



Music's institution and the (de)colonial

DIVISION OF MUSICOLOGY, LUND
UNIVERSITY

4–5 MAY 2023



Music's institution and the (de)colonial

Lund University, Sweden

4–5 May 2023

LUX Building, Helgonavägen 3, 223 62 Lund

	May 4th, 2023	Room
12:00-12:45	Welcome Lunch (LUX Foyer)	
12:45-13:00	Welcome with Sanne Krogh Groth, Phil Dodds, Brandon Farnsworth	C126
13:00-14:15	Session 1: (De)colonial projects from Sweden to Southern Africa Phil Dodds <i>The cultural production of scalability: Music, colonialism and the Moravian missionary project</i> Erin Johnson-Williams <i>Decolonial Resistance as Silence: Hymns and the Colonial Carceral</i> Mhoze Chikowero <i>Sonic re-engineering: Reading Music in European Colonization and African Self-Liberation in Zimbabwe, 1890s-1980s</i>	C126
14:15-14:45	Break	
14:45-16:00	Session 2: Resistance through music? Ellen Marie Bråthen Steen <i>Music as decolonial resistance – Sámi resistance through music</i> Mykhailo Chedryk <i>Unconscious colonial resistance of the Kyiv Avant-Garde</i> Bernardo Illari <i>Music to Empower the Colonized Self: Reverse Assimilation in South America (to 1920)</i>	C126
16:00-16:30	Fika	
16:30-17:45	Session 3: Subcultures Brandon Farnsworth <i>Diversifying a High-Art Subculture? The Case of Borealis - A Festival for Experimental Music</i> Caryl Mann <i>From Margin to Centre: Classical Music-Making in Brixton, London</i> Yiren Zhao <i>"I wanna shock those foreigners you know?": The resistance of Chinese music subcultures</i>	C126
18:30	Dinner	

Time	May 5th, 2023	Room
08:30-09:00	Coffee	
09:00-10:30	Session 4: Materials and heritages	B240
	Yurii Chekan	
	<i>Colonial heritage and Ukrainian music: two challenges of today</i>	
	Xenia Benivolski	
	<i>The sky's like a bell—the moon is its tongue</i>	
	Ania Mauruschat	
	<i>Decolonizing the Mind: The Inuit Frame Drum as the Heartbeat of Nature and People</i>	
	Maria M. Rijo Lopes da Cunha	
	<i>Decolonizing Heritage, Creating New Music: Middle Eastern Perspectives</i>	
10:30-10:45	Fika	
10:45-12:00	Session 5: Meeting in the field	B240
	Nils Bubandt and Sanne Krogh Groth	
	<i>Unsettling aesthetics. Transpositions of noise, trance and politics.</i>	
	Aryo Danusiri and Halida Bunga Fisandra	
	<i>Monarch's Orchestra: The (Im)possibilities of music decolonization in Contemporary Indonesia</i>	
	Anjeline de Dios	
	<i>'Where does this voice want to go?': Decoloniality as emergent destination</i>	
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13:00-14:30	Session 6: Compositional and institutional challenges today	B339
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	<i>Hierarchies of musical citation: What might musical writing do?</i>	
	Søren Møller Sørensen	
	<i>Anti-colonial revivalism: Mustafa Said and Tamim al-Barghuthi</i>	
	Rosanna Lovell	
	<i>Indigenous Music/Colonial Acts: perspectives and implications from the Australian music classroom</i>	
	Ucee-Uchenna L. Nwachukwu	
	<i>Feeling Uneasy on Easy Street: decoloniality, mental health, and social culture within a university department of music</i>	
14:30-14:45	Break	
14:45-15:45	Wrap-up Discussion	B339
15:45	End	

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Yiren Zhao

The sky's like a bell—the moon is its tongue

Xenia Benivolski

ABSTRACT

My research concerns the history that led to the practice of melting bells and casting them as weapons. Detailing specific moments of transformation between bells, monuments and weapons, this paper will explore the very sound of the bells as an instrument of sonic archeology. I situate this research in the framework of soundscapes, religious community, Soviet colonialism, resistance, labour and holy spaces. Focusing on Eastern Europe and Soviet Central Asia, I look towards the transformative moments that carry metal from one form into another. Specifically - from Bells to Monuments, to Weapons, and Bells again. The paper responds to the variant waves of revolutionary impulse by making connections between the nature of monumentality and the destruction of Soviet monuments and their subsequent transformation, as well as origins of violence and Russian colonialism, drawing a direct line to from the fall of the Ottoman Empire, to the fall of Communism, to Russia's current war in Ukraine.

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BIO

Xenia Benivolski curates, writes, and lectures about sound, music, and visual art. She is editor and curator of *You Can't Trust Music* at yctm.e-flux.com, a research project connecting sound-based artists, musicians, and writers to explore together the way that music contributes to the formation of social and political structures. Xenia is a research associate with the *Worker as Futurist* project at Lakehead University. She teaches art writing at OCADU in Toronto.

Hierarchies of musical citation: What might musical writing do?

