

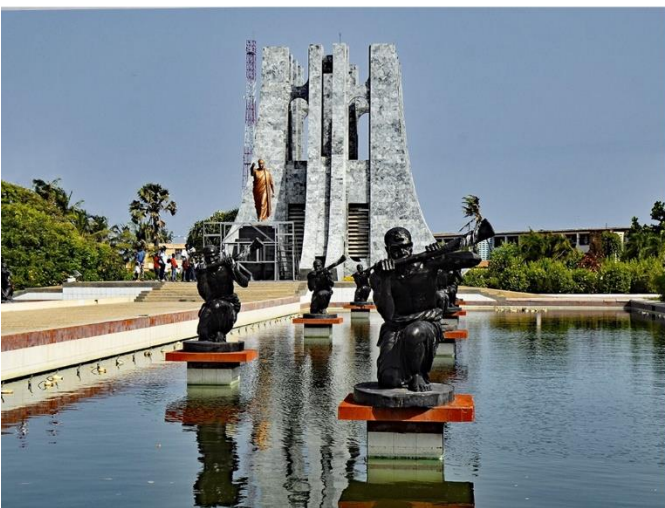


13TH BIENNIAL **PASMAE** REGIONAL CONFERENCE

THEME
EVOLVING MUSICAL ARTS
SPACES, CULTURES, AND
SUSTAINABLE DEVELOPMENT
IN AFRICA

DATE
24TH - 28TH
JULY 2023

VENUE
UNIVERSITY OF CAPE COAST, GHANA



13th Biennial **PASMAE-ISME** Regional Conference *Conference book*

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Peer reviewing

All Abstracts were subject to a blind peer-review process by a panel of five senior academics before being accepted for presentation at the conference.

Acknowledgements

We are sincerely grateful to all our sponsors for the kind contributions in making the conference successful. We are particularly grateful to the National Association of Music Merchants (NAMM), the DAAD-funded SDG Graduate School (Performing Sustainability, Cultures and Development in West Africa), and the Ghana Commission for UNESCO.

PROGRAMME

Registrations Sunday 23 July 16:00-18:00 and each day from 07:30-09:00			
DAY 1 – Monday 24 July 2023			
Spoken Paper 20+10 mins (30 min slot) – Workshop/Demonstration 45+10 mins (55-60 slot) – Symposia 45+10 mins (55-60 min slot)			
08:00-10:00	Registration, Campus familiarisation tour		
	Venue A	Venue B	Venue C
10:00-12:30	Welcome, Opening Ceremony		
12:30-13:30	Plenary Session #1 – Keynote Emily Achieng AKUNO		
13:30-14:30 – Lunch Break			
	Chair: Benon KIGOZI	Chair: Elizabeth ANDANGO	Chair: Phuti SEPURU
14:30-15:00	<i>The creative impulses in singing games</i> Akosua ADDO, USA	<i>Nourishing the spirit manifest tradition of Opu-Nembe in Bayelsa State Nigeria for sustainable development</i> Esinkuma James AMAEGBE, Nigeria	<i>Bibliography Now! Accessing global knowledge in music education</i> Tina Frühauf, USA
15:00-15:30	<i>Should we seek to diversify the curriculum?</i> Lucas LIGETI, South Africa	<i>Innovation and additions to Ephraim Amu’s Atenteben legacy (a popular traditional Ghanaian wind instrument)</i> Solomon GODOGOE, Ghana	Online Presentation <i>Exploring an archival space within a musical genre: the case of Zilizopendwa songs at the institutionalized Kenya music festival</i> Tabita Kwamboka OSORO, Kenya
15:30-16:00	<i>In defence of a voiceless environment: An ecomusicological discourse of selected works of Lágbájá on Lagos megacity</i> Kayode SAMUEL & Sam ADEJUBE, Nigeria		Online Presentation: <i>Digital soundscapes for posterity. A case of the Singing Wells project in Kenya</i> Jane Sinyei MWONGA, Kenya
16:00-16:30	<i>Exploring arts-based module for entrepreneurial mindset development among small enterprise owners in rural Ghana</i> Keren ARTHUR, Margaret NUMEKEVOR, Promise NYATUAME & Alexander NUER, Ghana		Online Presentation: <i>“Studying cattle”: Creatively sustaining herding in Southwestern Angola</i> Christine DETTMANN, Germany
16:30-17:00	<i>Exhibition: RILM - The world's writings on a world of music</i> Tina FRÜHAUF, USA		
17:00-17:30	Welcome Cocktail / Concert (AFRIMUDA) VENUE D		

DAY 2 – Tuesday 25 July 2023			
	Venue A	Venue B	Venue C
Time	Chair: Anthony OKEREGBE	Chair: Caroline VAN NIEKERK	Chair: Dorette VERMEULEN
08:30-09:00	Workshop: <i>Re (shaping) the futures of traditional cultural spaces in Ghana: Narratives from 'female' master drummers</i>	<i>'Tales from the South': Exploring musical identities and South Africanness in jazz pianism</i> Phuti SEPURU, South Africa	<i>The arts as an intervention for the health and well-being for society: Sharing global perspectives</i> Nancy USCHER, USA
09:00-09:30	Madinatu BELLO, Ghana Discussants: Lydia NYARKO-AMPOMAH Nana Afia Manu KENSAH & Antoinette Kudoto FRIMPOMAA, Ghana	<i>Rethinking the roles of musical instruments and genres in revitalising and promoting African musical arts</i> Rick DEJA, South Africa	Online Presentation: <i>Health Education for music students in South Africa: A qualitative evaluation</i> Clorinda PANEBIANCO, South Africa
09:30-10:00	Online Presentation: <i>Instructional methodologies for musical arts education in Nigerian basic schools</i> Ebele Veronica OJUKWU, Nigeria		<i>Music and wellbeing: A case of a chronic kidney disease patient at the 37 Military Hospital</i> Thomas Kwame NIMO & Jehoshaphat Philip SARBAH, Ghana
10:00-11:00	Plenary Session #2: Keynote Avril JOFFE (Online)		
11:00-11:30 – HEALTHY BREAK			
Time	Chair: Eric Debrah OTCHERE	Chair: Yiannis MIRALIS	Chair: Madinatu BELLO
11:30-12:00	<i>Casualties of exclusionary cultural policies: exploring the paradox of Black American cultural engagement in the US</i> Antonio CUYLER, USA	Online Demonstration/Workshop: <i>Solfy, a digital tool for promoting singing and music literacy in schools</i> Morel KOREN, Israel	<i>Constructivist approaches for sustainable musical arts education for children with special needs in the Port Harcourt metropolis</i> Doris Kelechi OFILI, Nigeria
12:00-12:30	Online Presentation: <i>Bloco Afro Ilê Aiyê and the African Revolution</i> Kamai FREIRE, Germany	Online Presentation: <i>Exploring music students' reflexive accounts of their musical development and factors that motivated them to study music</i> Clorinda PANEBIANCO & MPE students, South Africa	<i>Revitalization and sustainability of Adenkum: A case study of the Dokodoko Ensemble</i> Awura-Ama AGYAPONG, Ghana
12:30-13:00	<i>Exploring the conflict situation in the Efutu traditional area of Ghana: A participatory filmmaking approach</i> Gifty ODURO-APPIAH, Ghana		<i>Sustaining cultural identity through community music and cultural education: A path to sustainable development in Northeast Nigeria</i> Susan Binwie TANWIE & Gideon DANJA, Nigeria
13:00-14:00 – Lunch Break			
14:00-15:00 – CONCERT/WORKSHOP – Central Vocal Ensemble (CEVEN)			
Time	Chair: Sonkanise David NKOSI	Chair: Wendy MAMIYA	Chair: Adeola ODUNUG
15:00-15:30	<i>On subversion: A critical analysis of gender reversals and the utopia of hegemonic masculinities in fishing songs</i> Christabel SAM & Eric Debrah OTCHERE, Ghana	Online Presentation: <i>Recontextualizing 'The Old' through electronic music in Kenya</i> KettyJackline MAINA, Kenya	<i>Democracy, equity, inclusion and music praxis: The case of community bands</i> Yiannis Miralis, Cyprus
15:30-16:00	<i>Ghanaian collegiate music students who play brass instruments' music education experiences at the pre-tertiary level</i> Amy SPEARS, USA (Online) & John-Doe DORDZRO, Ghana	Online Presentation: <i>Rituals and music performances as functional resilient indigenous knowledge</i> Jane Sinyei MWONGA, Kenya	<i>The 'entrepreneurial university' agenda of the University of Cape Coast: Implications for performing arts departments</i> Amos Darkwa ASARE, Ghana
16:00-16:30 – HEALTHY BREAK			
16:30-17:30	ISME Session #1 – Parsons Awards		

DAY 3 – Wednesday 26 July 2023			
	Venue A	Venue B	Venue C
Time	Chair: Amos Darkwa ASARE	Chair: Nelson MANGANYE	Chair: Awura-Ama AGYAPONG
08:30-09:00	Neuroscience of music: Its development in the music education research community in Ghana Wise WUNU, Ghana	<i>Learning to play the recorder: Insights from a workshop for music students and teachers in Zambia</i> Yiannis MIRALIS, Cyprus & Bibian KALINDE, Zambia	<i>The pedagogical approaches used by choral music directors during the teaching of choral music in three selected choirs from Port Harcourt</i> Precious OMUKU, Nigeria
09:00-09:30	<i>#BlackLivesMatter Arts: Exploring deep community engagement</i> Lawrence JACKSON & Antonio CUYLER, USA	<i>Apprenticeship in music facilitation for pre-service early childhood educators: Experienced practitioners' voices</i> Shirley KEKANA (Online), Botswana & Dorette VERMEULEN, South Africa	<i>Shifting the school musical arts education to a virtual community space during the pandemic</i> Calista UGWU, Wise WUNU & Eunice AHANOTU, Nigeria, Ghana
09:30-10:00	Networking Session		
10:00-11:00	Plenary Session #3: Keynote Akosua Obuo ADDO		
11:00-11:30 – HEALTHY BREAK			
Time	Chair: Nancy USCHER	Chair: James AMAEGBE	Chair: Solomon GODOGOE
11:30-12:00	Roundtable: <i>African approaches to sonic pedagogy</i> Boudina McCONNACHIE, Eric OTCHERE, John-Doe DORDZRO, Jane MWONGA, Anthony OKEREGBE, Perminus MATIURE & Dominic MAKWA, South Africa, Ghana, Kenya, Nigeria	<i>Evolving musical childhoods: Virtual and physical musical spaces as communities of practice</i> Elizabeth ANDANGO, Kenya	<i>Music: A meadow of political discourse in pre-independence Zambia to 2021</i> Mary MWILA & Bibian KALINDE, Zambia
12:00-12:30		<i>The influence of musical arts and social media on community development</i> Adeola ODUNUGA, Nigeria	<i>The show must go on': Effects of costume-related injuries on the performances of folklorist group at the Centre for National Culture (CNC), Cape Coast</i> Wendy Aku Sika MAMIYA, Ghana
12:30-17:00 EXCURSION – KAKUM NATIONAL PARK, CAPE COAST CASTLE			
17:30-21:30	PANAFEST Reggae Night "Roots & Rhythms": Celebrating the Musical Traditions of Jamaica and Ghana		

