the creation, in the early 1980s, of the “informatics network of networks”: The Internet. The progressive expansion of the virtual environment gave rise to a vertiginous increase in sound recording circulation, which had as main protagonists downloading, streaming, platforms, Web servers, personal devices, and hyperlinks, among other technological developments. The paper constitutes a first attempt at historicizing the distribution of field recordings among collectors, institutions, and institutions and collectors. The concept of distribution embraces aspects related to means of transport, the copying capacity of the different formats, reproduction and communication technologies, accessibility policies, and marketing strategies, among others. The focus is on sound distribution as a sequence which comprises physical objects, digital objects and hyperlinks, and on the virtual environment and in the processes of centralization, decentralization, and commoditization of sound recordings associated to that environment.

11:00-12:30 ARTISTIC APPROACHES TO SOUND ARCHIVES

Andrea Zarza Canova (British Library) **Resonations: What Happens when Artists Enter Sound Archives?**

I conceptualise the archive between a colonial repository of documents produced to track, catalogue and constrain (Campt, 2017) and a generative resource (Osthoff, 2009), where the past affords possibilities for the creation of future imaginaries (Basu and Modest, 2015). Archival art practices bring meaning-making processes to the archive (Carbone, 2016) and reveal how art and the archive are socially, materially and culturally situated forms of memory (Carbone, 2020). In this report paper I will reflect on what happens when artists ‘take residence’ in sound archives within the framework of artist residencies. Drawing on my experience as a curator at the British Library Sound Archive, I will explain how archival art practices make possible new ways of listening to archival recordings. My main case study will be Resonations, an international, online, artist residency led by the British Library Sound Archive (BLSA) and supported by the British Council. This residency will take place between May and November 2022 and give two international artists, based in Malaysia and India, access to the sound archive. In the call for applications, the residency encouraged artists to “take the time to listen to the archive and research the sounds that ‘resonate’ with them, perhaps for cultural, musical, spiritual or emotional reasons”. I will analyse how this residency’s digital (and thus virtual) character requires new ways of listening to and engaging with the sound archive’s holdings and the challenges this poses for curators working within the BLSA. I will also reflect on how international artists can bring new interpretations to the BLSA’s sound recordings despite the cultural and linguistic barriers they may encounter. To conclude, I will explain why artists should be encouraged to go beyond the use of sound as content or form towards embracing the imaginative, speculative and subjective narratives contained in sound recordings.

Day 1 — Tuesday October 18th

11:00-12:30 ARTISTIC APPROACHES TO SOUND ARCHIVES

Elina & Maria Markatou (Royal Conservatoire of Antwerp) **Archives as a Source of Inspiration for Arts and Education**

While most discussions on the contemporary use of traditional music come from case studies of ethnomusicologists, the concept of intangible cultural heritage (Unesco, 2003) provides a new perspective for understanding the new roles that traditional music plays in the postmodern world. Moreover, the imperative to preserve oral musical traditions challenges artistic research to focus on them. But how should archives be created and used to safeguard and transmit musical oral traditions? This is a case study of the four mandolin traditions from Greece (Markatou, 2017). The fieldwork conducted in Greece provided a large number of records, melodies, and recordings, which were forgotten in attics, cellars, libraries, etc. The concern from the beginning was how to contribute as researchers and performers so that all this treasure would not remain in obscurity. Therefore, a methodology was created with the aim not only to preserve these archives but, above all, to study, process and disseminate them. This methodology is based on the recording, exploration, and documentation of the repertoire and playing techniques and the development of a specific method of practical performance. This presentation will demonstrate the possibilities of using archives as a source of performance inspiration and how to utilise them for educational and social purposes. The methodological approach used is a part of the PhD project “The four mandolin traditions in the regions of Athens, Asia Minor, the Ionian islands and Crete”, which is conducted at the Royal Conservatory of Antwerp.

Salvatore Sclafani (Université Libre de Bruxelles / Conservatoire Royal de Bruxelles) **From Source Studies to Piano Interpretation: Alberto Ginastera’s "Suite de Danzas Criollas”**

Alberto Ginastera (1916-1983) is one of the most influential composers in 20th-century South American music. My doctoral research explores the articulation between Argentinian musical folklore and modernism in the composer’s piano production, and especially focuses on his piano Suite de danzas criollas, op. 15 (1946-1956). My investigation of the reworking of Argentinian folk dances in Ginastera’s Suite led me to carry out, in August 2021, a research stay at the Paul Sacher Stiftung in Basel (Switzerland), to study the composer’s collection. Thanks to prior consultation, online, of the list of materials accessible at the foundation, I compiled a database of sources, useful for my artistic research on the impact of the modernist style and Argentinian dances in Ginastera's language. This experience was decisive in coming into more intimate contact with the composer's personality and musical universe, opening a wider space for in-depth investigation of his production. Direct contact with items from the composer's daily and artistic life (libraries, sound recordings, music manuscripts, correspondence, and concert programs), and consultation of this material, including the fair ink copy of the manuscript of the first unpublished version of the Suite (1946), allowed me to deepen the study of the synthesis between modernist aesthetics and traditional music, typical of his output. Through the analysis, based on a theoretical-performative approach, of this source, mostly unknown and rarely mentioned in the literature concerning Ginastera, and via its comparison with the second version of the Suite, published in 1957, I wish to trace its genesis and explore Ginastera’s compositional process, since its very first conception. The study of this manuscript and my investigation of the materials consulted at the foundation is proving crucial to understand what impact to attribute, in my piano interpretation, to the stylisation of the folkloric element within the composer's modernist writing.