Hild Borchgrevink

ABSTRACT

What happens when indigenous sound practices are cast in the role of musical material by Western practices of writing and performing musical scores? Three musical scores incorporating archival recordings of indigenous sound practices from Sámi or Inuit cultural contexts, recently premiered in Norway, independently of each other: *Muohta – language of snow* (2017) for string orchestra by Nils Henrik Asheim, *The Sound of the Arctic* (2019) for symphony orchestra by Lasse Thoresen and *Hinterland Archives* (2019) for ensemble and acting composer by Erik Dæhlin. All composers are non-indigenous and trained in Western art music.

By chance, I was asked to moderate aftertalks around all three works. Here, I experienced a lack of vocabulary that urged me to reflect further around how hierarchies in musical citation are affected when the citing culture and the culture cited share an asymmetrical, colonial history and conceive of agency in sound in very different ways. In this paper, with the help of video documentation and samples of scores, I will discuss how the above musical compositions approach this hierarchy differently, resulting in different kinds and degrees of sounding reflexivity. I currently ground my discussion in musicologist Andrew Chung's concept of music as performative utterance, in which real and imagined, written and performed musical sound are equally understood as "a doing (rather than, strictly, a thing) that interfaces with the goals, concerns, and activities of its practitioners." (Chung 2019, 0.1.6)

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_Posthuman_but_not_Post-Colonial_The_Subject_of_New_Materialism-Inspired_Sonic_and_Vibrational_Thought_Remains_Hegemonic.

BIO

Hild Borchgrevink is a musicologist, writer, and artist. 2020-2024 she is a ph.d. candidate in musicology at the Norwegian Academy of Music. After working as a project leader and editor in the field of contemporary composed music, she studied creative writing and an MFA in Art and Public Spaces at KhiO in Oslo. Her MA in musicology is about the composer Gérard Grisey. She teaches writing for music and art students in Bergen and Oslo.

Music as decolonial resistance – Sámi resistance through music

Ellen Marie Bråthen Steen

ABSTRACT

The days of colonisation are not over, because the responsibility of raising awareness of how colonisation affects people in everyday life remains in the hands of the colonised. Thus, many Indigenous artists create art, literature, poetry, and music to tell the story of colonisation and decolonisation.

The Indigenous people in Sápmi, the Sámi, are divided by national borders in Norway, Sweden, Finland, and Russia, but they have resisted their colonisers in many ways over time, never giving up on their traditions, developing and using them, even in secret, passing knowledge of stories and nature on to the next generation, and thus taking charge of their own story.

My doctoral research explores how Sámi artists express their traditions and cultural heritage through music, and decolonial resistance is an important part of the music that Sámi artists create. In this paper I propose that this expressive resistance through music is an active process of decolonisation. My methodology involves close listening, textual analysis, and examination of available music videos, and the artists included are from various areas within Sápmi. This will show the multiple ways in which Sámi artists decolonise and resist in multiple ways through music.

BIO

35 years old (she/her), bachelor in teaching (music, arts and P.E), master in musicology from Nord University/Nesna College. Interested in Sámi culture because of the assimilation in my Sámi family (great-great grand mother) from Tysfjord. Hoping to be a part of making academia more open to Indigenous ways of learning, doing and telling.

Unsettling aesthetics. Transpositions of noise, trance and politics

Nils Bubandt and Sanne Krogh Groth

ABSTRACT

Since 2018 we have worked with electronic musicians and noise artists from the Indonesian island of Java studying how musical practices, concepts and genres travel between offline and online contexts, between Indonesian and European festivals, and between local and global imaginaries. Using the examples of “trance” and “noise” music, we ask how we analyze music that appears to resemble particular aesthetic genres in Western European music yet are not. Instead of seeing trance and noise in Indonesia as local versions of global aesthetic genres, we work with concepts that our interlocutors use and try to make them into theory, including aesthetic theory. One such concept is that of “transposition”, our rendering of the Indonesian word *alay* that the electronic music duo, Gabber Modus Operandi, use to describe their aesthetic inspiration. We use the term transposition to refer to the ways phenomena change as they travel in space and cyberspace. You might say that transposition is our attempt to do decolonial theory. Our problem is that our interlocutors really hate the term “decolonial”.

The paper is developed within the frame of the presenter's joint research project Java-Futurism. Chronotopes of Sound Activism in Indonesia.

BIOS

Nils Bubandt is Professor of Anthropology in the Department of Anthropology at Aarhus University, Denmark. He has carried out ethnographic fieldwork on politics, witchcraft, and magic in Indonesia since 1991. His current research interests also revolve around conspiracy theory, climate change, environmental disruption, and multi-species ethnography.

Sanne Krogh Groth is Associate professor in Musicology and office director at Sound Environment Center at Lund University, and editor-in-chief of the academic section of the online journal *Seismograf*. Groth's research addresses historiographic, aesthetic, political and institutional issues within the fields of contemporary music, electronic music and sound art in a global perspective.