DAY 4 – Thursday 27 July 2023			
	Venue A	Venue B	Venue C
Time	Chair: Antonio CUYLER	Chair: Rick DEJA	Chair: Bourina McCONNACHIE
08:30-09:00	<i>Reclaiming the lost ground: Developing an Africa-sensed philosophy for music curriculum in Nigerian tertiary institutions</i> Kayode SAMUEL, Kenya	Online Presentation: <i>Making authentic connections in piano lessons: An auto-ethnographic account of teaching with care through and beyond Covid-19</i> Urvi DRUMMOND, South Africa	<i>Sustaining cultural identity through community music and cultural education: A path to sustainable development in Northeast Nigeria</i> Susan Binwie TANWIE & Gideon DANJA, Nigeria
09:00-9:30		<i>Interrogations and prospects in educational policies for music education in Zambia</i> Chipo NAMAIKO & Bibian KALINDE, Zambia	Online Workshop/Demonstration: <i>"Play is the work of the child": Scaffolding music education in the elementary classroom through gamification</i> Cameron SIEGAL, USA
09:30-10:00	Online Presentation: <i>Re-examining access to, and pedagogy in, music at higher education level</i> Jane Sinyei MWONGA, Kenya		<i>Responding to social disruption during the Covid-19 pandemic through technology and creativities in higher music education in Kenya</i> Malachi Apudo ACHOLA, & Alice SAMBU, Kenya
10:00-11:00	Plenary Session #4: Keynote Isaac Richard AMUAH		
11:00-11:30 – HEALTHY BREAK			
Time	Chair: Elijah MADIBA	Chair: Anthony OKEREGBE	Chair: Chipo NAMAIKO
11:30-12:00	<i>"Sing it as it is, grade it as it feels": Parsing the assessment of vocal performance in the West African Secondary Schools Certificate Examinations (WASSCE)</i> Jennifer ADJAHOE & Eric Debrah OTCHERE, Ghana	<i>Backyard music power: Following the trajectories of how amapiano developed from South African townships</i> Bulelwa MAPHELA (Online) & Nyiko Nelson MANGANYE, South Africa	<i>Music education and preservation of Amayebe music and dance of the Basoga people in eastern Uganda</i> Erisa WALUBO, Uganda
12:00-12:30	Workshop: <i>Updates on archiving children's lore from Ghana</i> Akosua ADDO, USA & Charles OWU-EWIE, Ghana Students involved in project:		Online Presentation: <i>Culture and development of Afro-Pop music in Nigeria: Implications for musical arts educators and stakeholders</i> Rita MODEME, Nigeria
12:30-13:00	Amy LE, USA (Online) Isaac Osei MENSAH, Ghana, Belinda Missaah TUFFOUR, Ghana		<i>Demystifying culture: Exploring drumming taboos among Akan women in Cape Coast</i> Lydia Ampomah NYARKO-AMPOMAH, Ghana
13:00-14:00 – Lunch Break			
14:00-15:00 – CONCERT/WORKSHOP – ODIKRO ROYALS			
15:00-16:15	GENERAL ASSEMBLY AND ELECTIONS OF BOARD MEMBERS (Only PASMAE paid-up members are allowed to vote) Chair: Benon KIGOZI		
16:15-16:45 –HEALTHY BREAK			
19:00–21:30	Total African Theatre Performance by the Department of Music and Dance, UCC – <i>Nkrumah's Vision of One Africa: A musical</i> . Centre for National Culture, Cape Coast		

DAY 5 – Friday 27 July 2023			
	Venue A	Venue B	Venue C
Time	Chair: Kayode SAMUEL		
08:30-09:30	<i>Documentary Screening: "Cocooned in Harmony"</i> Eric Debrah OTCHERE, Madinatu BELLO, Eva QUANSAH, Maxwell QUAINOO, Mawukplorm ADJAHOE, Jehoshaphat Philip SARBAH, Bismark OFORI		
09:30-11:00	Closing Ceremony		

Venue A: Naana Jane Auditorium

Venue B: Graduate Seminar Room

Venue C: D. D. Kuupole Seminar Room

Venue D: Quadrangle (Where the exhibitions will be set up. Some workshops/performances/concerts will also take place here)

Link to online sessions: <https://us06web.zoom.us/meeting/register/tZwrd-2prjwH9KmZ2MmRxBNJ8ZAQgEJ4kl>

WORDS OF WELCOME

PASMAE President, Dorette VERMEULEN



Dear Members of the Pan African Society for Musical Arts Education,

It is with great pleasure and excitement that I extend a warm welcome to each of you as we gather in the captivating city of Cape Coast, Ghana, for our much anticipated in-person 13th Biennial PASMAE-ISME Regional Conference. I am eager to collaborate with the conference chair, Dr Eric Debrah Otchere and his excellent Local Organising Group, in orchestrating this remarkable event that unites educators, musicians and scholars from around the world.

Throughout our conference, you will have the privilege of immersing yourselves in invigorating musical performances presented by musicians from Ghana. Their melodies, rhythms and harmonies will undoubtedly leave an indelible mark on our hearts and minds, showcasing the immense talent and passion that resonates within the realm of African music. These performances promise to be both a source of inspiration and a testament to the enduring power of music as a universal language that transcends borders and cultures.

Moreover, beyond the enriching academic sessions and discussions that await us, our time in Cape Coast presents an opportunity to immerse ourselves in the vibrant culture of Ghana. From the bustling markets to the joyful dances, we will have the privilege to witness first-hand the warmth and hospitality that defines Ghanaian society.

We are planning to publish all the full conference papers in PASMAE's own *Journal of Musical Arts Education (JMAE)*. This journal has several benefits as it is unique to Africa and allows us to share our passion and dedication to musical arts education with the rest of the world. Furthermore, it is an established online journal that provides a legacy for future music educators and PASMAE members. During the Covid-19 period, the PASMAE journal was in transition. However, we are now able to communicate in person and form a solid support system so that the *JMAE* may thrive and continue into posterity. We look forward to receiving your full papers so that all the stimulating papers and events from this exciting conference can be unlocked on a global scale.

In closing, I extend my heartfelt appreciation to each of you for your unwavering commitment to advancing musical arts education in Africa and beyond. This assembly is made possible by your passion and dedication, and I am confident that the connections we establish and the knowledge we exchange will reverberate in our respective pursuits. Let us embrace the coming days with open hearts and open minds, ready to explore, learn and celebrate the incredible world of African musical arts.

I eagerly await the opportunity to greet you all in person and embark on this unforgettable journey together.

Warm regards,

Dorette Vermeulen

PASMAE Honorary President, Benon KIGOZI



Dear Conference participants,

I would like to welcome you to the Pan African Society for Musical Arts Education Conference. Today marks our 13th Biennial Conference and we are proud to be able to host it here at this wonderful place with all of you. Thanks to Dr Eric Debrah Otchere and Dr Madinatu Bello who are the convenor and co-convenor of this Conference.

You have all been chosen to be a part of PASMAE due to a mutual passion for the musical arts. Your passions help us all to unite and the energy we create is what allows us to achieve our individual as well as group goals. We need you as much as you need us and that is why we are grateful to have you join us here at the University of Cape Coast. During the next four days, you will be learning about the different initiatives through our planned activities, seminars, and special events where you will be able to join in and get hands-on experiences. I hope these will help make you better and more productive in whatever you are doing back home.

Our formal sitting here at Cape Coast this year marks four years since we congregated in Seychelles for a similar mission. But this one is unique and more exciting after we had a virtual conference two years ago in Lusaka, Zambia. While several of you were with us four years ago in Seychelles and

two years ago online, I realise that this time we have many new attendants and I am deeply encouraged by the many new faces. Thank you to each and every one of you for being here with us today and for the rest of this week. We are very pleased to be able to welcome those of you that have been with us for a long time now, as well as those who are new to PASMAE.

The past PASMAE conferences in Harare, Lilongwe, Pretoria, Kisumu, Maputo, Lagos, Kampala, Mpumalanga, Gaborone, Seychelles and Lusaka, have all explored the cultural, technological, and social aspects of musical arts education in Africa. Attracting academics, artists, researchers and industry leaders, the conferences fostered in-depth discussions mapping cultural affirmation in the context of current global educational challenges for musical arts education, and the possible solutions.

PASMAE is pleased to facilitate the 13th World conference on *Evolving Musical Arts Spaces, Cultures, And Sustainable Development In Africa*, an issue that greatly impacts on the delivery and dispensation of musical arts education across our continent.

Like I always say, you cannot build a conference unless there are people interested in and willing to co-construct it, and that is all of you. We couldn't have done it without you. To all of you, our sincere thanks for contributing to what we hope will be a very enjoyable and successful conference that attests to the presence and impact of the musical arts education community.

Thank you,

Benon Kigozi

Conference Chair, Eric Debrah OTCHERE



Akwaaba is a word you should start getting used to as you prepare to attend the PASMAE 2023 biennial conference in Ghana. It is a word that means 'welcome' in Akan (the most widely spoken local language in Ghana) and the language of the people of Cape Coast where the conference is taking place. The Ghana Music Teachers' Association (GMTA), with the institutional support of the University of Cape Coast, University of Education (Winneba), the University of Ghana (Legon), and Ghana's National Commission on Culture (NCC), is excited to host the PASMAE-ISME Regional Conference for the first time in Ghana. Being the first in-person PASMAE regional conference after the global pandemic, it promises to be a very special occasion for all the positive things that PASMAE conferences have been known for – a stimulating intellectual and cultural exchange, world-class performances and exhibitions, and a renewal of our collective energies for championing the course of the musical arts in our respective countries.

Over the period of the pandemic and afterwards, we have witnessed the decline of certain musical art forms/styles and the rising into prominence of others. Alternative spaces and platforms for performances have emerged and some previously used performance spaces have had to be reconsidered. Different artistes, performing groups and ensembles have been affected in many diverse ways. New modes of cultural expression and artistic production have become part of our diurnal reality. All these, and more, have implications for what we do as academics, teachers, performers,

researchers and practitioners. Many institutions across Africa are embarking on massive revisions of their curricula as part of efforts to decolonise the African academy, to make our programmes increasingly relevant in changing local contexts while at the same time speaking to international best practices as we train our students to be citizens of a global-connect, and to make leap- strides towards the attainment of the Sustainable Development Goals. The importance of getting together to share ideas through this ISME-PASMAE Regional Conference can therefore not be over-emphasised. Together, through the intriguing messages of our world-class keynote speakers and the richness of the papers in the various panels, we hope that we will be challenged to new modes of thinking beyond the often crippling so-called 'universals' to adopt more transgressive epistemologies that blur the boundaries of the humanities (in the academy) and the humans in the communities that we study ... a recognition of the importance of different Indigenous Knowledge Systems (IKS) which so easily get sidelined ... in other words, a move from a 'uni'-versity (a community of knowledge) to a 'pluri'-versity (communities of knowledge).