Day 1 — Tuesday October 18th

15:30-16:30 MUSEUM ARCHIVES II

Géry Dumoulin (Musical Instruments Museum- Brussels) The Fanfare de Monceau-sur-Sambre Collection at the MIM: for the Preservation of a Local Musical Heritage

In 2019, the Brussels' Musical Instruments Museum (MIM) acquired a batch of musical archives from an amateur wind band, the Fanfare de Monceau-sur-Sambre. This set of musical documents was recovered somewhat by chance, following renovation work undertaken in a building in the Charleroi region. The Fanfare de Monceau-sur-Sambre collection consists of nearly 400 works for fanfare band and related documents. It provides first-hand evidence of the musical repertoire associated with a type of wind orchestra, straddling the popular and classical traditions, which was very popular in Belgium during the 19th century and continues to exist today. It is therefore a potentially interesting historical source for a music society that was active in the Belgian province of Hainaut from the last third of the 19th century until the 1970s. This kind of corpus tends not to be considered for preservation by the institutions and by the bands themselves, and is destined to be dispersed or even disappear, a fortiori when the bands cease their activities. A few archives contain such documents, but often in a fragmented manner or without an exhaustive inventory. I propose here to make an inventory of the situation of this collection, to recall the circumstances of its acquisition, to describe its conservation, its content and its possibilities for musicological and historical studies, to estimate its potential for exploitation for museum purposes, such as putting the purely instrumental collections into perspective, and to consider possible uses (digitalizing, publishing or re-publishing of scores, recordings, concerts, etc.).

Kai Aberg (University of Eastern Finland) Researching Romani History via Music

Literature on Roma history is now widely available. Most of the works emerge a breathtaking number of scholars and theorists in various fields and apply the means of the humanities and literature to substantiate their views. Current historiography, also with regard to Roma studies, is fragmented into different approaches and substances (post-colonial history, history of emotions, memory research, etc.). Usually, the study of the Finnish Roma history has underlined the role of the Roma in Nordic society, when it comes to relations between a minority or an indigenous people and the majority. This perspective has traditionally been most emphasized in the debate on Roma history. The themes of colonialism, subjugation and oppression are often repeated. Another perspective is the Roma's own awareness of everyday history, which Lehtola (2022: 13-17) describes as "the stories of ours". It refers in particular to smaller histories reminiscent of 3-4 generations, usually focusing on the specifics of families, family persons and villages, their own land use, or memories of "our people". This paper explores the interactive relationship of music and history during the ethnographic research process, using as its case study interviews with Finnish Karelian Roma about a traditional music (the songs of the Kaale) repertory. The paper uses strategies of the new historicism as well as concepts from psychology, literary theory ect. In this paper, I question some of the "taken-for-granted" conceptions and consider an alternative to the existence and practices of researching the musical history of the Karelian Roma. In my presentation, I ask why the small and individual experiences of Roma's musical history are overshadowed by big stories. Why does ethnicity obscure the possibilities of individual variations? What kind of theoretical-methodological choices could we utilize in these interpretations? My empirical Examples based on my intensive fieldwork among the different Roma groups in many countries since between 1994 – 2022.

Day 2 — Wednesday October 19th

09:00-10:30 HERITAGES ARCHIVES

Panel 1 — TURKSOY Phonogram Archive of the Turkic World

Abdullah Akat (Istanbul University State Conservatory, Department of Musicology, Ethnomusicology Program) **Historical Sound Recordings of the Turkic-speaking World in the Archive Collections**

In recent years, various attempts have been made within the TURKSOY and ICTM Study Group on Music of the Turkic-speaking World to develop archival studies revealing and celebrating the common musical memory and inheritance of Turkic peoples. These studies are mostly aimed at gathering historical audio-visual sources of the Turkic world housed in various archives throughout the world. However, much more comprehensive studies and new collaborations and joint projects are needed to explore the historical materials related to our Turkic heritage as expressed in musical culture. In this respect, it is necessary not only to develop existing archival studies, but to initiate new studies that will enable us to prepare a fruitful basis for a comprehensive database. In this paper, I will present a selection of audio-visual and written sources from official archives in Anatolia, the Balkans, the Caucasus, and surrounding regions. I will also discuss the historical collections of the Turkic world housed by the Berlin Phonogram Archive, including the earliest field recordings made in Turkiye, those recorded by Felix von Luschan in 1902. At the same time, I will focus on the status of archives in Turkiye and comment on how we might improve archival studies in the Turkic-speaking world, as well as how and why we need to build a new and common archive. In conclusion, I will emphasize the importance of this project on the archives of the Turkic-speaking world music as a means of increasing people's interest in Turkic musical art and culture, of preserving its cultural heritage, of raising our awareness of archival studies, and of making historical sources available for today's academic circles.

Fatima Nurlybayeva (Kazakh National University of Arts, Science Department) **Memory of the Turkic-speaking World: Protection and Preservation of the Musical Heritage**

The traditional musical culture of the Turkic-speaking World, covering the geographically vast Eurasian region from the Caucasus and the Urals to Central Asia and Siberia, is a unique musical civilization, distinguished by the diversity of folklore tradition and oral professional musical art. In the countries of the Turkic World, from 1900 to 2020, researchers have collected and recorded a huge number of audio and video recordings of traditional music stored in various archives. In recent years, political, historical and social factors have created a situation of real threat to the preservation of the musical heritage of the Turkic-speaking World. The TURKSOY international project to create a unified "Phonogram Archive of the Turkic-speaking World" has become an important step aimed at protecting and preserving the Musical Cultural Heritage of the Turkic peoples. In this panel, we will present three papers characterizing the situation on the status of Phonograms-Archives in the Turkic-speaking World, a selection of audiovisual and written sources from the official archives of Central Asia, the Caucasus, Turkey, the Balkans and adjacent regions. We will also review the historical collections of the Turkic-speaking World held in the Paris, Berlin and St. Petersburg Phonogram-Archives, including the earliest field recordings made in Central Asia and Turkey. At the same time, the speakers will present information on the situation of archives in the Turkic countries, review the main goals and objectives of the project, as well as analyze the stages of the project already completed. In conclusion, we would like to emphasize the relevance and value of the TURKSOY International Project for the creation of the unified "Phonogram-Archive of the Turkic-speaking World", and also emphasize the importance and significance of the necessary measures to protect and preserve the Intangible Cultural Heritage of the Turkic World, the need for much more comprehensive research, new joint projects for study of historical and modern audiovisual materials related to the Turkic musical heritage. In this regard, it is necessary not only to develop existing archival research, but to initiate new research and cooperation.