Unconscious colonial resistance of the Kyiv Avant-Garde

Mykhailo Chedryk

ABSTRACT

Although the Soviet Union was not ruled by an emperor and declared itself anti-imperialist and a people's democracy, it exhibited tendencies common to historic empires. The notion of "Soviet empire" often refers to a form of "classic" or "colonial" empire with communism only replacing conventional imperial ideologies such as Christianity or monarchy, rather than creating a revolutionary state.

And, as in most classical empires, the metropolis negatively reacted to intensive cultural movements in the "provinces". One of the artistic groups that faced sharp, hostile, and repressive criticism from the USSR authorities and unconsciously opposed it was the group of composers "Kyiv Avant-Garde", which was formed in Kyiv in the 1960s. These artists were among the first in Ukraine who managed to go beyond the Soviet ideologically "correct" musical stylistics and turn to avant-garde compositional techniques and concepts that had already spread throughout Europe and the Western world.

The importance of discussing this topic is due to the fact that Ukrainian art music, in particular, the works of the composer group "Kyiv Avant-Garde" in many respects remains terra incognita, on the cultural map of the world. Moreover, this topic is rarely considered specifically in terms of imperial discourse.

Colonial heritage and Ukrainian music: two challenges of today

Yurii Chekan

ABSTRACT

Is it possible to consider Ukrainian art and Ukrainian music in a colonial context? Center and periphery, empire and colony: correlation of phenomena in the Ukrainian case.

Awareness of Ukrainian music as a systemic integrity. The need to take into account the different status of Ukrainian culture/music in the Habsburg (provincial) and Romanov (colonized) empires.

Comparison of two Ukrainian schools of composition ("Baroque" and "Romantic"). Contamination of the "romantic" school with the ideology of "Russian peopleism". The cornerstone of this ideology is "democratism" (it is manifested in the domination of the genres of "program music") and "folkness" (characterized by the leading role of peasant folk song in intonation vocabulary). The further evolution of the "romantic" school shows two mutually exclusive tendencies: 1) the desire to get out of the influence of the ideology of Russian "peopleism", which became the foundation of Soviet musical culture; 2) the reproduction of this ideology in the activities of subsequent composer generations - to this day.

BIO

Yurii Chekan is a musicologist. Among his publications are: research on the culture of Ukrainian Roma "Romano Drom" (co-author, 2003); the textbook "Musical criticism: theory and methodology" (2007); two monographs - "Intonational Image of the World" (2009) and "National Symphony Orchestra: 100 Years of Music Service" (2018); nearly 100 scholarly articles and more than 20 booklets to CDs with Ukrainian music recordings. He has participated in conferences in Ukraine, Italy, Poland, Hungary, Romania, Moldova.

Sonic re-engineering: Reading Music in European Colonization and African Self-Liberation in Zimbabwe, 1890s-1980s

Mhoze Chikowero

ABSTRACT

To colonize is to disarm, culturally, first and foremost. And to de-colonize is to rearm, culturally. This is how I read state-making in recent African history, that is, how colonizers made subjects of their colonized, and how the latter prosecuted their struggles for self-liberation. Music, that episteme that composes a people's worldviews in sound, spirituality and poesis, lends itself very well to the study of colonialism and self-liberation as subject production. Focusing primarily on Zimbabwe, this talk will demonstrate how, utilizing the church, the school, and later the radio, European missionaries, the colonial state and ethnomusicologists variously sought to remake African being through a systematic program of what, in *African Music, Power and Being in Colonial Zimbabwe* (2015), I have called cultural disarmament and sonic re-engineering. They all variously employed the investigative modality (Bernard Cohn, 1996) to understand so as to subjugate; to define so as to rule (Mahmood Mamdani, 2012), and to criminalize and plunder African cultural capital, including music. This is the understudied cultural dimension of imperialism that Edward Said explored with Victorian British self-writing back in 1993 which, as Patrick Brantlinger persuasively argued in his 1985 essay, "Victorians and Africans: The Genealogy of the Myth of the Dark Continent," had enabled European enslavers to transvaluate themselves into saviors of Africans in the run-up to colonial occupation that they dubbed the civilizing mission. By demonizing and then controlling African leisure time, Europeans re-engineered the African sensorium and converted the people into subjects of their epistemic empire. But as I argue in *African Music, Power and Being* and my upcoming monograph, *Chimurenga Afrosonic Making of Zimbabwe: The Military Entertainment Complex* (under review with Indiana University Press), Africans always resisted this colonization, and their music constituted a key cultural fortress around which they not only waged struggles for self-liberation and rehumanization, but also constituted foundations for the making of the African independent nation state from the second half of the 20th century. .