I have the pleasure, as conference chair, along with all the very hardworking planning committee members (acknowledging the Local Organising Committee) whose dedication have made the organisation of this conference possible, to welcome you all to Ghana and to the campus of a rare sea-front university. The security in Ghana and the noted hospitality of Ghanaians will jointly provide the much needed atmosphere for a very productive conference. Beyond the confines of the university, where the conference will be held, Cape Coast plays host to many tourists annually who visit the historical Cape Coast (UNESCO world heritage site) and Elmina castles, the Kakum National Park/canopy walkway, partake in emancipation and PANAFEST activities, observe the fascinating artisanal singing fishermen and engage in the rich tapestry of cultural activities offered by the different performing groups.

Let's keep an active, curious mind, and let's engage.

Thank you very much.

Akwaaba.

KEYNOTE SPEAKERS

Emily Achieng' AKUNO



Emily Achieng' Akuno studied at Kenyatta University, Kenya, Northwestern State University of Louisiana, USA, and Kingston University, UK. She is Past President and treasurer of the International Music Council, the Paris-based UNESCO-affiliated NGO umbrella organisation of worldwide music organisations and bodies. She is a member of the International Society for Music Education (ISME), where she has served as commissioner and chair of Music in Schools and Teacher Education Commission (MISTEC), member of the Board of Directors, Interim Secretary General and President. She is a long-time participant at PASMAE and ISME conferences and has pioneered research projects covering multiple countries of Africa.

Through ISME presidency, she served as chair of World Alliance for Arts Education (WAAE), the UNESCO-affiliated alliance that brings together four main international arts education organisations. She is the founding chair of the Music Education Research Group – Kenya (MERG-Kenya), a network of Kenyan higher music education practitioner-researchers who are keen on 'looking at ours to build ours' towards the growth of a robust music scholarship and practice in Kenya, and the region. A professor of music, Emily has taught music performance and education at high school and university levels in Kenya (Kenyatta University, Maseno University and now the Technical University of Kenya) and South Africa (the University of KwaZulu-Natal, Durban). She has been privileged to work with talented students at undergraduate and postgraduate levels, interrogating matters around curriculum, pedagogy and contexts of music teaching and learning. She has also served as external examiner for written papers and master's and doctoral theses and dissertations for a number of universities in Africa. Emily's publications cover the concept, contexts, content and procedures of

music and music education, with a recent interest in what music does and can achieve in society. She is editor and author of books and articles on music and teacher education in cultural contexts, including the continent-covering title *Music Education in Africa: Concept, Process. and Practice* (Routledge, 2019).

Akosua Obuo ADDO



Associate Professor Akosua Obuo Addo teaches music education at the University of Minnesota, Twin Cities, MN. Previously, she was an assistant professor of music education at the University of Connecticut, a Visiting Post-doctoral Research Fellow at Roehampton Institute, London, and administrator for the Centre for Intercultural Music Arts, City University in London. Fulbright U.S. Scholar (2019-2020) Addo serves as the research chair for the Minnesota Society for Music Teacher Education. In addition to book chapters, Addo's research in teacher education and ethnographies of children's singing games has been presented at conferences and published in professional and research journals.

Avril JOFFE



Avril Joffe is the Post Graduate Coordinator (and former Head) of the Cultural Policy and Management Department at the Wits School of Arts, University of the Witwatersrand in Johannesburg. She is an economic sociologist with experience in the field of cultural policy, culture and development and the cultural economy. Avril works in the intersection of academia and practice in fields such as culture in urban life, culture and the cultural economy in realising just and sustainable development, fairness in international cultural cooperation, decent work and the rights and status of artists and cultural professionals as well as teaching pedagogy for postgraduate studies in the cultural economy.

Avril is an active member of UNESCO's Panel of Experts for Cultural Policy and Governance, the Global Creative Economy Council associated with the UK's Creative Industries Policy and Evidence Centre, the International Cultural Relations Research Alliance as well as International CREATOUR, a creative tourism advisory body. She is on the external international advisory panel for IN SITU – Place-based innovation of cultural and creative industries in non-urban areas, coordinated by the Centre for Social Studies at the University of Coimbra, Portugal, funded by the European Commission under the Horizon Europe programme. She is a Guest Lecturer at numerous universities from Antwerp to Serbia. Recent public research related to inequality includes Informality and the cultural economy in the Global South published by the British Council, the Not a Toolkit for EUNIC's Fair Collaboration project and Promoting Decent Work for the African Cultural and Creative Economy for the ILO. For the purposes of this assignment Avril has completed many evaluations ranging from the British Council's Creative Economy Programme in Nigeria (2013), the British Council's Culture Shift Programme (Nigeria, Zimbabwe and South Africa) (2013), Pro Helvetia funding programme (Zimbabwe/ South Africa) (2018-2019), and the

Interarts consortium's Culture@Work Africa Programme in Sub-Saharan Africa (2020-2021) to contributing with Nordicity to the British Council report on the Missing Pillar and a research study on how state parties envisage the Integration of Culture in Sustainable Development for UNESCO's 2018 Global Report. Avril's creative practice is dance and she is a second-degree black belt Nia dance instructor and a Spanish dancer.

Isaac Richard AMUAH



Dr Isaac Richard Amuah is a Professor of Music Education at the Department of Music and Dance, University of Cape Coast, Ghana. He was the founding Chair of the theatre programme at the University of Cape Coast and later introduced the study of Dance in the Department of Music at the University of Cape Coast. He is a former Dean of the University's Office for International Relations. His areas of research and focus include many aspects of Music Education, Philosophy of Music and Music Psychology. Prof. Amuah has contributed immensely to the development and growth of Music Education in Ghana, having been, among other things, a co-author to the most definitive book on the history of music education in Ghana.

ABSTRACTS

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Responding to social disruption during the Covid-19 pandemic through technology and creativities in Kenyan higher music education

Social disruption occasioned by the Covid-19 pandemic across the globe made several sectors in education to rethink new ways and alternative strategies for engaging. As creative and performing arts practitioners and educators, we did not foresee changes in the sustaining of our practices. Nonetheless, in Kenya, the pandemic led to the indefinite closure of all learning institutions and cancellation of live performances across the country. Six months later, there were still no clear indicators of resumption of any learning or live performance of the musical arts. We noticed, however, that some churches and private institutions immediately embarked on offering teaching and performance opportunities in the arts remotely through online means, such as Facebook Live, YouTube, Zoom, and Google classroom. This rapid adoption of technology in terms of equipment and platforms for delivery of content was visibly absent in most public higher learning institutions; a revelation of the difference in preparedness or boldness of the two categories of institutions to take risks and to think outside of the box. The mandate of higher education in Kenya is threefold: i) teaching and learning, ii) research and publication, and iii) community engagement. These three areas require a stable environment to thrive and yet, curriculum designers do not plan for disruptions. This paper interrogates the steps taken by selected universities to sustain music teaching with the use of technology, paying particular attention to the challenges of Covid-19, thereby articulating the creative processes that facilitated teaching and learning. We explore collaboration amongst learners, between learners and teachers, and between performing arts practitioners, in finding technology-based solutions for knowledge and skills transfer in music education, highlighting the experience of selected institutions. Aspects covered in this paper include i) A brief overview of Kenyan higher music education landscape, its resources,

spaces and activities; ii) An assessment of the nature of disruption that Covid-19 caused in terms of access, activities and resources for higher music education; iii) An exploration of learners' and teachers' responses, with specific attention to elements of creativity and the use of technology in selected institutions, and the derivable pedagogy from these interactions and interventions; iv) A provision of pointers towards ways of sustaining music education and live performance despite disruptions of certain types and magnitude.

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The creative impulses in singing games

Singing games represent personal and group initiative to engage creative impulses and the ability to produce a variety of ideas. Their artistic expressions shape individual and group identities and provide a lens for observing how children shift, embrace, and acquire identities. However, the postcolonial construction of individual and group identity on the playground begs the questions: Who am I? Who are my friends? What can we do together? Children's roles change during play; they signal who they are and how they choose to show up in singing games and performances. Children in Ghana use creative arts expressions, language, movements and music when they play singing games to tell a story about themselves or show the world who their friends are. During play, children demonstrate how they change roles, embrace new ones, and develop group roles and identities. Since singing game performances reflect cultural practices, their interpretations may provide us with indicators of socialisation processes with specific references to role and identity development. For example, "Wo frɛ me, Wo frɛ me, Mary; School Registration" all signal the ontological nature of Ghanaian singing games and highlight the children's uniqueness in the performance. Their unique roles and identities in performance speak directly to their shifting postcolonial context. Only in so far as they represent a colonial legacy of expressions on the playground do I use examples from other Sub-Saharan African countries. Describing and interpreting each selected singing game using interviews, I show how interactions highlight the significant impact of colonialism on neo-colonial states on self-representation

and identity. As I explore concepts of roles and identity and how these connect to Ghanaian ways of being, I am able to forward the unique voices of children in play. This presentation offers an exciting view of the formation of relational subjects, simultaneously autonomous and deeply social.

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Workshop: Updates on archiving children's lore from Ghana

In 2021, I presented a workshop on the genesis of an archive of Ghanaian Children's Singing Games at the Pan-African Musical Arts in Education conference. Since then, I have worked with a team of international scholars at different stages in their professional and academic lives. We have analysed songs and chants of singing games in the archive to discover the language and messages of the playground activity. Children's language enculturation is evident in singing games, and it may need to align with the archivist's language enculturation for accurate recording in the archive. This presentation gives descriptive cases of overcoming the challenges of transcribing music to hear children's voices in play, especially for a non-native speaker archivist. By analysing and listening to archived video recordings of Ghanaian children, we present challenges with the nature of the film clips, language enculturation, transcription software, and consequent meaning-making. This presentation aims to make it easy for people to make sense of the singing transcriptions and encourage them to immerse themselves in the spirit of the play culture through singing. It also captures a picture of what the children are doing, what they see, and what they say and sing during play. Strategic data archiving in this project decolonises and celebrates a diversity of voices, including children, researchers and archivists. When collaborating with representative communities, we centre a heterogeneous archive that scholars from various disciplines can access and enlarge our understanding of play lore.