Day 2 — Wednesday October 19th

15:30-17:00 MUSEUM ARCHIVES III

Panel 2 — Towards Connecting Ethnomusicology Data Collections Using Distributed Repositories and Linked Data Technology

The work with recordings of diverse musical practices kept in various public institutions and private depositories still lacks universal systems and standards for organizing, describing, and categorizing the data. Based on the results of a research project on this subject, we wish to discuss in this panel concrete steps to make these data findable, accessible, interoperable and reusable (FAIR) and to outline actions to reach these goals. By trying to create a tool to manage these data over the whole research lifecycle, we further want to discuss the benefits of combining technologies from information science, music information retrieval, and Linked Data with the aim of providing incentives for the research community and the culture bearers to actively participate in these developments in the future. Furthermore, in this panel we want to provide insights into this work by focussing on three collections with different profiles, discussing their particularities (presented in the individual abstracts) and commonalities and asking questions such as: What has already been done with the collection? What do the persons responsible for the collection and the involved community expect from its connection with other collections? Who would have the opportunity, resources, and capacity to access and maintain the relevant content? Who will control access to the collection, also in terms of Open Science and FAIR data? An equal, inclusive and participatory infrastructure should be established in which the musical practices and cultural contexts can meet on an unbiased and equal footing, including the “right to be forgotten”, i.e., the complete deletion of the corresponding data. To this end, we plan to form an initial alliance that, based on the requirements for an interoperable data infrastructure for ethnomusicology data, builds the first examples of tentative applications by means of open and compatible metadata.

Alex Hofmann (Department of Music Acoustics, University of Music and Performing Arts, Vienna) **Exploring data repositories, Dublin Core, and Linked Data towards interoperable ethnomusicology collections**

The data holdings in musicology research often contain several types of different data, such as audio recordings in various formats (some are old tape recordings, others are already digitized), video recordings, and additional materials such as concert programmes, CD booklets, flyers, sheet music, field notes, photos, or even musical instruments. Often these items are connected within a collection or across collections. They constitute valuable information for ethnomusicological research and are relevant for the world’s musical heritage. With the aim to investigate data use cases towards finding standardized ways to describe ethnomusicological data collections, we initialized a dialogue between stakeholders for an exchange on their current data holdings and to better learn about the practices in this field. In this talk, we will present the results of two international workshops with 25 ethnomusicology and computer science researchers from Thailand, Malaysia, the Philippines, Latvia, and Austria in which we developed solutions to support ethnomusicology researchers with the management of research data across the entire research lifecycle. The topics discussed include different data storage systems for secure storage and ease of management of research data, access rights and sharing with collaborators and contributors, and also technological considerations to support data searches across distributed data collections using the OAI-PMH protocol to exchange metadata between repositories. Starting from a standardized Dublin Core description, we propose a number of domain-specific additions and furthermore present a proposal for interoperability of multilingual metadata based on a Linked Data approach. In this panel, we would like to discuss the existing archiving solutions used by the community and aim to discuss adaptations that may improve interoperability.

Day 2 — Wednesday October 19th

15:30-17:00 MUSEUM ARCHIVES III

Panel 2 — Towards Connecting Ethnomusicology Data Collections Using Distributed Repositories and Linked Data Technology

Anda Beitāne (Latvian Academy of Music, Riga) **Archiving and connecting the “Northern Latgale 1991–1995” collection**

The collection of audio and video recordings made between 1991 and 1995 in northern Latgale, an area in eastern Latvia, marked the beginning of the Traditional Music Archive at the Latvian Academy of Music. The field recordings – which include singing and interviews – were made with individual singers and small groups, mostly in their homes. The focus was mainly on the past, which seems to be one of the reasons why the younger generations showed no interest in the communication between their grandparents and the researchers. From today’s perspective, it is to be admitted that such behaviour was also influenced by the narrow focus of the ethnomusicologists, who excluded the present. Nevertheless, ten years later, thanks to active local people who involved the ethnomusicologists in their activities, interest in these recordings increased, leading to a new awareness and appreciation of the recorded traditions. The recording devices were professional tape recorders operated by sound engineers from Latvian Radio. This is another feature that makes this collection different from others. Some of the recording sessions were also filmed using a VHS camcorder. However, in order to economize on cassettes, not everything was filmed. Putting together the audio and video recordings from the same sessions is still a challenge. Making this collection part of the project mentioned in the panel abstract is expected to help the researchers and the communities in northern Latgale not only gain access to and again bring to life their “forgotten traditions”, but also share their traditions and views about them with music makers and researchers from other parts of the world. This process would also help to intensify the collaboration between the music academy and the communities in question.

Chong Pek Lin (Institute of Teacher Education, Batu Lintang Campus, Malaysia) **Research on Kenyah songs in Borneo**

Twenty years of research on the music of the Kenyah, who live in remote areas of Borneo, have yielded a substantial collection (nine hours of audio and 18 hours of video recordings, 300 photographs, 20 written records) of a cappella singing, playing, and dancing traditions. Over a hundred songs from this collection are featured in the books and articles I have published. The transcriptions in the latest book are complemented with corresponding audio recordings (a mixture of original field recordings and performances by my students) available on my website. A sampling of video recordings from my fieldwork together with excerpts from choral performances and musical dramas featuring these songs have been uploaded onto my YouTube channel. Workshops for music educators and research papers presented at various international symposiums have raised interest in this rich but endangered repertoire. Realizing the impending disappearance of their musical tradition, the culture bearers (the Kenyah and other related communities in Borneo) appreciate my efforts to document and revive these traditions. However, the material that I have made available to the public represents only a fraction of my collection, and I may not be able to maintain my website indefinitely. As I am working independently, it would be beneficial to collaborate with an organisation interested in research and skills in information technology (such as the Sarawak Development Institute or a local university) and in coordination with a multinational alliance in order to build open and compatible metadata in line with FAIR (findable, accessible, interoperable and reusable) guidelines. The goal of this alliance would be to make the collection available to international researchers and music educators as well as the culture bearers themselves. As part of a wide international network, the data would be available for comparative studies with similar musical traditions existing in other countries.