BIO

Mhoze Chikowero is a theorist and practitioner of African self-liberation, an Associate Professor of African History at the University of California, Santa Barbara. He is a past recipient of the American Council of Learned Society's Charles Rischamp Fellowship (2014), a UC Hellman Fellow, an Interdisciplinary Humanities Center Fellow, and is a Research Fellow of Leiden University's African Studies Center. He is the Founder and Inaugural Director of the UCSB Africa Center, Founding Research Director of the Harare-based Mbira Center, and is Faculty Advisor of the UCSB Uhuru Gardens Collective, an African Graduate Students' gardening, food sovereignty and community-building initiative. He is an Advisor to the Royal Dutch Palace-funded Prince Claus Foundation, and Principal Advisor of the African Liberation Museum being built in Harare, Zimbabwe. He has worked with numerous organizations on the African continent, including HiVos.

His first book, *African Music, Power and Being in Colonial Zimbabwe* (2015), won the Society of Ethnomusicology's 2016 Kwabena Nketia Book Award. He is awaiting the publication of *Chimurenga Afrosonic Making of Zimbabwe: The Military Entertainment Complex* (under review), and he is currently working on a regional study of colonial and guerrilla radio broadcasting in Southern Africa, and a major program on African liberation struggles in both the 1890s and the 1960s, starting with the near-complete auto/biography of his great great grandfather, Mutekedza Muchecheterwa Chiwashira, Karanga ruler of southeastern Zimbabwe and leader in the 1896-97 Chimurenga war against British occupation. Together with Mbuya Nehanda Charwe, Kaguvi Kaodza Gumboreshumba and others, Chiwashira's head is still in the British colonial museums, from where Chikowero is working to repatriate it. His latter-day writing of Southern Africa's liberation wars spans Southern and eastern Africa, where he has done significant field-work over the last few years.

Monarch's Orchestra: The (Im)possibilities of Music Decolonization in Contemporary Indonesia

Aryo Danusiri and Halida Bunga Fisandra

ABSTRACT

As a modern state, Indonesia maintains indigenous monarchies as local institutional politics. Located in Central Java, Keraton Ngayogyakarta Hadiningrat is one of the powerful indigenous monarchies with a long historical contribution to developing the 'Indonesian modern culture' project. This paper focuses on the monarch's recent decolonial task of revitalizing indigenous Javanese music in the form of a 'western orchestra,' Yogyakarta Royal Orchestra. It was formed with the spirit of exploration to unite and juxtapose classical music with Javanese music. At the International Yogyakarta Karawitan Festival 2021, hybrid music is represented through gamelan gendhing, arranged for brass and string ensembles. This meeting was conducted to fuse the frequency differences by tuning the two. At the same time, the range of frequencies in gamelan is an essential aesthetic in Javanese music. Hence, two questions were asked in this study. First, how does western music as an institution, technique, and system influence the exploration of hybrid music at the Keraton Yogyakarta? Second, how does sound mediation occur, and what are the consequences? Through this study, we conclude that the Yogyakarta Royal Orchestra is a decolonial effort that deserves to be explored continuously by appreciating every collaboration process between the orchestra and the gamelan.

Keywords: Orchestra, Gamelan, Decoloniality, Hybridity, Semiotic Anthropology

BIOS

Aryo Danusiri is a technological anthropologist. He holds a PhD in Social Anthropology with Secondary Field in Critical Media Practice from Harvard University. Danusiri teaches at the University of Indonesia, where he conducted courses on Anthropological Theories, Technology and the Public, Political Anthropology, among others. He is also an adjunct senior researcher at BRIN (National Research and Innovation Agency). His research projects revolve around activism and its technologies that interrogate the subjectivities of conservative and progressive actors. His projects have been supported by various international institutions, including Social Science Research Council (SSRC), Fulbright, and Wenner-Gren Foundation.

Halida Bunga Fisandra (1996) is a researcher who focuses on music, gender, media, and decolonial studies. Dida earned a bachelor's degree in Music Composition at the Indonesia Institute of the Arts, Yogyakarta, and earned her master's degree in Anthropology, at the Faculty of Social and Political Sciences, University of Indonesia. Her publications currently concern orchestra, women, and contemporary music in Indonesia. Dida is the director and head of the Indonesia Women Composer: Forum & Lab community. Aryo Danusiri is a technological anthropologist. He holds a PhD in Social Anthropology with Secondary Field in Critical Media Practice from Harvard University. Danusiri teaches at the University of Indonesia, where he conducted courses on Anthropological Theories, Technology and the Public, Political Anthropology, among others. He is also an adjunct senior researcher at BRIN (National Research and Innovation Agency). His research projects revolve around activism and its technologies that interrogate the subjectivities of conservative and progressive actors. His projects have been supported by various international institutions, including Social Science Research Council (SSRC), Fulbright, and Wenner-Gren Foundation.