- Outline the session activities and plan for interaction
- Introduction to songs and words in Ghanaian Children's Singing games

- Annotation process - language, music, chant in "Musescore."
- Challenges - researcher, archives, software, and sense-making
- Suggestions for analysis of songs in the archive.
- Questions

Students involved in project:

Amy LE (Dean's First-Year Research & Creative Scholar, UMN)

Isaac Osei MENSAH (MPhil, Language & Education, UEW)

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"Sing it as it is, grade it as it feels": Parsing the assessment of vocal performance in the West African Secondary Schools Certificate Examinations (WASSCE)

In Ghana and other anglophone West African countries, the West African Secondary Schools Certificate Examinations (WASSCE) is all that stands between secondary school students and their entry into universities or other tertiary institutions. It is therefore axiomatic that the government, parents, teachers, students and other education stakeholders expend enormous energies and resources on examination materials and on all the processes involved in the conduct of each year's WASSCE. Considering that the examining body, the West African Examinations Council (WAEC), was the mastermind of a colonial administration through such bodies as the University of Cambridge Local Examinations Syndicate (UCLES) and the University of London School Examinations Matriculation Council in collaboration with the West African Departments of Education, it is not surprising that the very philosophical underpinnings and entire structure of the WASSCE was western-centric. Unfortunately, the numerous post-independence educational reforms and targeted attempts to decolonise education in Ghana do not seem to have achieved much in relation to the WASSCE. In this paper, we marshal substantive evidence to support this claim by parsing critically the vocal performance component of music in the WASSCE. Proceeding under the aegis of the qualitative mode of inquiry, we engage in Qualitative Content Analysis (QCA) of relevant curricular mate-

rials, (participant) observation of vocal pedagogy lessons as well as WASSCE vocal performance exams, and interviews with purposefully selected music teachers and students. We argue, among other things, that i) the vocal performance (and by extension the music curriculum upon which the WASSCE is based) is still overly western-centric, ii) this western-centrism alienates students from their lived musical experiences, iii) that the syllabus stifles creativity and leads to a dearth of interest in the subject, iv) that the assessment of vocal performance in the WASSCE is problematic at many different levels (for example, how assessors are selected and orientated, the criteria for assessment, the content or areas of assessment within vocal performance, and the communication of assessment outcomes, among others). We then discuss an alternative model based on tested assessment principles and theories which not only elicits more reliable results, but also hopefully heightens the interest of students and contribute significantly to efforts at decolonising the music curriculum at the secondary school level. In conclusion, we address the implications of this paper for both policy and practice.

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Revitalisation and sustainability of Adenkum: A case study of the Dokodoko ensemble

This paper examines the revival and sustainability issues around indigenous Akan female musical traditions. It focuses on the adenkum musical type to understand how its performance practice is being revitalised. In indigenous Ghanaian communities, women have always played an essential role in the music-making of various indigenous expressive traditions. One such tradition is the adenkum, which, besides its function as entertainment, also serves as a communicative and educational tool. The adenkum is a unique gourd-shaped instrument believed to have emerged among Akan women. Its performance context was framed as a space where women expressed themselves in ways that were forbidden in Ghanaian society. The adenkum repertoire, a wealth of socio-cultural and historical data, characterises and

shapes how women discussed pertinent issues that affected them. Unfortunately, its performance practice has, over the years, declined, with only a few groups occasionally performing it. One such group is the Dokodoko Ensemble, formed and led by Nana Osei-Twum Barima. This group explores ways of re-engaging the performance tradition of the adenkum. The ensemble has re-contextualised how the main instrument is used in performances with Afro-fusion features. The paper argues that although the instrument is engaged within a different context, the basis of drawing attention to the music tradition is inevitable within its new performance framework. Using the Dokodoko Ensemble as a case study, the paper conceptualises how the ensemble's usage of adenkum brings vitality to a music tradition that otherwise was in decline.

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Nourishing the spirit manifest tradition of Opu-Nembe in Bayelsa State Nigeria for sustainable development

The exploration of tradition, particularly cultural experiences and traditional stories as well as the knowledge of a people's worldview, enables us to navigate the cultural meaning of music and dance in a given culture. Spirit Manifest is the rational foundations, emotional limits and mystical modes that describe African masking concepts and drama. In Opu-Nembe of Bayelsa State in South-South Nigeria, Spirit Manifest music and dance is a major activity that brings Bayelsans and their friends together from different parts of the world. According to local oral accounts, the ontology of the musical arts may have originated by human's discovery, attraction and enjoyment in a patterned sound of happenings in Opu-Nembe and its neighbouring communities at the time. However, this important cultural practice is almost in a state of decadence. The younger generation regard Spirit Manifest as an ancient practice without any benefits. Also, modern trends and the insurgency by the Niger Delta militants had negatively affected the continuous existence of Spirit Manifest music and dance in Opu-Nembe. This study discusses the emergence of Spirit Manifest music and dance, in the

Opu-Nembe National Day celebration in December 2022, with the aim of nourishing them from their present state of neglect. I discuss pertinent ways in which the community under the guidance of Opu-Nembe custodians of culture and tradition can work together to reinstate this music and dance to great heights. Such restorations will attract tourists and create an open market in and for the community, thus boosting sustainable developments. The study adopted the observational and survey method, also known as “ex-post facto research design”, where data was collected from Chiefs in Opu-Nembe and guardians of traditions and culture, through oral interviews and library research.

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Evolving musical childhoods: Virtual and physical musical spaces as communities of practice

Children inhabit wide-ranging musical environments which collectively contribute to their multiple music identities. Both formal and informal educational contexts have great potential for shaping children’s musical identities. The pandemic regime highlighted alternative spaces within which music evolves outside of formal education, particularly during lockdowns. Lessons learned during this period shaped and continue to shape the musical experiences and environments of children in both formal and informal learning contexts. Communities of practice denote groups of people who share a concern or a passion for something and learn how to do it better as they interact regularly. This collective learning involves both musical and social interaction. Since musical arts are, by nature, social undertakings, engagement in them is closely intertwined with the development of social relationships, which are here referred to as communities of practice. Increasingly advanced technology in the 21st century has resulted in the consumption of more mediated music, both for leisure and in formal and informal education. This is also true in early to middle childhood music education. As a natural consequence of lockdowns and limited human interaction, mediated music and virtual interaction in musicking is gaining

popularity. The increase in availability of smart phones and other technology reinforces this reality. As human interactions increase with the easing of social restrictions, some of the lived experiences are carried into physical interactions. This continuing qualitative study carried out in Kenya examines the nature of virtual and physical music-making as domains that children, their caregivers and others in their circles engage in at home, in school and in places of worship. It explores how they interact with each other to enhance their musical and social experiences and establishes the musical resources they use in their shared practice. The presentation concludes with a discussion on implications for musical instruction and informal music practice.

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Exploring arts-based modules for entrepreneurial mindset development among small enterprise owners in rural Ghana

Entrepreneurial mindset development is crucial to arts entrepreneurship education, and entrepreneurship training for small enterprises in Ghana. Agro-entrepreneurship activities have contributed to the sustainable livelihoods of farm owners and their workers. To sustain and improve innovation and competition in entrepreneurship, support initiatives have proliferated in rural communities in Ghana. Researchers have experimented with arts-based modules in entrepreneurship training and found them an effective tool for promoting experiential learning among practicing entrepreneurs. Though researchers observed that entrepreneurial mindset variables like creativity, innovativeness, business alertness and risk-taking contributed positively to the performance of Small and Medium-sized Enterprises (SMEs) in Nigeria, entrepreneurial mindset training in Ghana has focused predominantly on tertiary students with limited initiatives on mindset development targeted to rural folks. Additionally, studies combining the performing arts with entrepreneurship training in Ghana are scarce, despite

the positive testimonials given in other studies. Therefore, employing the qualitative research paradigm, applied research, case study design, and focus group discussions, we explored a Theatre-Based Module (TBM) to entrepreneurial mindset development among small enterprise owners in the Elmina community who focused primarily on fishing and fish processing activities; comprising male, female and youth entrepreneurs that serve both domestic and international markets. Specifically, an applied research and theatre-based project was undertaken, comprising the development and implementation of an intervention and the collection of data during the entire process for analysis. Findings generally revealed effective communication through participatory training (learning and action) for entrepreneurial mindset development among micro entrepreneurs in the rural community of Elmina. Specifically, there were improved levels of creativity, innovation and communication in entrepreneurial thinking and practice among participants. Considerations for adoption of theatre-based modules for entrepreneurship education, training, and replication in other contexts in entrepreneurship in Elmina are recommended to sustain the gains of this intervention. Also, workshops on interactive theatre-based module sessions should be deployed to equip entrepreneurship educators and training facilitators nationally and globally to propagate this approach to communicating for impact.

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The ‘entrepreneurial university’ agenda of the University of Cape Coast: Implications for performing arts departments

Universities all over the world have seen remarkable transitions from teaching, research and the integration of knowledge. Currently, many universities have been operating with an entrepreneurial mission and have led to an academic revolution referred to as entrepreneurial universities. Over the years, entrepreneurial universities have sought to capitalise research and educational activities. Existing research on entrepreneurial universities has focused on partnerships between universities and the society towards solving social issues. In this case, entrepreneurial universities work toward economic and social development and knowledge transfer focusing on proactivity, innovativeness, and risk and change management. Much of the existing research on universities has adopted a general approach in terms of its entrepreneurial structure fostering strategic changes to cope with modern society. Consequently, little is known about how individual departments adopt and implement the entrepreneurial idea to fit into the overall mission of the university in this direction. At the University of Cape Coast, where the performing arts departments face diverse challenges, fitting into this entrepreneurial university agenda has implications. I adopt Peterka’s (2008) model of entrepreneurial university to explore the kind of performing arts departments we need at the University of Cape Coast to best meet its entrepreneurial agenda. Using multiple qualitative approaches including observations, in-depth interviews and content analysis of qualitative documents, I place the implications of performing arts departments at the University of Cape Coast within the entrepreneurial agenda of the university.

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Re(shaping) the futures of traditional cultural spaces in Ghana: Narratives from 'female' master drummers

Throughout centuries, the female body has been subjected to a set of fixed and biased rules that have prejudiced their being and, most importantly, impaired their agency to contributed to the development of traditional drumming in Ghana. This, however, appears to be changing, looking at the performance and practices of some women who have risen to the position of master drummers and who have and continue to re(shape) the space. Unfortunately, they have received less scholarly and public attention to expatiate their experiences, achievements and contributions to (re)shaping this cultural space. Using four 'female' master drummers from diverse cultural contexts in Ghana, I propose a workshop/exhibition where these women, through their lived experiences and accomplishments, share their contributions to (re)shaping discourse and narratives within this space. The goal is to bring to light how these women are reshaping existing drumming spaces, creating new spaces and practices to cause subtle changes to existing gendered status quo within the traditional drumming landscapes in Ghana, acknowledging their role as key partners in the construction of vibrant and sustainable cultural entrepreneurship modules necessary for the achievement of cultural sustainability in Ghana.