Day 2 — Wednesday October 19th

15:30-17:00 MUSEUM ARCHIVES III

Panel 2 — Towards Connecting Ethnomusicology Data Collections Using Distributed Repositories and Linked Data Technology

Ardian Ahmedaja (Institut für Volksmusikforschung und Ethnomusikologie) **Examining possibilities of connecting ethnomusicological collections by using distributed repositories and Linked Data technology**

The work on the project about the FAIR use of ethnomusicology data through distributed repositories, Linked Data and music information retrieval has come to a stage at which the results need to be examined in the praxis. For this reason, it is currently focusing on small collections of different kinds of records. The collection to be featured in this presentation contains digitized DAT recordings made in Austria and Albania in 1999 during conversations and performances with musicians of different backgrounds and in different settings: music making in the street, worship services, and presentations by several folklore groups at a local festival. The recordings are part of a department's archive at a music university and, as such, are integrated in an elaborated archival system. A small part of the recordings and knowledge gained from contact with the performers and communities has been presented at scholarly meetings and in publications. The recordings and information about them can also be accessed at the department. This process is made easier by the fact that the list of recordings and the corresponding data is also available on the department's website. Following the open access policy, further tools to make the university's holdings available to a broader audience are being developed as well. The above-mentioned project is part of these efforts and goes one step further, because it intends to create opportunities for exchanging different categories of data from these holdings, which means closer collaboration between partners. This approach will also enable adaptations to improve data management, access rights and sharing, and data compatibility and interoperability. The work with the audio recordings is an effort to examine the actual possibilities of the project. The results of this examination make up the core part of the proposed presentation.

Day 3 — Thursday October 20th

09:00-10:30 (DE)COLONIAL ARCHIVES I

Panel 3 — Silence, Colonial Power and Racialization in Sound Archives: Three Case Studies in Brazil and Mozambique

According to Ann Stoler, archives were “the supreme technology of the late nineteenth-century imperial state, a repository of codified beliefs that clustered (and bore witness to) connections between secrecy, the law, and power”. This panel is focused on the analyses of sound archives as tools for the comprehension of racial segregation and colonial practices during the first half of 20th century in Brazil and Mozambique, two former Portugal colonies. It is based on three case studies that aim to address the following general questions: in which ways sound archives were used to reinforce cultural domination using racial and gender-oriented stereotypes through music? In which ways processes of musical appropriation and promotion were used by colonial authorities and by recording industries to reinforce practices of coloniality? The first paper will discuss the role of Radio Mozambique sound archive as an instrument for colonial power during Portuguese domination. Created in 1932, Radio Mozambique became the most significant Oriental Africa radio during the 1940s, with an important role in the Portuguese colonial politics, broadcasting part the national Portuguese Radio contents. The second paper seeks to discuss the complex process of incorporation of black musicians and black musical practices in Brazilian recording industry, based on archival research in Discografia Brasileira em 78 rpm – an online collection comprising more than 40.000 phonograms organized by Instituto Moreira Salles in Brazil. Finally, the third paper will be focused on the analyses of the historical backgrounds of the first recordings in wax cylinders in Mozambique, carried out by a research expedition promoted by Berlin Phonogramm-Archiv in 1931.

Pedro Aragão (University of Aveiro, INET-md) Sound Archives, Ethnicity, and Racialization: Scrutinizing the Sonic Color Line in Brazilian Early Commercial Recordings

In line with recent anthropological studies that understand the sound dimension as a vital tool for understanding the power relations between different social classes, the American anthropologist Jennifer Stoeber proposes the concept of “sonic color line” to designate the set of strategies that enable listeners to construct and discern racial identities based on voices and sounds. Even created for the North American context, the concept of “sonic color line” seems to have direct applications for the study of the Brazilian phonographic industries. Being the first country in Latin America to develop a solid phonographic industry at the beginning of the 20th century, Brazil produced around 64,000 phonograms between 1902 and 1964. Relying on Stoeber's concept, this paper seeks to understand the complex process of incorporating black musical practices in the first Brazilian commercial recordings. It is based on archival research on Brazilian Discography at 78 rpm – an online collection comprising more than 40,000 phonograms organized by Instituto Moreira Salles in Brazil.

Day 3 — Thursday October 20th

09:00-10:30 (DE)COLONIAL ARCHIVES I

Cristiano Tsope (University of Aveiro, INET-md) **Sonic Representations of Mozambicans in Radio Mozambique Magazine Between 1933 and 1962**

The history of broadcasting in Mozambique shows that radio listening in the context of “historical colonialism” (SANTOS, 2018) was conditioned and modified according to the ideological needs and interests of the power holders. This paper seeks to contribute to the understanding of the extent to which sound (music) created identities and transformed social relationships in the Colony of Mozambique between 1933 and 1962. This consists of the analysis of “Revista Rádio Moçambique” (Radio Mozambique Magazine, as the main source), and other bibliographic materials related to music and musicians from Mozambique. The analyses of these materials aims to identify reports and examples about identities created from listening to sounds produced “by the other” (black people from Mozambique). In this case, I focus on the articulation “of sounds with textual representations of listening and the auditory imaginary” (STOEVER, 2016, p.7). Therefore, the literature review reveals that sound served as the framework for the structuring and (re)configuration, not only of the Rádio Clube de Moçambique in its most diverse dimensions, but also of the social relations in that territory. In other words, sounding and listening were important tools in creating “hierarchical”, “primitivized” and “racialized” social relationships in Mozambique.