‘Where does this voice want to go?’ Decoloniality as emergent destination

Anjeline de Dios

ABSTRACT

In this paper, I reflect on my experiences in two recent sound art events to investigate decoloniality as an emergent destination. In 2022 I participated in Decolonial Frequencies, a sound performance festival at the Ballhaus Naunyanstrasse in Berlin, and Regional Open Source Hardware and Art (ROŠA), a collective residency hosted by art/science collectives lifepatch and Hackteria in Jogjakarta. Both events were invitations to expand my artistic practice of improvisational chants on stages beyond conventional contexts of performance. The former provided full financial, technical, and artistic support for pairs of post-migrant artists to mount a sound performance production in one week; and the latter gathered artists and collectives from Indonesia and Southeast Asia to produce multiple workshops and performances within three weeks of living and working together. Learning from these experiences I propose the notion of ‘emergent destination’ to characterize the paradoxical nature of decoloniality in music/sound. On the one hand it gestures towards a clear goal-point of artistic, political, and intellectual commitment beyond institutionalized eurocentrism in contemporary sound art and music; on the other hand, it requires an ever-present attunement to an existentially and logistically uncertain trajectory, demanding new ways of listening for prospective resonances between the gaps of institutional resources, disciplines, and cultures through mediation, translation, and other competencies of listening. I argue that for decolonization to outlast its current fashionable usage, our scholarship must draw its geographies from these more granular and grounded experimentations of transcultural sonic practice..

BIO

From Manila, Philippines, Anjeline de Dios is a cultural geographer and sound artist working at the intersection of sound, space, and identity. She obtained her PhD in Geography from the National University of Singapore and publishes research on labor migration and race in the creative industries. Parallel to this, Anjeline’s art practice focuses on improvisation, chants, and trance states to critically explore contemporary healing in contexts of performance, service, and collaboration.

The cultural production of scalability: Music, colonialism and the Moravian missionary project

Phil Dodds

ABSTRACT

What role has music played in global colonial projects? And how has musical colonisation been implemented on a large scale? To address these questions, I analyse the work of the evangelical missionary administrators Christian Ignatius Latrobe (1756–1836) and Hans-Peter Hallbeck (1784–1840). Latrobe was a London-based music historian, composer and editor who oversaw the missionary work of the Moravian Church, and his role involved sending personally approved hymn books, musical instruments and performance instructions to mission stations in Suriname, Jamaica, Labrador, Greenland, Siberia and especially the Cape Colony. Hallbeck was the man he appointed as superintendent of the Moravian missions in South Africa. Hallbeck was responsible for training indigenous African musicians and choirs according to Latrobe's stipulations. Together, they sought to export standardised performance conventions, musical instruments and canons of tunes from Europe. Crucially, this uniform and standardised imposition of music required the remaking of the cultural landscapes on which they were imposed, including through the proscription and violent denigration of existing musical practices and styles. Following Anna Tsing (2012), I pay empirical attention to the 'scale-building' effort involved in imposing a standardised music across different colonial contexts, and I assess the contribution of this musical 'scalability project' to the expansion of British colonialism in the nineteenth century. Finally, I highlight some key processes of large-scale musical colonisation that might apply in other times and places, including in contemporary contexts.

BIO

Phil Dodds is an interdisciplinary researcher based in the Department of Arts and Cultural Sciences, Lund University, Sweden. He holds a PhD in Geography from the University of Edinburgh, UK, and was a post-doctoral research fellow on the project 'Sonic Sense of Place' in the Division of Musicology at Lund University. He is currently working on the Swedish Research Council-funded project 'Musical Colonization: Scots and Swedes in Southern Africa, 1770–1850' and his next book, due out with Palgrave in 2023, is entitled *Music and the Cultural Production of Scale*.

Diversifying a High-Art Subculture? The Case of Borealis - A Festival for Experimental Music

Brandon Farnsworth

ABSTRACT

Borealis a Festival for Experimental Music is a yearly 5-day New Music festival in Bergen Norway with a major focus on addressing diversity and accessibility issues in and through its programming and curation. Building on the preliminary results from an ongoing institutional ethnographic study of the festival and its workers, this presentation identifies as main drivers of this change Norwegian Cultural Policy's focus on diversity, and New Music as a music genre interested in fostering new and experimental music.

It develops the notion that diversification is a negotiation of these two ruling relations, based on how festival workers navigate between them in discussing their work. The presentation then argues that the creative and disruptive approaches to running the festival that are needed to realise these goals also align with neoliberal modes of governance and approaches to cultural policy. This is illustrated by e.g. increased grant writing, decreased funding security, and a high operational adaptability. The presentation concludes by returning to examples of resistance and subversion in order to emphasise both the fundamental importance of DEI for realising social justice, as well as the case study's ambiguous positioning between critique and reaffirmation of hegemonic power.

BIO

Brandon Farnsworth is a Swiss National Science Foundation postdoctoral researcher in musicology and music curator based at Lund University, Sweden. After studying at the Zurich University of the Arts, he completed his PhD in Dresden with the publication *Curating Contemporary Music Festivals* (2020, Transcript). Brandon has worked on projects with Ultima Festival Oslo, Montreal New Musics Festival, Sonic Matter Zurich, and BGNM.

Music to Empower the Colonized Self: Reverse Assimilation in South America (to 1920)

Bernardo Illari

ABSTRACT

Iberian colonialism and its music were different from its modern counterparts. The recreation of Iberian institutions in America reinforced dependence but also made the colonies autonomous. Hence, anti-colonial opposition often assumed ambivalent forms that persisted long after independence. A sense of belonging, first to Spain, later to Europe at large, was perceived as positive and conditioned independent developments.