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Casualties of exclusionary cultural policies and savants of cultural production: Exploring the paradox of Black American cultural engagement in the USA

Since the arrival of the first African slaves in 1619, the USA government has demonstrated an enduring disregard for the creative justice of Black Americans. This anti-Black sentiment led to the creation of systemic barriers

to their cultural engagement through exclusionary cultural policies. As a result, only 6% of arts managers identify as Black. Among Arts Management educators, only 5% identify as Black. Globally, only 4% of Arts Management alumni identified as Black in an international survey. While there is no shortage of negative statistics to describe Black Americans' engagement in the non-profit cultural sector, in the for-profit sector Black Americans have benefitted from the strategic management of their cultural capital. For example, in 2017, Sotheby's sold a Basquiat painting for \$110 million, inspiring interest in the work of visual artists of African descent. The movies *Hidden Figures* and *Black Panther* grossed \$236 million and over \$1 billion worldwide at the box office. In the same year, UNESCO designated Reggae as an "intangible cultural heritage of humanity". In addition, attendance increased by 25% after Beyoncé and Jay-Z filmed the music video for *Ape\$hit* at the Louvre. These paradoxes raise three research questions which serve as the impetus for this conceptual paper. First, in what ways have USA cultural policies discouraged Black American cultural engagement? Second, historically, how have Black Americans responded to exclusionary cultural policies in the USA? Lastly, what long term impacts might exclusionary cultural policies have on the creative and expressive lives of Black Americans, and the USA creative sector at large? To investigate these questions, this paper uses critical race theory (CRT) and interpretive policy analysis. A preliminary analysis reveals three key results for further exploration: i) Throughout USA history, Black Americans have demonstrated creative resilience in their responses to exclusionary cultural policies, ii) As Dubois suggested in 1926, Black Americans consume culture about, by, for, and near them, and iii) Legacy cultural organisations will continue to struggle to develop Black American audiences if their programming and social networks remain steadfastly white.



Kakum Canopy Walk

The Kakum Canopy Walk was designed in 1995 by a pair of Canadian engineers and five Ghanaians to increase tourism in Ghana. This exceptional suspended walk allowed us to experience a portion of the jungle at a high altitude of 40 meters above the forest floor, consisting of a series of bridges that hang from the trees.



This unique site was visited during the outing organised for conference delegates on Wednesday, 26 July 2023.

Rethinking the roles of musical instruments and genres in revitalising and promoting African musical arts

In a blog post by Shakuhachi grand master Cornelius Boots, he interrogates the assertion, “Instruments are not styles”. In doing so he considers how various boundaries are ascribed, or not, to musical instruments such as trumpet, sitar, and shakuhachi. Concerns about vanishing instrumental traditions in African countries and communities have long been discussed amongst both scholars and practitioners. To address this, I pose three questions: i) To what extent do performers of African indigenous musical instruments go beyond the original performance practices or playing techniques? ii) What is the role of musical genres in either restricting or encouraging innovations? iii) What can be learned from those who transcend past traditions in relation to music revitalisation and education? In this paper, I survey the music and careers of various performers of African instruments in Malawi and South Africa, focusing on areas where they deviated from, or even invented, aspects of their respective instruments’ performance practice conventions and repertoire. I then go on to discuss how I have adapted this into my teaching and learning of African instruments and their “social lives” (Bates 2012). Based on performance-based ethnographic research and applied teaching, I share a framework of musical learning and pedagogy which emphasises the role of pan-idiomatic improvisation and collective music making beyond the confines of a particular musical genre. I discuss this in relation to evolving musical arts spaces within both higher education and the broader creative industries in Southern Africa.

Studying cattle: Creatively sustaining herding in Southwestern Angola

In UNESCO’s Education for Sustainable Development Roadmap, the Assistant Director Stefania Giannini declares: “We are increasingly asking if what people learn is truly relevant to their lives”. My presentation aims to showcase an example of traditional sustainability through musical arts to inspire as well as advance this field of discussion. Drawing upon fieldwork undertaken between 2010-2011, I focus on agro-pastoralists in Southwestern Angola and their musicking traditions which effectively help to sustain customs, ways of life, and knowledge about herding among wildlife populations. The key to understanding the daily work of Muhumbi herders lies in their cultural-linguistic concept of “studying/reading cattle”. This notion embraces vocal and bodily expressions as well as a specific repertoire played on the mouth-resonated bow known as the “onkhondji”. Delivered through oral poetry and characterised by a large dose of humour, these expressions are all the result of a close engagement between herder, animals and environment. Moreover, the concept of “studying/reading cattle” encompasses the way in which knowledge about the animals is constantly acquired, retained and passed on, with these cultural expressions playing a seminal role in the process. Such practices, therefore, act as a means of sustaining both herding and the continuous transmission of knowledge in these communities. Attention is drawn to the current challenges faced by, and needs of, pastoral communities. For instance, 27 years of civil war in Angola (1975-2002) have had a destructive effect on wildlife and generations of herders. Consequently, the country has to confront additional challenges caused by the dramatic increase in severe droughts due to climate change. I also argue that regular school attendance has been a factor in weakening the continuous transmission of cattle herding knowledge.

DRUMMOND, Urvi (Online Paper)

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Making authentic connections in piano lessons: An auto-ethnographic account of teaching with care through and beyond Covid-19

Due to Covid-19, the period 2020 onwards is witnessing renewed interest in compassionate teaching strategies. The world pandemic severely disturbed the status quo of in-person lessons with the sudden closure of South African schools during March 2020 to June 2020. A key component for successful migration to an online platform was to consider effective ways to reassure pupils that their new virtual world would retain the intimacy, warmth and creativity they experienced in weekly in-person interactions. In this presentation, Zoom collaboration between teacher and pupil is illustrated through four vignettes. Refinements to learner-centred teaching ideals are influenced by Hendrick's theory on connecting authentically to pupils. The concept of care through authentic connection (Hendricks, 2018) was enacted by utilising learners' lived experiences (Van Manen, 2016). The use of four key emotions (happiness, sadness, fear, and anger) is heavily documented in literature spanning the last 20 years. Coupled with musical storytelling, these cues have become the catalyst for prompting original thought in my teaching environment. The defining of a basic emotional vocabulary (Juslin & Laukka, 2004; Lee & Hu, 2012) gives the opportunity for my pupils to develop interpretive skills. In sum, my students have demonstrated their eagerness to be expressive and inventive by grasping the opportunity to work creatively as part of their ongoing development as musicians. A relationship founded on the notion of care is crucial to compassionate teaching as an act of sharing and developing musical maturity in an educational landscape that expounds the benefits of self-affirmation and self-expression.

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Bloco Afro Ilê Aiyê and the African revolution

This paper analyses the importance of the Bloco Afro Ilê Aiyê in the anti-racist and anti-colonialist struggle in Brazil while highlighting some similarities and particularities in comparison to the same processes in other territories of continental and diasporic Africa. Ilê Aiyê implemented a cultural revolution in Salvador (Bahia, Brazil) since the 1970s, resorting exclusively to cultural and artistic means. Commemorating now their 48th year of uninterrupted work, the founders of the Bloco Afro explain that the wars of independence in the mother-continent and the civil rights movement in the USA – along with many other African struggles worldwide with their respective cultural, artistic and musical results – were constantly inspiring the Black Movement in Brazil. At the time, historically surrounded by the state-driven, well-established narrative of “racial paradise”, Ilê faced critics and attacks from all sectors of Brazilian society, including unfortunately from sections of the Movement itself. Nonetheless, they founded the first Bloco Afro (before Olodum and many to come), strongly aligned to an ideological position seen even to date as “radical”. Absorbing and transforming violence instead of resorting to it, with the use of African music, musical education, visual arts, dance, artistic expression, spirituality, social work and educational programmes, Ilê Aiyê modified the ethnic-racial relations in Brazil's blackest city as well as its overall culture in the course of the years, inspiring similar changes all over the country to this very day.



Cape Coast Castle

The underground dungeon in this historical venue, which is on the UNESCO World Heritage List, was a space of terror, death, and darkness. This stood in direct juxtaposition to the relative luxury of the colonial living and administrative quarters above. The basement of this imposing fortress was often the last memory slaves had of their homeland before being shipped off across the Atlantic.

This historical venue was visited during the outing organised for conference delegates on Wednesday, 26 July 2023.



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Poster: Bibliography Now! Accessing global knowledge in music education

Brian Robison's study, "Anything goes? Issues in the bibliographic quality control of music theses and dissertations", has raised awareness of bibliographies often being inadequate, emphasising the necessity that students receive clearer explanations and better bibliographic instruction than they have been getting. Since this study appeared in 1993, much has changed, but not everything for the better. With Google offering seemingly a comprehensive access to any information in the virtual world and with Wikipedia being embraced as an authoritative source, knowledge of curated and authoritative resources has never been more urgent. Undoubtedly, a high-quality bibliography or reference list is an essential starting point for any paper and any class, research-driven and otherwise, as well as for writings in public musicology and non-academic outlets. This poster presentation advocates for making bibliographic research a global enterprise to promote diversity, equity, and inclusion. It offers a "teach-in", demonstrating aspects of teaching to a live audience, embedded in a discussion of how new technologies and online learning can facilitate a blended and hybrid learning environment across the globe. It does so by way of an introductory bibliography session that relies on several resources which can be accessed online: RILM Abstracts of Music Literature, RILM Music Encyclopedias, as well as the MGG Online. Reflections on and critical discussions of Google and Wikipedia are interwoven in the presentation. As such it outlines a session in music bibliography that makes the research process come alive for students through interactive participation rooted in simultaneity.

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Exhibition: RILM - The world's writings on a world of music

Key words: bibliography, research techniques, global research, methodology, teaching DEI (diversity, equity, and inclusion)

Materials to be exhibited: Style manual, books, and brochures that inform attendees about the resources RILM offers.

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Innovation and additions to Ephraim Amu's Atenteben legacy

Atenteben, a popular traditional melodic instrument in Ghana has found its way into academic discourse over the years. The seven-holed wind instrument is used in many music genres due to its adaptability and versatility. Composers at various levels of education write music for Atentenben for professional and academic fulfilment, an avenue in building on the foundation laid by Ephraim Amu. Music teachers and students in Ghanaian schools usually opt for Atenteben because it is portable and easy to learn. Composers, music teachers, students and performers in general depend on the availability of the instrument to put their art on stage. Since its modification by Ephraim Amu in the 1940s, it has always been the practice to construct Atenteben from slender bamboo with varying diameters. Associating with the instrument as a music teacher, coupled with enquiries from Atenteben producers, I realised that the slender bamboo we use for Atenteben is becoming very scarce in Ghana due to deforestation and inability of Atenteben producers to cultivate the right bamboo species for their craft. In an attempt to ensure the sustainability of the instrument and its music, my research uses innovation to explore the combination of bamboo with other materials that have similar acoustic features to construct the instrument. This work not only helps sustain the production of Atenteben but also improves the capabilities of the instrument, its range and aesthetic features. The new flutes are built in C, B flat, G and F, and can be combined

for a quartet or trio band. Even though Atenteben has a rich history of innovation, my models and designs add much to the physical construction and preservation of the instrument.

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Teacher preparation for musical arts education in Ghana

This paper discusses present teacher education in Ghana from two major perspectives. In light of the present educational reforms, there is a need to prepare music teachers as musical artists so that they are able to facilitate stage performances. The first perspective is in view of the current curriculum for Basic schools in Ghana where performing arts form an integral part of the creative arts curriculum. Unfortunately, since Ghana Education Department discontinued their sponsorships offered to teachers who wished to study courses in the performing arts, and which included study leave with full pay over the past twenty years, it has become difficult to appoint skilled and trained performing arts teachers in the education system. Teachers who are recruited for the performing arts are largely amateurs. As a result, the creative arts curriculum is gradually becoming a visual arts curriculum. The second perspective is that musical artists should be prepared to engage their classes in public performances. From this angle, teachers should be trained so that they are able to plan the whole process of a performance which includes preparation at various stages: from pre-teaching, teaching, up to the dress rehearsal and the performance itself. The activities in the preparation stage include the study of content of the syllabus, preparation of the lesson plan, and gathering and preparation of teaching and learning aids/materials. This paper considers effective teaching of music in the basic school by focusing on teacher preparation for the implementation of innovative processes in modern schools.