Orlando Fernão and Susana Sardo (Universidade de Aveiro – INET-md) **“Este é Ndau daqui mesmo [...] este é Ndau de Búzi”. Echoes of a Listening Experience of Historical Sound Recordings from Mozambique, 91 Years Later.**

The beginning of the 20th century is marked, in the field of comparative musicology, by the boom in the recording by European institutions of musical traditions in the non-Western world. Mozambique was one of the countries selected to “be recorded” and the 1931 expedition by anthropologists Günther Spannaus and Karl Stülpner signaled the first sound recordings from that region of the world. The expedition to Mozambique is part of seven extensive voyages funded by the Staatlich-Sächsschen Forschungsinstitut für Völkerkunde between 1926 and 1931, as part of a plan to develop some research institutes created and/or selected to become the most avant-garde institutions in the study of the humanities of the time. This paper intends, on the one hand, to contextualize the expedition to Mozambique within the scope of the general expeditions carried out by the Berliner Phonogramm-Archiv at the beginning of the 20th century; on the other hand, it intends to share the results of the collective listening experiences, in 2022, of the sound recordings of 1931 with the descendants of the recorded voices. The experiences of collective listening are part of the methodological options of my doctoral research, aiming at the future repatriation of sounds to their place of origin.

Day 3 — Thursday October 20th

11:30-12:30 (DE)COLONIAL ARCHIVES II

Susanne Fürniss (CNRS, Musée de l'Homme) **The Historical Recordings from South Cameroon in the Berlin Phonogrammarchiv: A Re-study**

The recent release of the CD *Walzenaufnahmen aus Südkamerun / Enregistrements sur cylindre de cire du Sud-Cameroun. 1907-1909* (2021, Berlin, SMB-SPK, Collection "Historische Klangdokumente 18") is the opportunity to take stock of nine years of research including five fieldtrips to Cameroon. They served to establish the content and ethnic origin of the documents as well as to find any information about the musicians who were named in the documentation of the archive. My interlocutors were traditional chiefs and the culturally competent people they introduced me to. The enormous cultural and social changes that have taken place in the last century made it often difficult to relate the archived sounds to their meaning. In fact, most of the documented music is no longer practised. The discussion about its cultural value was a delicate task as it drew on different types of collective and individual memories, which were then reproduced depending on what the person or community felt was important today. A similar situation concerned the descendants or persons that had known the musicians recorded in Berlin. The reception of the archive recordings was not the same everywhere. Following the social structure and recent religious history of the concerned groups and the personal knowledge of cultural history, the reactions ranged from indifference and an assumed diversion of old practices to a major interest in understanding one's own history. My good intention of revealing cultural sound history did not always correspond to contemporary expectations and interests. This strongly raises the question of the value of the archived sounds for the communities today. My presentation is particularly dedicated to the musicians and their descendants.

Régis Ollomo Ella (Université Omar Bongo, Libreville) **Towards a Decolonization of the Tessmann Fang Sound Archives (1907-1908)**

Decolonization refers to the end of the colonial state. For a country and its inhabitants, it means marking its political, administrative, economic and cultural independence from a settler country. Since 1940's, the decolonization movement in Africa led to the independence of several African countries. This gave them political, but not necessarily cultural, independence. In the case of colonial archives, for example, it can be observed that a large part of them remain colonized. They remain the property of the colonizing power, which may or may not authorize access to them. Decolonizing these archives means either returning them or allowing free access to them. In the specific case of sound archives, which are the subject of this study, it is not a question of restoring the physical carriers, but rather of unmuseumify them by "making them talk", in order to make their content accessible and comprehensible once again. This is a fair compromise allowing the collector to remain the owner of the collected media, and the source populations to access the heritage contained in the said sound archives. Our work focuses specifically on the sound archives collected by Günter Tessmann in the "Fang country", the former German Protectorate of Kamerun and dating from 1907-1908. These archives, originally on wax rolls (about 150), have been digitized and are available at the Berliner Phonogramm Archiv. Our work, which uses the ethnolinguistic approach, will make it possible to turn these sound archives, which are museum objects, into linguistic archives that are both research tools and a living heritage accessible to the entire source community. The ethnolinguistic approach allows for optimal treatment of oral sources. The unmuseumification of these archives is achieved through their linguistic description, transcription, translation and an ethnological explanation of the linguistic content.

Day 3 — Thursday October 20th

11:00-13:00 (DE)COLONIAL ARCHIVES II

Rey Sapienz (Musician) & Koenraad Ecker (Spatial Sound Institute, Budapest) **Contested Soils: Archival Recordings from Ituri as a Gateway to Oral History-telling** 

Since summer 2021, we have been working on a hybrid audio-documentary with the working title *Contested Soils*. This artistic audio-based project aims to sonify the longterm impact of Belgian colonial policies in Ituri¹ on conceptions of land-use and land-ownership, identity and spirituality. Our approach focuses primarily on gathering oral histories & field recordings. In addition, we also incorporate archival sources into this research, both written² as well as audio-based sources³. One approach we have recently experimented with during a visit to Bunia⁴ is to set up listening sessions during which we played back archival recordings to people belonging to the respective groups from where the recordings originate. Many songs are in local languages (e.g. Kilendu, Kilubara, ...), which are rarely spoken by people outside of the respective group. The aim of these recorded listening sessions is to find out what meanings (social, historical, political, spiritual) are embedded in these recordings, to gauge people's reactions upon hearing them & to gather opinions on the relevance of such recordings in the context of cultural restitution. The recordings of these listening sessions will be integrated into our audio-documentary. The first listening sessions have been quite successful : it turns out that these songs trigger long-forgotten memories, are culturally highly relevant & that the lyrics can tell us a great deal about the political, social & spiritual context of that time. Many expressed the opinion that, through restitution, a renewed local availability of these recordings in Ituri can play a role in post-conflict reconciliation