Alternative artistic approaches and expressions did not eliminate these shared Eurocentric values but played with them. One recurrent manner reversed regular assimilation through the appropriation of predominant idioms and styles; composers did not yield to (neo) colonial trends but used them selectively for different purposes while questioning important underlying principles.

Three case studies chart the unfolding of reverse assimilation in South American music: Blas Tardío de Guzmán's hybridity in eighteenth-century Bolivia; José Maurício Nunes Garcia's undermining of the creative subject's unity in nineteenth-century Brazil; and Pedro Humberto Allende's musical dialectics between realism and Wagnerianism in twentieth-century Chile.

All cases adopt European frameworks and stylistic content, yet they also twist them to create shocking effects, unforeseeable variety or aesthetic tension. All cases claim different, non-ethnic identifications that curtail external domination without frontal opposition. Even if their differentiation is subtle, their depth and complexity empower local selves and decidedly oppose Latin American colonizing pressure.

BIO

Bernardo Illari is an Argentine-Italian musicologist and composer specializing in Latin American music before 1830, and Argentine national music of the 19th and 20th centuries. He published *Doménico Zipoli: para una genealogía de la música "clásica" latinoamericana* (2011), the facsimile of Juan Pedro Esnaola's *Cuaderno de música* (1844) (2009) and the edited volume, *Música barroca del Chiquitos jesuítico* (1998). He teaches at the University of North Texas since 2001.

Decolonial Resistance as Silence: Hymns and the Colonial Carceral

Erin Johnson-Williams

ABSTRACT

Through rising calls across academic sectors to 'sound' forms of decolonial resistance, the potential of music to constitute decolonial action remains somewhat ambiguous. In this paper I explore the role of 'silence-as-resistance' to the imposed teaching of hymns in colonial contexts. Drawing specifically on locations where missionary music was taught in spaces of colonial incarceration (such as North American residential boarding schools, or in the South African concentration camps, c.1900), I explore how silence as a form of resistance to musical imperialism can be a powerful act of defiance against sonic forms of biopolitical oppression. Bringing various interdisciplinary discourses about biopolitics (the administration of life) and necropolitics (the political enabling of death) first initiated by Foucault and Mbembe into dialogue with more recent conversations around decolonising music history, I suggest that the idea of silence-as-resistance in contexts of colonial coercion (re)produces a 'sonic necropolitics' that echoes the death of Indigenous musics through wilful acts of silencing. The post/colonial hymn today, I suggest, can therefore be read as a necropolitical effigy of colonial experience.

BIO

Erin Johnson-Williams is a Leverhulme Early Career Fellow in the Department of Music at Durham University. Her research focuses on decolonisation, the imperial legacies of music education, trauma studies, gender and maternity, hymns and race, and soundscapes of colonial violence. Erin's current Leverhulme project, entitled 'Audible Incarceration: Singing Communal Religion in Colonial Concentration Camps', examines the role of singing, religious experience and trauma in spaces of colonial incarceration, with particular focus on the concentration camps of the South African War.

Indigenous Music/Colonial Acts: perspectives and implications from the Australian music classroom

Rosanna Lovell

ABSTRACT

Looking at Australia, this presentation gets tangled in the complications connected to being a music educator in present day Australia and aims to connect to other topics, positions and national contexts present at the conference. It will look at music education and think about it in relation to contemporary Aboriginal academics' (e.g. Chelsea Watego¹) position that Australia is still a colony, the indigenous people colonised by the power structures of the state through racism and violence. Can there be postcolonial approaches in a colonial setting? How to avoid recreating empty forms of national shame and pride within the classroom?² What practices can circumnavigate the problematics of policy diversity goals?

The Australian Curriculum requires indigenous musics to be taught, however music teachers, by majority white and/or non-indigenous, must consider what is appropriate for them to teach. How to respect Aboriginal traditions and music, which is of great spiritual importance? Based on interviews, examples will be given from teachers who turn to contemporary Aboriginal music to use in their lessons, refusing to engage with colonial mechanisms and also therefore positioning indigenous music as part of other genres - contemporary, new music, pop, etc - beyond simplistic approaches and categorisation.

BIO

Rosanna is a musician, educator, performer, radio maker and sound artist based in Berlin. Her practice focuses on feminist and postcolonial perspectives in classical and new music, which she explores through performance, intervention, sound and research, as well as critical and self-reflexive approaches in the arts and arts education. Collective work is also central to her practice and she is part of several groups including GRiNM, gather (formerly Fem*_Music*_) and FR-BB radio.

1 Watego has spoken and written extensively on this, see her new book *Another Day in the Colony*, University of Queensland Press 2021

2 See Sara Ahmed: "I would suggest that the ideal image of the nation, which is based on some bodies and not others, is sustained through this very conversion of shame to pride. In such declarations of national pride, shame becomes a 'passing phase' in a passage towards being as a nation... the recognition of what is shameful in the past – what has failed the national ideal – is what would allow the white nation to be idealised and even celebrated in the present." Page 9. *Declarations of Whiteness: The Non-Performativity of Anti-Racism*. borderlands e-journal, Volume 3 Number 2, 2004.