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#BlackLivesMatter Arts: Exploring deep community engagement

Initially a hashtag, but now a global movement, #BlackLivesMatter emerged as a response to the 2013 acquittal of Trayvon Martin's murderer. With the mission to eradicate White supremacy and build local power to intervene in violence inflicted on Black communities by the state and vigilantes, the global network is expansive, affirms the lives of Black queer and trans folk, as well as Black peoples' humanity throughout the world. But what is the role of arts and culture in advancing the #BlackLivesMatter movement? In 1970, Bayard Rustin argued that "the Black artist, whether or not he considers himself as such, is an essential member and a most important member of the freedom struggle". He further contended that "one of the fundamental reasons that the artist is always a forerunner in the movement for freedom among oppressed people is that all men, including Black men, judge a society or an ethnic group or a nation on the basis of their artistic creativity". Furthermore, Nina Simone has been quoted as saying "You can't help it. An artist's duty, as far as I'm concerned, is to reflect the times". Therefore, this presentation explores the research question: In what ways might Black artists and arts leaders collaborate to foster deeply impactful community engagement initiatives in support of #BlackLivesMatters? Co-moderated by an arts leader and a dance artist, the discussion focuses on using culture as a meaning-making system to advance racial justice in communities by using the arts to ask provocative questions in service to envisioning and actualising an antiracist world. Furthermore, this panel explores the importance of creating, encouraging and expecting collaboration in support of culture that engages communities in addressing the historic and continuous discrimination, marginalisation, oppression and subjugation experienced by Black people, specifically, throughout the world.

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Apprenticeship in music facilitation for pre-service early childhood educators: Experienced practitioners' voices

This qualitative study explored how experienced early childhood music educators perceive the value of apprenticeship for enhancing the development of pre-service teachers. While pre-service teachers often acquire content knowledge during tertiary training, they lack pedagogical skills, especially in music education for young children. This gap is more pronounced for early childhood educators teaching music in group settings, as students often replicate outdated pedagogical methods from their own educational experiences as learners. The research sought to address these issues by examining the viewpoints of eight expert music education practitioners, two from each of the Southern African countries Botswana, South Africa, Zambia, and Zimbabwe. Through online semi-structured interviews conducted by the first author, valuable insights emerged. The findings underscore the pressing need for tertiary institutions to incorporate apprenticeship opportunities in music education for early childhood pre-service teachers. Integrating internships as a fundamental aspect of teacher education programmes can enable these future educators to refine their music teaching skills within a guided mentoring framework. This approach empowers early childhood education (ECE) pre-service teachers to develop competence and effectiveness in their music teaching practices. The recommendations for effective apprenticeship programmes encompass several dimensions. Students should i) observe skilled music teachers in real classroom settings; ii) engage in peer- and micro-teaching of music during lectures; iii) complete apprenticeships under the guidance of proficient ECE music teachers at an ECE centre; iv) actively collaborate with other ECE music educators and music education societies, fostering a network of learning; and v) attend seminars, workshops and conferences dedicated to music education. In conclusion, this research highlights the significance of integrating apprenticeship experiences into the education of early childhood pre-service teachers, particularly in the realm of music education. Such an approach has the potential to equip aspiring educators with the necessary

skills and knowledge to excel in their music teaching endeavours within diverse classroom environments.

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Solfy, a digital tool for promoting singing and music literacy in schools

This workshop presents the digital interactive, artificial intelligence-based programme, Solfy (<https://www.4solfy.com/>) for promoting singing and music literacy in public schools, beginning with the primary grades. It addresses general and professional educators who teach music, especially from grades two to six, as well as lecturers from higher education who lead a path of music pedagogy by teaching future teachers. The workshop describes how to use the software in the classroom and how the students can use it at home. Teachers use Solfy as an auxiliary tool in tuition in the classroom in symbiosis with traditional music education methods. Students use it at home for individual and differential practice, receiving immediate feedback in conventional (western) music notation. They can review the statistics, check the progress, listen to previous recordings, and improve. Their teachers can also access this information remotely, monitoring and coordinating their activities based on accurate data. Helping the students prepare their homework, Solfy allows the education system to benefit from countless hours of individual practice and evaluation without investing additional hours of frontal education. We continue to develop Solfy, updating the user interface, enlarging the repertoire, refining the algorithms used in synthesising the solfèges, and analysing the recorded vocal exercises. At the same time, we are busy contacting general and music teachers from different countries, proposing to cooperate with us by introducing the digital programme in their classroom teaching routine. We intend to develop professional relationships with music teachers who can become our ambassadors in their respective countries. Cooperating with us, the teachers can create albums of popular local songs, transcribe them in conventional (western) music notations, including the original lyrics and English versions, and prepare qualitative

recordings of this repertoire with their students. I hope that, after the workshop, several teachers will start using Solfy in their classroom teaching, thereby promoting singing and music literacy in their schools. Simultaneously, I encourage them to collaborate with us and contribute to create new albums with children's popular songs from the local culture – receiving credits on Solfy's site – as other musicians and educators have (https://www.4solfy.com/about_us/).

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Should we seek to diversify the curriculum?

During our lifetimes, technological innovation and the resulting globalisation have made the world seem simultaneously smaller and larger: we can reach distant places and cultures with ease while the accessibility of an ever-increasing amount of information brings the incredible diversity and richness of cultures around the planet to our doorstep. Yet the outbreak of a pandemic in 2020 also taught us about the unpredictability and fragility of many aspects of life we normally take for granted. During this difficult time, new calls for social justice have emerged and made their way into everyday discourse, far beyond politics and academia. Based on arguments originating from critical and postcolonial theory, notions of decolonising and diversifying academic programmes currently receive much support; in music education, this leads to an intensified questioning of the largely western-oriented curricula most schools and universities offer their students, even in Africa. But how can curricula be reshaped? As we seek to incorporate new content in a context of limited financial and temporal resources, what aspects of teaching are we ready to sacrifice? In my talk, I will argue that so-called inclusivity inevitably leads to a new form of exclusion unless we build upon the significant commonalities shared by different cultures and music traditions. Calls for diversity and equity have advanced notions that essentialise people of different backgrounds; this pitfall clearly should be avoided. While it is crucial for curricula to highlight regional traditions, if we turn inward too much, we lose sight of the global developments and tendencies of which students

should be informed in order to succeed in the complex marketplace, but we also disconnect ourselves from huge reservoirs of theoretical and practical knowledge. How do we find a viable compromise between the regional and the international, the intellectual and the vocational? Can research and activism fruitfully coexist? Do postcolonial approaches unwittingly advance xenophobia? What can African music education bring to the world, how can it assert and advance its identity whilst engaging in an international network of musical affinities and academic connections? I share experiences and perspectives based on my activities as an artist and academic in Africa, America and Europe, and indicate ways forward, based particularly on the creative potential of African music theories and practices.

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Recontextualising 'The Old' through electronic music in Kenya

Globalisation and the advent of modern technology have transformed the Kenyan music scene, especially the production and performance of indigenous music styles. Old styles and sounds from different ethnic groups are altered, fused with other genres, and automated for local and global consumption. Artistes and producers who do so, manage to blur various temporal, spatial, cultural and musical boundaries. One such record producer and performing artiste, Ngalah Oreyo, has achieved this by creating electronic music grounded on indigenous traditions, using Zilizopendwa styles (Kenyan oldies) from diverse communities in the country. He employs Digital Audio Workstations (DAW), Audio plugins and Musical Instrumental Digital Interface (MIDI) controllers to sample indigenous and old popular music melodies and rhythms, to generate effects and enhance traditional and contemporary instrumental sounds. He also uses visualisers to animate the audio frequencies produced. Ngalah explores cultural diversity through collaborations where he works with musicians and producers of different genres and cultures within and outside Kenya. By fusing all these elements, he creates new hybrid sounds that transcend national, ethnic, traditional and popular cultures. These productions also elevate ethnic styles and traditions

beyond the regional, domestic Kenyan spaces. In this case study focused on Ngala Oreyo, I discuss the changes that digital technology has fostered within the creation and performance of traditional music in contemporary Kenya, and how the digital-based works cut across numerous boundaries. I collected qualitative data to interrogate the phenomena and interviewed Ngalah Oreyo to understand the creative thoughts behind his traditional-based electronic music, inquiring into the utilisation of DAWs, Audio plugins and MIDI controllers in that practice. Additionally, I consulted a recording artist and a producer who have collaborated with Ngalah to supplement the data. Lastly, I analyse audiovisual elements in selected works to discuss how indigenous elements are fused with aspects from various native groups among other local and international cultures.

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‘The show must go on’: Effects of costume-related injuries on the performances of folklorist group at the Centre for National Culture (CNC), Cape Coast

Costumes are crucial to the overall aesthetics of performances yet they could also hinder success by possessing safety threats to performers. Performer safety is crucial to performance success, as injuries incurred during these activities affect production. During performances, several injuries are sustained that affect the output of performers in diverse ways. On-stage injuries may result from body movements, costumes, sets and props. However, these accidents appear to be the least reported and thus have become persistent since solutions to prevent future reoccurrence has been overlooked. Employing a qualitative approach to research and engaging a purposive sampling technique to sample the folklorist group at the Centre for National Culture (CNC), Cape Coast, the current study engaged in semi-structured interviews to unearth costume-related injuries and their effects on the performer and the entire performance. This paper brings to bear the safety needs of performers regarding costume making in order to promote performer safety.

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Backyard music power: Following the trajectories of how amapiano developed from South African townships

The distinctively South African popular music style, called amapiano or the yanos, has great transformative potential and is contributing to active citizenship, nationally and internationally. Amongst the Sustainable Development Goals (SDGs), sustainable economic development that ensures improved standard of living is a necessary condition. The development of talent from township music brings through a cluster of musicians committed to sustainably transforming the image of new talent in South Africa (SA). Amapiano has taken SA by storm, positioning SA music on the global map, engineered by the South African youth. The pioneers of the amapiano style did not wait for the wheels of the government’s lofty youth policy to bring development. Instead, they contributed to the SA music business by using their skill to compose music in their township backyard studios, and distribute their music themselves via social media such as WhatsApp and Instagram. The amapiano pioneers are self-taught, self-starters, with a proven track record of sustaining themselves and the style in the process. The prominence of amapiano has already changed the lives of artists, who mostly come from low-income backgrounds. Big businesses such as financial services, retailers, liquor brands and the food chainstores are now using the genre to advertise and create awareness of their products. The extent to which the style has been well-received, and transformed the lives of South Africans, is, however, yet to be collated. The current paper seeks to provide evidence that amapiano artists are self-made successes and that people pleasantly receive the style from all walks of life, including adults. An inductive qualitative approach that leverages available online literature was used as evidence of the transformative effect of amapiano on the livelihoods of South African artists.