15:30-17:00 (DE)COLONIAL ARCHIVES III

Basile Koechlin (University of Virginia) **Buganda Royal Music Revival**

From 2018 to 2019, I directed the documentary film *Buganda Royal Music Revival* (2019) which addresses the contemporary performance of the traditional court music of the Buganda kingdom (Uganda). Whereas the film centers on some of the remaining royal musicians and their musical practices, this project also features archival sound recordings from the collections of the International Library of African Music (ILAM) and the British Library. These sounds were incorporated in both the research and filming process, during which they notably revived memories among musicians and informed their performances. They were also integrated in the narrative of the film itself to render manifest, through their articulation with the footage, the relations between past and present performances. Since 2019, the film has been screened in Uganda as well as in several international film festivals in Europe, North America, and Africa. In addition to the film, I arranged some of these archival sound recordings with recent field and studio recordings to form an album that was internationally reviewed. Delayed by the pandemic, the project will be presented to the current king of Buganda over the summer 2022. With my film as a case study, discussing its production, distribution, and reception, I suggest to examine some of the limits and potentials of filmmaking as an avenue to critically present archival sound recordings to audiences both within and beyond academia. Drawing on recent scholarship on audiovisual ethnomusicology, film studies, and ethnographic filmmaking, I discuss several methodological and theoretical aspects of the articulation of sound and image and reflect on the call issued by several ethnomusicologists to theorize through filmmaking.

Day 3 — Thursday October 20th

15:30-17:00 (DE)COLONIAL ARCHIVES III

Leo PaLAYENG (Producer) **My Life as a Field Recording Person** 

My life as a field recorder started in the year 1998 during my part time work as media personal in Gulu Northern Uganda, I used to collect sound bites for news for local FM radio which was crucial for peace & gender sensitive campaigns in war torn region, I do record and collect sounds from local traditional dances, markets, cinema halls, from nature examples insects, water streams, birds and other animals sounds, I would use this to produce radio jingles & audio story/drama to be played on radios for the communities, this also helped me to make my unique identity in my Dj plays in electronic music which I produce, at the moment I have collected samples from my region and some re from the instrument crafts I innovated, I have been sharing some of this collections which I can well interpret to be used for learning purposes for many students/institutions around the world. In this report papers, I would like to present the field recording I fully did to document different types of musical patens of my people in Acholi Sub-region in 2019 with the technical helps of my friends from Europe & America. I am still very active in taking routine recording works in rural areas of my reach with the little resource I have and support this initiative from my small earnings.

Rémy Jadinon (Africa Museum) & Joseph Kamaru (Experimental Sound Artist) Temporary Stored: Archive Project. Connecting with the Sound Archives of the Africa Museum

Since 2008, the Africa Museum has offered residencies to artists to "study and work on and with the collections. The research framework is open to all artists from all communities, but also to researchers, writers, journalists, and critics interested in the collections in the broadest sense. The formats proposed for this have ranged from residencies lasting a few months to public rehearsals. The artists' relationship to the sound archives is multiple but few artists or researchers have really started from the historical source, the sound file in this case, to develop an artistic creation. Individual initiatives have emerged independently of these artist residencies. In 2021 the sound artist KMRU delved into the museum's sound archives to produce a work entitled "Temporary stored". According to KMRU :“Archives have been considered storage sources for ethnomusicological recordings of sound and music. In museums and institutions, these archives are inadequately documented and highly restricted to the public. This excessive interest in preserving or temporarily storing the “pure” and “disappearing” heritage impedes knowing the sonic cultures the recordists documented. These further questions the role archives play within musicology, anthropology, and sound art. The occident accumulated these archives as ‘temporary storage,’ so reproducing a colonial pattern in this discourse. This project posits ethical issues of archives, featuring recordings repatriated from the Sound Archive of the Royal Museum of Central Africa (DEKKMMA); fixed media pieces will be recomposed to reflect on what sound archives are, do, and can be." (KMRU, 2021). In this report papers we will look back at the compositional process of KMRU and the archive used to create the temporary stored project. Rémy Jadinon will discuss the importance of this type of collaboration for the appropriation and (re)use of sound archives.

Day 4 — Friday October 21st

09:00-10:30 HISTORICAL ARCHIVES

Valeriya Nedlina (Kurmangazy Kazakh National Conservatory) **Translated Translation: Personal Archive of Bazaraly Muptekeyev and its Posthumous Publishing**

Personal archives of several Kazakh ethnomusicologists play an essential role in making the fundament of comparative and historical studies of ethnic music traditions. Most contemporary researchers doing fieldwork on different local genres are Kazakh-speaking musicians who inherit the traditions they study. Being famous in a narrow circle of Kazakh-speaking scholars, these outstanding insiders' collections are scarcely known and often inaccessible sources for outsiders: Russian-speaking Kazakhstani scholars and researchers from abroad. Bazaraly Muptekeyev's archive became the first attempt at an international trilingual publication. Bazaraly Muptekeyev (1965-2015) was the bearer, collector and researcher of the dombyra instrumental school from South-Eastern Kazakhstan. He translated all the oral history and the theory of this music into the language of modern ethnomusicology. His collection consists of audio and video records, ethnoorganological measurements, photographs, and biographic notes of outstanding kuishi Kozheke Nazaruly, Mergenbai Yerdeneuly, Sybankul Kalbasuly and others. He first started to digitise phonograms when computers with soundboards appeared. Bazaraly Muptekeyev intended to publish his research and collections, but his sudden death in 2015 interrupted this plan. The Folklore-research laboratory of the Kurmangazy Kazakh National Conservatoire received the archive and initiated its publishing. I took part in the English translation of summaries on B. Muptekeyev's research. Both systematisation and translation became challenging tasks. Thus, the process of creating a personal archive of B. Mutekeyev looked like

- explanation of folk terms and music history by the researcher;
- collector's own systematisation;
- Kazakh-Russian-English translation of his research summary;
- re-systematisation of the collection;
- explanation of Kazakh terms and notions to the non-Kazakh audience.