From Margin to Centre: Classical Music-Making in Brixton, London

Caryl Mann

ABSTRACT

From Margin to Centre? Classical Music-Making in Brixton, London.

This paper will present findings from ongoing PhD research of classical music-making in Brixton, South London, based on ethnographic data and interviews. Brixton has a distinct Caribbean culture and heritage, which developed as an outcome of post-WW2 migration from the British owned islands following decolonisation of the British Empire in the early twentieth-century. More recently, Brixton has undergone change through processes of gentrification and urban regeneration. Within this localised milieu various organisations have undertaken outreach work and performances with the aims of making classical music more diverse and inclusive to communities historically on the margins of the institutions of this tradition. I critically examine these forms of inclusion and relate these to the situated meanings of performance sites, sound and aesthetics, cultural norms and genre, initiatives to address racial inequities in the arts following media exposure of Black Lives Matter in 2020, and government cuts to classical music in the UK. I argue that these forms of classical music may be seen as having gained more prominence but at ground level these processes are complex and messy. This project will also highlight the role of place and space in strategies aimed at increasing inclusion in classical music and how these can become entangled in broader processes of urban place-making.

BIO

Caryl Mann is a PhD candidate funded by the AHRC via the London Arts and Humanities Partnership (LAHP) in the Music Department at King's College London. She completed a postgraduate at SOAS (MMus Ethnomusicology), a PGCE at Goldsmiths College, and a BA (Hons) in Music and English at Cardiff University. Caryl's career has encompassed early career performing as a classical musician, music teaching in secondary education in London, and audience research in the museum sector.

Decolonizing the Mind: The Inuit Frame Drum as the Heartbeat of Nature and People

Ania Mauruschat

ABSTRACT

For over 4000 years, the Inuit in Kalaallit Nunaat, as Greenland is called in Greenlandic, have been living in an intimate relationship with nature in the Arctic. Their knowledge of how to survive under such harsh conditions has been preserved and passed on via storytelling and song through the millennia. For the Inuit, frame drum singing and dancing have sonic agency. They give them the energy they needed to survive and thrive in the cold. The powers of these sounds and their misconception by missionaries and colonizers as addressing pagan or even evil forces led to the ban of the qilaat, the Inuit frame drum, from church and public spaces. After the suppression of these sounds for around 300 years, in December 2021 Inuit drum dancing and singing has been inscribed as UNESCO intangible cultural heritage. But despite this huge acknowledgment, the fight for the revitalization of the qilaat and thus for the decolonization of Kalaallit Nunaat is far from over.

In my presentation, I would like to talk about the fight for the revitalization of Inuit frame drum dancing and singing as an important means of revitalization. Part of my talk would be the presentation of an audio paper I produced about it.

BIO

Ania Mauruschat is a German sound studies scholar. From 2002 to 2012 she worked full-time for public radio stations. From 2012 to 2014 she worked as a scientific assistant, lecturer, and project manager at the University of Basel (Switzerland). 2018 to 2023 she was a member of the interdisciplinary doctoral program "Epistemologies of Artistic Practices" in Zurich (Switzerland). From September 2021 to 2023 she is a Marie Skłodowska-Curie Actions Postdoc Fellow of the European Commission. Her research project "Sounding Crisis. Sounds and Energies within Climate Change" is hosted at the Sound Studies Lab of the University of Copenhagen (Denmark). www.soundingcrisis.eu

Anti-colonial revivalism: Mustafa Said and Tamim al-Barghuthi

Søren Møller Sørensen

ABSTRACT

"I explicitly go beyond the prevailing school in Arab literature.... This school is an analogy in literature to the modern state that colonialism constructed in politics."

The words are from the Egyptian-Palestinian poet Tamim al-Barghuthi's introduction to his poem *al-Burda* (2011), which is both a poem of praise to the Prophet Muhammad and a call to participation in the Egyptian January Revolution. The poem is a re-working of one of Islamic-Arabic tradition's best-known works of poetry. The quoted passage testifies to how the author perceives his choice of this model and of traditional Arab poetic technique as expression of political activism against the consequences of colonialism. Egyptian musician Mustafa Said set music to parts of al-Barghuthi's poem (2015). His introduction to the work aligns with al-Barghuthi's ideas. Under the slogan 'renewal from within', he looks back and try to create an Arab music that is 'new', 'contemporary' and 'contemporary relevant' but with different aesthetic and political criteria than previous and Western-inspired reforms.

An intriguing and complex example of the juncture between anti-colonial activism, revivalism and contemporary artistic practice with lots of ideological risks and uncertainties that I will do my best to address.

BIO

Søren Møller Sørensen is Associate Professor Emeritus at Department for Arts and Cultural Studies, University of Copenhagen. His work pendles between history and the present and between East and West. It is distinguished by the focus on the entanglement of music with intellectual and philosophical trends in its cultural environments.