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African Approaches to sonic pedagogy (Roundtable)

Addressing transformation, integration and the decolonisation of the music curriculum on several levels, scholars at six African universities (Rhodes University, South Africa; the University of Cape Coast, Ghana; Makerere University, Uganda; University of Namibia, Namibia and Kabarak University, Kenya) were invited to an International Library of African Music (ILAM) study group dedicated to understanding music pedagogies at African tertiary institutions. All of the researchers have developed courses to re-value and promote African ways of making and interacting with music and their experiences from the basis of the data. Approaching decoloniality as contextual, relational, practice based and lived, each scholar questions approaches to establishing practical indigenous African music-making courses that students have access to whilst completing an undergraduate degree. After spending a month-long residency in South Africa, the researchers highlight their findings through inquiry into the teleology of African music pedagogy, looking to establish an understanding of the goals of the institutions whilst locating each epistemological approach. The pedagogy implicates assessment strategies as learning, of learning and for learning with particular focus on transgressive teaching and embodied knowledge. In this panel discussion we outline individual projects within the research theme while highlighting the shared findings relating to African approaches to sonic pedagogy on our continent.

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Learning to play the recorder: Insights from a workshop for music students and teachers in Zambia

This proposal aims to investigate the experiences of a group of music teachers and students who participated in a three-day workshop on music teaching. Specifically, the workshop took place at the University of Zambia, and focused on playing and improvising on the recorder, on informal learning in music and on incorporating contemporary approaches to music teaching and learning. In our presentation we focus on the goals of the workshop, the profile and skills of the participants and the overall structure of the workshop. We address the fundamental pedagogical concepts that were covered, the importance of rhythmic understanding and of playing a musical instrument, the fundamentals of instrumental pedagogy, the specific parameters of learning to play the recorder, how to build musicianship in the general music classroom and how to incorporate improvisation and composition in everyday music activities. Videos to be shown exemplify the various activities that were followed and how they connected with the themes and goals of the workshop. We also provide comments from the participants that were made at the end of the workshop. Through the above examination we make inferences on how such a hands-on approach connects strongly with issues of equity, democracy, diversity and social justice. Findings from this small-scale study can be of value to university music students, music teachers and practitioners, as well as to teacher educators.

Democracy, equity, inclusion and music praxis: The case of community bands

This proposal aims to investigate the important, yet often unrecognised, contributions of community bands in music education. For many years now, community bands provide the only opportunity for hundreds of amateur musicians of all ages, ranging from 8 years old to 60+, to learn a musical instrument, to play together with others, to perform a wide range of repertoire and to enjoy music-making in real-life situations. On top of this, these opportunities usually take place free of charge, with even the provision of the musical instrument itself. Through an examination of related literature from various countries in Europe, North America and Africa, it is illustrated that community bands have been the primary source of instrumental music pedagogy, which adheres to democratic, inclusive and equitable principles. The presentation includes recent data from local musicians who participate in community bands. It illustrates the role that the band plays in their lives, and especially did during the Covid-19 quarantine.

Culture and development of Afro-Pop music in Nigeria: Implications for musical arts educators and stakeholders

The development of music in Nigeria has always been a function of different sectors of the nation. These sectors cut across various tribes, religions, as well as the wide variety of cultures represented in the country. The cultural aspect, specifically, is a major role player in the advancement of music. For the purposes of this study, culture is viewed as the learned and shared behaviours drawn across the major tribes in Nigeria. This research investigated culture and development of afro-pop music in Nigeria, specifically the implications thereof for musical arts educators and relevant stakeholders. A descriptive survey design was adopted, involving a sample of 100 music teachers randomly drawn from a population of musical arts educators from tertiary institutions across four geo-political zones in Nigeria. A quantitative research instrument named the “Cultural Influences and Music Development Questionnaire” (CIMDQ) was used for data collection. The validity of this instrument was determined by using factor analysis. The Cronbach Alpha method was applied in determining the reliability of CIMDQ, resulting in a reliability index of 0.88 which indicates that the instrument was highly reliable. Data analysis occurred according to an item-by-item analysis as well as an independent t-test. The findings of the study showed that all cultures in Nigeria have contributed significantly to the development of music in the country. Hypothesis testing also revealed differences in the response pattern of male and female respondents. The implications for this study are that musical arts educators and policy makers in Nigeria should design music curricula relevant to the variety of the country’s cultural orientations.



Performing Group during the Conference

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Music: A meadow of political discourse in pre-independence Zambia to 2021

Music is a tool that has served as a backdrop to political rallies, speeches and campaigns throughout history. This study seeks to analyse ways in which music is used as a medium for political commentary and expression, especially during periods of political change and unrest in Zambia. The objectives of the study are to examine the impact of music on the political landscape, establish how music content has portrayed political discourse, ascertain the evolution of music of politics in relation to the political landscape, and analyse the characteristics of music used in politics in Zambia from 1960 to 2021. The study is underpinned by Critical Discourse Analysis (CDA) in analysing texts of political songs. The constructs drawn from CDA align with the study of music as a language in social context. Since the language used in songs represent speakers' beliefs, positions and ideas, CDA can clarify, define and deduce the relationships that exist between language and the society by describing, interpreting, analysing, and evaluating social life reflected in song. The research employs a qualitative approach using a hermeneutic research design. The respondents include six musicians who sing political songs, and four politicians. Data was collected using interviews, and analysed using two methods: content analysis and thematic analysis. The findings of the study have important implications for the study of music and politics, and their continued relevance in contemporary Zambian society.

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Digital soundscapes for posterity: A case of the Singing Wells project in Kenya

The Singing Wells project is arguably the world's largest collection of traditional music from East Africa. This project focuses on recording, archiving and sharing traditional music in the region. The spontaneous way that communities in the area create music and participate in group musical activities facilitates the building of stronger bonds between people, a requisite skill of the 21st century. Moreover, such activities sustain cultural practices. Over 500 works have been recorded since the inception of this project in 2011 and there are plans to increase this number significantly in the foreseeable future. The purpose of this research paper is to explore the transition of the Singing Wells project from rural villages to a global audience. A case study design was utilised and data sources included interviews, questionnaires, and archival data collected from the project founders as well as the manager and the engineers involved. These data sources permitted the researcher to situate the Singing Wells project in the rural areas of East African countries, allowing an assessment thereof to ascertain the impact of the project thus far. It is hoped that this project will serve marginalised communities so that their musical practices can be heard, seen and archived.

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Indigenous intelligences: A case of Duruma healing music

In Africa, music and related rituals serve as a vehicle for both personal and social healing. The social, spiritual, physical and mental realms are integrated in the traditional communal perception of illness and wellness. Indigenous knowledge has the capacity to generate transferable local skills to mitigate various diseases. Duruma, one of the Mijikenda communities in Kenya, are renowned for their rich traditional culture. However, there is

paucity of scholarly research done on their healing music. This study aimed to fill the gap by examining the resilient use of music and related rituals during healing ceremonies, and how they affect the day to day living among members of the community. The study particularly outlines the process of healing that is heightened by the healing music which involves song and dance, but still weaved into the entire healing process. The inquiry uses qualitative methods of research design and data collection and concludes that the use of music in the entire ceremony is an essential component of the process and dispenses holistic healing. If sufficiently supported it can be an asset to the community that holds the intervention in high regard, for its effectiveness.

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Re-examining access to, and pedagogy in, music at higher education level

There have been concerns on access, quality enhancement and relevance of programmes in higher education institutions of learning in many African countries. It behoves scholars therefore to keep critiquing and developing knowledge, skills and processes to address the wide spectrum of issues through the various curricula offered, and how they are offered. This aids in dealing with the increasing vicissitudes, disputed assertions and unpredictable instabilities for academics and all professionals. Arguably, the prevailing pedagogies and learning styles that define higher education may to a large extent account for the perceived relevance or irrelevance of the programmes. For instance, educational contents and pedagogies have been, and continue to be, shaped by colonial ideals. It is necessary to reevaluate these through continuous interactions with the community and stakeholders, and conducting research, to ensure relevance and currency in the type of education offered and the manner in which this education is delivered. In order to address these issues, local solutions need to be sought and developed. The situational case evaluation of one of the first cohorts in the university pathway Music programme at Moi University in Kenya explores innovative approaches and (de)constructions of educational opportunities in African Musical Arts, offering a glimpse into how access to quality higher

education through an alternative pathway can be achieved. The case study, through a longitudinal cohort survey, employs qualitative research methods to examine i) How new perspectives on and (de)constructions of African musical arts teaching and learning can be developed and ii) how sonic-based indigenous learning can inform pedagogical responses to the challenges of quality and access in higher education.

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Interrogations and prospects in educational policies for music education in Zambia

In this paper we interrogate beliefs, assumptions, ideas and pronouncements in Zambia's policy documents on music education. Although educational policies are developed at different economic, political and social times, taken together, they describe a history that points to the status of the music education system from independence to date. Policy is formulated to give direction on aims and objectives of curricula and its intent is manifest in processes of curriculum design and implementation. One assumption of curriculum processes is that a clear definition of what is taught and how it is taught guarantees the anticipated outcomes of education. However, curriculum initiations do not consistently arouse appropriate dialogue and feedback to measure the success of curriculum projections over time. A critical discourse of policy is thereby suggested as useful in relooking at and defining future prospects for music education in Zambia by analysing educational documents including Education reforms, Focus on learning, Educating our future, Zambian Basic Education Syllabi, and the curriculum implementation framework. The status of music education is viewed through the lens of philosophical underpinnings that have guided the Zambian Education system over the years in relation to other standpoints on music globally. This is done with the belief that policy pronouncements can provide a point of reference for the significance that we attach or do not attach to music education.

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From practice to theory

Arts education in community spaces is often not given its rightful support from numerous formal government structures in many African countries. South Africa is one such African country currently experiencing a lack of support from government in arts education. Arts education in communities currently sustains itself through public-sector funding and staged performances, as well as promotional efforts by arts activists and non-profit organisations. Policies in arts education often do not empower indigenous communities to realise the value in their traditions, leading to a loss in fundamental heritage practices. This is influenced by a general belief that indigenous music education is not sufficiently 'educational', owing to its lack of proper pedagogical methods in its learning and teaching. The research critically examines the benefits of practice-led learning versus a theoretical pedagogical approach, specifically in the formalisation of African music studies and the study of indigenous African instruments at institutions of higher learning.