Although we already have some research materials published, the work on the modern representation of the archive continues.

Eduardo Falcão (University of Aveiro, INET-md) **From Musical Manuscripts to a Digital Database: Representing Music Histories in Post-colonial Goa, Western India**

The annexation of Goa in 1961 by the newly independent Republic of India started the historical process that changed its political identity as the capital of the Portuguese empire in Asia and emerged in 1987 as the smallest state in India. Agapito de Miranda (1911-1995), a music amateur, produced during this period a private collection of manuscripts related mainly to the musical practices of the Goan catholic elite that remained unpublished. The manuscripts contain written scores, song lyrics and ethnographical notes in Portuguese. In 2018, the collection was digitized and was integrated into an online digital database so that communities, musicians, scholars and the general public can access the manuscripts. Therefore, this paper seeks to contribute to innovative approaches to treating sources for ethnomusicological research in the digital-virtual environment. Considering that, and exploring the concept of digital memory I will present the digital database and discuss examples and challenges faced during its construction. The digital interface is a liminal state that extends and delimits our access to the past and has become a crucial place for cultural representations. Hence, this digital database has aimed to provide such a digital-virtual environment that could re-place the collection to its historical context. We have proposed an interface more suited to experiences outside the "user-as-consumer-model" in which visitors could immerse themselves in the historical context for a more in-depth reading of the collection.

Day 4 — Friday October 21st

09:00-10:30 HISTORICAL ARCHIVES

Ieva Weaver (Archives of Latvian Folklore, Institute of Literature, Folklore and Art of the University of Latvia) **Power Relations between Official and Amateur Archival Practices.**

The Latvian 'folklore movement' of the 1970s–1980s was a social movement advancing political changes as well as reviving interest in folklore in society. As a result, a big community of amateur archivists and archive users emerged, and a new music scene developed based on traditional music styles. This paper explores the interaction and power relations between the Archives of Latvian Folklore (ALF), the leading state-sponsored archives of traditional music, and the amateur revivalists who extensively documented and interpreted traditional music during these two decades. The movement's complicated expert–lay power relations manifested itself in different ways. Initially collaboration between official and amateur archivists was not developed. The private archives of amateurs began the decentralization process of folklore archives. The vast amount of traditional music collected and created by amateurs was barely incorporated into ALF. Revivalists' newly developed musical scene was also not represented at ALF and was more documented by radio and television. At that time, ALF retained the traditionalist approach governed by academics who used the authority to share the professionally collected folklore. Though, closer collaboration between ALF specialists and the revival people started to develop on individual basis. Starting in January 2022, a research project on the history of the Latvian folklore movement introduces new conceptual and structural developments at ALF. Based on the ideas of open and citizen science, a more horizontal relationship is developed between the archivists and revival community. ALF is modeling a new approach that will include the revivalist music scene in the archives, e. g., by developing new sections at the Digital Archives of Latvian folklore (folklore.lv), such as Events and Interpretations. Development of the Digital Archives of Latvian folklore has opened new possibilities to share both historical and infrastructural resources for archiving, researching and creative usage of folklore.

11:00-12:30 TRANSFORMING ARCHIVES

Tala Jarjour (King's College London) **Private Sound Archives in the Postcolonial Levant and the Quest of Minorities**

Influential sound archivists in Europe have put special effort in collecting materials from culturally and religiously diverse parts of the world such as the eastern Mediterranean. Their pioneering work remained for a long time the go-to source on historical samples for many cultural groups. In recent years, however, local collections have started to surface, gaining increasing scholarly attention with the ease of online dissemination. Some of these collections have in fact become not only bases for continually expanding archives that are owned either by individuals or private institutions, but also primary sources on the region's diverse population. In this paper I look at a small number of examples, chosen with particular attention to the issue of minorities. All the cases in question have similar stories in that at their inception they were a) reactive rather than active in terms of the adoption and employment of recording technologies and media, b) informed by European archival work in the region, and c) built on core materials that was not initially intended for archival purposes. I will ask questions such as: How and on what explicit set of values are private archives built in this contemporary postcolonial context? To what extent have the examples at hand maintained or shunned deference to the colonial enterprise and its traditional powerbrokers? In restricting my sample to local individual archives that surfaced in the twenty-first century, I hope to investigate how they relate explicitly, knowingly, or otherwise, to established – perhaps residual – colonial norms of power brokerage in the region. This paper will offer thus an ethnographic take on the kinds of intentionality at play behind private archiving efforts in the explicitly postcolonial contexts of minority empowerment within contemporary majoritarian politics relevant to the Levant.

Day 4 — Friday October 21st

11:00-12:30 TRANSFORMING ARCHIVES

Gisa Jähnichen (Shanghai Conservatory of Music) **The Sound to the Sound...**

A friend starts playing an audio file with a distorted sound of an old song screamed into an even older microphone asking whether this is known or not... And then, it is not the song that attracts attention but the thunder in the background or the shattering sound of tram rails in a steep bend. Everyone will try to even find the place of recording. Spatial knowledge through recordings is often underestimated. One way is the creation of sound banks. Meaning that recordings of any type can be split into at least three distances: the primary sound maker, the knowing addressees, and the accidental listener. Choosing the perspective of listening is of the same importance than the perspective of sound production. All the sound sources that envelop these three distances are not filtered out thus giving an additional choice to provide spatial information. This concept was followed in an experiment on Borneo. Another interesting example is the chance of experiencing re-combined sound in performance situations and audiovisual material. There, the primary event of exploring sound is at times accompanied by a specific sound. Some documentaries on field work in remote areas from the viewpoint of the average addressee are good examples. But there are also performances of decontextualized practices that obviously need a specific moderator backing sound, as I could observe in Chinese cities' museums. The use of background sound is already widely discussed as a social phenomenon, yet the archival aspect is missed. The paper, that reports long-term observations is dedicated to the named aspects of sound that is inclusively giving choices and to sound that is accompanied by sound. Archival issues and cultural re-colonization are the main focus. The central method is micro-analysis.