Feeling Uneasy on Easy Street: decoloniality, mental health, and social culture within a university department of music

Ucee-Uchenna L. Nwachukwu

ABSTRACT

As a graduate student in a U.S. university music department, I have been a performer, a Teacher's Assistant, and a student. For my thesis research, I am conducting ethnographic observations of my department's social culture where I've seen my fellow graduate students sacrifice their mental health, physical health, and emotional wellbeing in order to meet ambiguous expectations that I will argue are often rooted in the coloniality of Western Art Music. In this paper, I argue that, despite the mainstream movement to "decolonize" classical music and the music school, colonial power structures reinscribing white superiority continue to plague music departments like mine in unmarked manners.

In making this argument, I will critically examine some of the "DEI initiatives" that American music departments like mine undertake, reading them as grand but ultimately short-lived initiatives that resemble gestural redressing (Davis, 1998). I will argue that such initiatives often bely a lack of care and compassion (Cheng, 2016) by way of/due to color blindness or color deafness (Kajikawa, 2019). Ultimately, I argue that such initiatives continuously deny the fact that decolonization is a perpetual process that requires deliberate action for bona-fide change that current inter-governmental infrastructures do not support.

BIO

As a Nigerian native and a settler of Prince George's County Maryland, Ucee-Uchenna (they/them) is an interdisciplinary researcher, musical artist, and teacher. Graduating with a master's degree in Music History, they have conducted ethnographic research examining race, decolonization, social cultures, the music building, and mental health and wellness to critically analyze the human experience in their reparative work. They have performed in various venues across Washington D.C., Maryland, Virginia, and Massachusetts as a violist of 13 years and chamber musician. As a dynamic artist, Ucee enjoys exploring various types of movement and dance, especially from the contemporary, jazz, and West African tradition.

Decolonizing Heritage, Creating New Music: Middle Eastern Perspectives

Maria M. Rijo Lopes da Cunha

ABSTRACT

The Tajdīd min al-Dakhil (hereafter Tajdīd), or “Renewal from Within,” is a revival movement of music from the Nahḍa (1885–1940), translated as “Arab Renaissance,” that gained traction in Lebanon after 2009. This intervention locates the Tajdīd within a wider global culture of malaise, which resorts to reconstructions of a historically rooted but postcolonial construction of cultural imagination to answer contemporary cultural ailments. I argue that the revivalist efforts of the Lebanese Tajdīd is, like other movements of this kind, a form of “musical-political behaviour” (Baumann 2016) which enables two dimensions to come to the fore. First, the emphasis on similarities within the musical languages across the Arab region that enable new collaborations and dynamics of exchange and secondly, a form of contemporary politico-ideological solidarity within the Middle East in face of Western neo-colonial predations (i.e., resistance). This paper draws upon ethnographic materials gathered between 2012 to 2019, digital ethnography, audio-visual sources, and discourse analysis to demonstrate the decolonial potential that a transnational musical legacy (Nahḍa) has in contemporary contexts and reinterpretations. It contributes towards the advancement of decolonial studies in music as well as scholarly literature focusing on global contemporary music and cultural musicology.

BIO

Maria Rijo Lopes Da Cunha is an Independent Researcher and former Postdoctoral Researcher at the University of Copenhagen (UCPH), fully-funded by the Danish Institute in Damascus (2019-2021 and 2022). She earned a PhD in Ethnomusicology from SOAS, The University of London (2019)

“I wanna shock those foreigners you know?” The resistance of Chinese music subcultures

Yiren Zhao

ABSTRACT

Since the 1990s, studies on Chinese music subcultures, such as rock, metal, punk, and rap, have been dominated by a Western gaze and haunted by a constructed mythology. To be specific, these music and culture that were imported from the West are narrated as inherently rebellious and anti-authoritarian in the severely repressive Chinese society. Chinese music subcultures, therefore, are embedded in a rigid and exclusive “oppression-resistance” agenda that overemphasizes their political resistance.

However, the rapid development of the Chinese economy in recent decades makes this agenda more and more biased to describe the complexity and fluidity of Chinese music subcultures and the Chinese context. Then, what are the present practices and interpretations of resistance of Chinese music subcultures? The interviews with individual participants show that they use their musical practices as a resistance to Western stereotypes and misunderstandings. In detail, in terms of the presupposition of seeing Chinese society as totalitarian and repressive, and the query about the authenticity of Chinese music subcultures, Chinese individuals employ strategies such as sticking to the Western orthodox, making Chinese-style music, and expressing local authentic experiences to resist, not the Chinese authority, but a Western gaze.

BIO

I’m a PhD in musicology. My academic interests include ethnomusicology, cultural studies, phenomenology, and sociology. In my doctoral thesis “Shaping the meaning of Chinese music subcultures”, I focus on the meaning of music subcultures, such as metal, rap, rock, and punk; and how the meaning is shaped by the interplay of the broad Chinese context, individual experience, and musical affect.

NOTES



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