Nona Lomidze (Independent Researcher) **“Orovela”: Observations on the Transformation of a Song Based on a Self-made Archive**

Since the beginning, the recording and archiving of songs were performed using different modalities and procedures existing for given time. Nowadays these include live audio- and video recordings of concerts, different official festivals or private parties, production of documental or scientific films. Filming of songs is mostly popular and favourable, having many advantages for better perception of music in the community. I believe that the film is the best technical modality to archive records of singers or ensembles. By filming, you can impressively compare the old record of a given song and a new interpretation in the performance of different/the same ensembles/singers. Moreover, the old record may be used in order to construct a new version. As a result, a new song record will be created, which is different from the traditional version and represents the idea of the given ensemble/singer. The audience, of course, will assess the value/acceptance of a new version. By the time, these records will be transformed in the archive when used by both, the collector or the performers. Moreover, “chain reaction recording” may lead to archiving of different versions of given song performed by the single/leader singer too. Correspondingly, my own archive, including records of different ensembles and singers, has been created. In my paper I would like to discuss the development, and changes of a distinct song created for different purposes at different times. Thus, such observations reflect the collector's work as well as the archiving process and the use of archival sources by performers and the acceptance of the audience, a facet of music business.

Day 4 — Friday October 21st

14:00-15:30 PRACTICES OF CITIZEN SCIENCE

Jordi Tercero (University of Paris 8) WOURAGATE, an Experimental and Restitution Project for the Garifuna Music History

The presentation will be organized in two parts, following the axes of an ongoing project about the Garifuna music history of the 17th, 18th and 19th centuries which I am doing for my PhD research. First, I will present the findings of the garifuna music history in my work and will discuss some methodological questions about how we can decolonize our lecture of archives. More precisely, we will discuss the “classical” method of crossing over archives between them, and the cross over with oral and local knowledges and productions. Emphasizing on a critical approach of political, social and economic power relations at colonial time (for example the deconstruction of colonial myths and idyllic representations of Carib/Garifuna cultures). I also will try to argue how these historic musical spaces help us to identify the history of Garifuna resistances on colonial (plantocracy, slavery) and post-colonial systems (State-Nations, liberal capitalism). In that sense, one of the hypothesis that I will argue is that, in the Lesser Antilles, at 17th and 18th century there was a fluid circulation of people, objects, technologies, and therefor musical elements (rhythms, melodies, musical forms, harmonies and instruments). I argue that we can understand cultural circulation phenomenon as processes that involve transculturation and reinvention of the self by re-appropriating external elements. Pursuing this research on garifuna music history and in line with decolonial and ethical perspectives of applied ethnomusicology, the second time of the paper will offer a report of a restitution web project called WOURAGATE (OUR HISTORY in Garifuna language). This project is designed to centralize and restructure the colonial and sound archives related to the Garifuna music history. More than just a restitution project, WOURAGATE is also thanked as an experimental method who aspires to be a participatory research project with the garifuna community.

Day 4 — Friday October 21st

14:00-15:30 PRACTICES OF CITIZEN SCIENCE

Jacek Jackowski (Polish Academy of Sciences) **Do we Know (and What Do we Know) About our Ethno-Phonographic Heritage**

Immediately after WW2 Polish musicologists started recreation of sound heritage documenting Polish traditional songs and music that was lost during the war. After five years of individual and limited efforts, all-Polish Musical Folklore Collecting Campaign was organized and led on a grand scale in 1950-1954. Said action was (among other goals) trial of reconstruction two significant audio archives almost totally destroyed and lost in the WW2. Therefore, during time period 1945-1954 the stem of new sound collection was created which exists nowadays and is still being expanded. The Phonographic Collection of Institute of Arte of the Polish Academy of Sciences is the largest and the oldest collection of audio and audiovisual recordings of Polish traditional songs, music and dance as well as interviews and spoken words. It is a typical set of sources intended for scientific researches that was created by ethnomusicologists and has been hosted and developed by Polish Academy of Sciences since 1959 until today. In a discussion during the ethnomusicological conference in Warsaw in 2012, known Polish musicologist Jan Stęszewski (1929-2016) raised the issue of necessity of organizing the second collecting action after over half a century. It was a theoretical question which became the reason and assumption for further researches of this report's author and the project, which is the topic of this report. The mentioned all-Polish Musical Folklore Collecting Campaign was organized at times when the recording equipment was still "a ream" of researchers (e.g. in 1945-1950, the early post-war documental recordings were released using homemade reconstructed apparatus). However, since 1950 recordings gathered in the framework of the action have been already realized by the technical cooperation with Polish Radio. After the Campaign the recording equipment was becoming more and more available both for individual researches and collective excursions. So, maybe before the next action would be planned, the basic question should be: Do we know (and what do we know) about current state of Polish documental ethno-phonographic heritage? Therefore in 2014 the preliminary analysis of resources and availability of the archival recordings documenting Polish musical traditions was carried and the results of this query were published (Jackowski 2014). It was the initial "zero" stage of the project Polish traditional music - phonographic heritage. Current state, preservation, sharing that is continued today. Its effect is the ever-enriched central repository of digital copies of documental recordings aggregated from various collections and institutions: scientific, cultural, museum, broadcast, regional and even private archives. Achievements so far, short characteristics of chosen from over 30 aggregated collections and basic problems of creating common digital environment for this kind of heritage will be presented in this report

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