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Music and wellbeing: A case of a chronic kidney disease patient at the 37 Military Hospital

The relationship between music, medicine and nephrology is ancient, ranging from musicians afflicted with kidney disease, contributors to nephrology who were musicians, and the use of music to treat renal maladies. Reports on the effectiveness of music therapy in dialysis and kidney transplant patients have appeared and its further use in chronic kidney disease encouraged. Studies have shown that unique characteristics in the melody and rhythm of certain types of music can relieve stress and help receptive patients relax, with investigators observing lower levels of

blood pressure (BP) as well as decreased respiratory and basal metabolic rates in these patients. Researchers and clinicians have used music therapy for the treatment of stress and depression, as well as for sleep induction, pain alleviation, muscle relaxation, and attempts to enhance immune function against infection. Other studies have shown that music therapy promotes social interactions, reducing avoidance behaviour and increasing the chance of participation in social organisations. One study demonstrated that music therapy reduces negative symptoms associated with these chronic conditions and improves social interaction and levels of interest in patients' surroundings. It is against this backdrop of literature that I reflect on a music therapy session conducted with a septarian diagnosed with chronic kidney disease (CKD). The client was on admission on account of non-compliance to medication, depression and suicidal tendencies. He had undergone a tumultuous divorce that left his nuclear family in a complex state. The client worked as a musician for a reputable organisation but felt undervalued after he was offered a poor contract. He tested extremely high on the Depression Anxiety Stress Scale (DASS 21) and his suicide behaviour questionnaire scores were alarming. This presentation focuses on the clinical psychological review before and after the music therapy session with the client.

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Creative arts education: Imparting 21st century skills to pre-service foundation phase teachers through children's theatre play production

Teacher training needs to evolve so that it stays relevant to the current demands for both soft and hard skills by different work environments and industries. 21st century skills, including communication, critical thinking, creativity and problem-solving, are soft skills considered critical for employability, over and above different specialised technical skills in all sectors, including the teaching profession. Teacher training institutions have a responsibility to equip their pre-service teachers with both academic and

social skills so that they can pass them on to learners. Children's theatre play production is an interactive and enactment-based pedagogical approach that concomitantly develops the learners socially and emotionally, whilst stimulating innovation and teamwork, making this area ideal for the development of 21st century skills. Although arts education is not a specialisation within foundation phase teacher training, the South African curriculum recommends that educators use its pedagogy to teach young children by learning through enactment, roleplay, and game-based approaches. The practical pedagogy module presented to fourth year education students at the University of Johannesburg included an arts education segment, equipping the foundation phase pre-service teachers with practical skills to teach integrated arts using a children's theatre play production approach as a medium. I conducted reflective qualitative research, based on empirical data collected through interviews from the former pre-service teachers who were part of that pedagogy module. The concept of agency, as understood from an ecological perspective, provides insight into the interrelationship of the lecturer (trained in music education) and pre-service teachers (without music or arts education), and how this engagement works to attain the objectives and aims of this module. The participants reported that the module influenced their teaching approaches to arts education in their classrooms. Furthermore, this arts education-based pedagogical method was demonstrated to be a vehicle that enables pre-service teachers to develop 21st century skills and an enhanced sense of agency.

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Demystifying culture: Exploring drumming taboos among Akan women in Cape Coast

Culture is an essential aspect of human life and serves as a means of identification and differentiation among various groups of people. It encompasses various practices, beliefs and values that guide our way of life. Among the Akan people of Ghana, drumming is an integral part of their

culture and serves as a means of communication, entertainment, and socialisation. In Akan society, gender roles are very common. It is therefore not surprising to note that, even in today's global community, the taboo of women not having the opportunity to play drums is strongly echoed. Women's biology and their physical make-up in comparison to men has led society to define roles for them which may not favour their abilities. This ethnographic research explores drumming taboos among Akan women in Cape Coast with the aim of arguing towards demystifying drumming taboos which are not in favour of women. The study looks at reasons that militate against women playing drums. Data collection employed interviews and review of credible academic publications. The outcome of the research is aimed at encouraging women and young ladies with an interest in drumming to be able to do so confidently. The research paper will be considered for publication to reach others who find themselves bound to the mysteries behind women who drum. It will also contribute to academic discussion on gender relations.

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Revitalising Africa education towards transforming lives through indigenous knowledge systems: The use of Yoruba proverbs and proverbial songs

Education is a tool designed to transmit knowledge that transforms people's lives positively towards achieving development in every sphere of life. There is a need for a system of education that is tailored towards life transformation in this age of moral recklessness. Africans are known for their indigenous knowledge systems which are based on transmitting values, morals and principles through the African culture limits. With the use of theory of transformative musicology, this study establishes the use of proverbs and proverbial songs as a part of indigenous knowledge systems that can transform society. Library and media searches were used to source data for the study. Kehinde Daniel's Ojukokoro, Aigboran, Igba Nba Jo and Olawale Oloforo's Banuso, Af'edufonna lyrics were used to analyse the values that

are of importance to Nigerians. The research discovered that indigenous knowledge as found in proverbs and proverbial songs has been helpful in time past in developing a just and proper society. The paper recommends the integration of African indigenous knowledge systems into the basic education system in Nigeria to improve its relevance and functionality towards transforming lives. It equally suggests inculcation of proverbs and proverbial songs as topics to be studied in the curriculum of art subjects in Nigerian basic schools.

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The influence of musical arts and social media on community development

In recent years, the nations of the world are more concerned than ever with having developed communities. This stems from the challenges of increase in crime rate, conflicts, and weakened family interaction and communication. Musical arts and social media are potent forces that have affected the home, communal and national development. The leverage of these two factors on the youth has become increasingly complex and has placed challenging demands on them, affecting their emotional and social interaction, thereby posing threats to the nation's development. This research looks at the ways by which youth can be helped through these same social assets to develop a community. The paper employs both empirical and deductive methods of research. Data was gathered through library search, oral interviews and structured questionnaires. The simple random sampling method was used to select students at tertiary institutions for the study. Two sets of questionnaires were administered: one for the general populace and the other for tertiary students. The study discovered that if musical arts and social media are properly used, they can be great assets in developing a community and nations at large. It recommends that every stakeholder in the community has roles to play in helping youths to redirect their focus on how to use musical arts and social media positively towards a developed nation.

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Exploring the conflict situation in the Efutu traditional area of Ghana: A participatory filmmaking approach

The people of Efutu in the central region of Ghana are known for their annual Aboakyir (deer hunting) festival, even though there are others, including the Masquerade and the Akumase festivals. During these festivals, conflicts occur, especially concerning chieftaincy. In this study, I explore the conflict situation in the Efutu traditional area of Ghana and a new approach to dealing with it. There have been interventions from government and non-state actors to resolve the conflict, but they have yielded insignificant results. Due to this, other approaches that speak to issues and act as social intervention tools for community development should be explored. The question I seek to address is the methodological approach adopted to address the conflict situation in the Efutu traditional area. Dwelling on the theory of inclusive community engagement and using a participatory filmmaking approach with observations and interviews, I examine the conflict and how the narratives can be co-created as a film with the community members based on their own understanding. Specifically, I explore how a participatory approach elucidates interventions for peaceful co-existence.

Constructivist approaches for sustainable musical arts education for children with special needs in the Port Harcourt metropolis

Humans were created in the image of God and, as such, they are enabled with certain characteristics. These include the ability to think, to construct, to relate, to create, to make, and so on. Therefore, it is natural that learners should be involved in activities that revolve around the aforementioned characteristics. A constructivist approach in the classroom emphasises that humans actively construct or make their own knowledge. Constructivism as a pedagogical approach supports the idea that learners use their previous knowledge as a foundation to build on an idea. Every child, irrespective of ability or disability, is endowed with inherent potential. It is expedient that this potential is groomed and properly developed through various activities available to the child, of which music should not be an exception. My research findings from personal observations, that corroborate the findings from other studies, reveal high levels of a 'lukewarm' attitude towards musical activities in some special schools in Port Harcourt. This is the result of a poor methodological approach employed in teaching and learning of music among the children with learning disabilities. Such an approach does not provide room for expression and exploration of the students' inherent musical potential. The teaching methods I found are mostly teacher-centred, which makes the children passive recipients rather than active participants in the music lessons. The study's intent was to increase awareness of the negative impact that non-activity-based musical arts education methodologies have on learners, especially for students with special needs. The study therefore suggests and recommends a more suitable, flexible and activity-based approach. For this purpose, a constructivist approach is one that brings about a sustainable musical arts education in special schools. Three special schools in Port Harcourt metropolis were selected to participate in this case study. Data was collected through interviews, personal observations and selected literature. The results from the data analysis provide insight into the viability of utilising a constructivist approach in sustaining musical arts

education among children with special needs in the selected Port Harcourt schools.

OJUKWU, Veronica (Online Paper)

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Instructional methodologies for musical arts education in Nigerian basic schools

Instructional methodologies play a crucial role in shaping the effectiveness and quality of musical arts education. Lots of complexities are involved in teaching music. It becomes necessary to examine the effectiveness and appropriateness of various instructional approaches. This paper investigates the problem of instructional methodologies in the context of musical arts education in Nigerian basic schools. The study, which aims to identify effective approaches and strategies for delivering high-quality music education to students, is anchored in Howard Gardner's Multiple Intelligences Theory. This theory suggests that individuals possess different types of intelligence, including musical intelligence. Instructional methodologies based on multiple intelligences theory recognise and nurture students' diverse strengths and abilities in music. A qualitative interview with music teachers and a comprehensive literature analysis was employed in this study. The findings reveal that a variety of instructional methodologies can enhance students' engagement, creativity, and musical skills. Based on the findings, the study recommends that music educators and policymakers prioritise professional development programmes for teachers to enhance their pedagogical skills and familiarity with diverse instructional methodologies. The researcher strongly believes that by embracing innovative instructional methodologies and addressing the associated challenges, musical arts education can be enriched, leading to enhanced student learning outcomes and the cultivation of a lifelong appreciation for music.

The pedagogical approaches used by choral music directors during the teaching of choral music in three selected choirs from Port Harcourt

Researchers have documented poor instructional strategy as one of the factors responsible for poor learning results. There have been a few researches on choral music teaching strategies, most of which established relative effectiveness more than the conventional or expository method. This paper assessed the pedagogical approaches used by choral music directors in teaching choral music using three selected choral music schools as case studies in Port Harcourt, Rivers State. The study adopts a survey approach that involved a triangulated data collection process. Data collection was done using a structured questionnaire and oral interview. A purposive sampling technique was adopted for the study. Findings of the study showed that these choral teachers used the vocalisation method as a set induction skill for the teaching/learning process. Other approaches used included direct reading of scores by the students through the help of the director or instructor. Rote learning approach was also employed in the teaching/learning process. These methods differ across the case studies, indicating that the result of using each of these teaching methods cannot be reproduced. Hence, the researcher develops a unified teaching approach for choral music which can allow for the replication of the same results across different choral music schools.

Exploring an archival space within a musical genre: The case of Zilizopendwa songs at the institutionalised Kenya music festival

The Kenya Music Festival (KMF) has for a long time served as a formal and informal education sphere for acquiring and refining musical skills, sensibilities and levels of critical thinking among music educators, learners, practitioners and sections of the general public. Amongst the different categories of music performed in this festival, Traditional African music from Kenya and the rest of Africa forms the bulk. The KMF can therefore be viewed as a repository for African music of different genres. The practice of archiving musical materials in Kenya has physically taken place in the Permanent Presidential Music Commission (PPMC), Kenya Broadcasting Corporation (KBC), and the Kenya National Archives and KETEBUL studios, among others. However, focus has not been placed on music itself as an archival space. In this paper, I therefore attempt to explore an archive that moves beyond physical structures and establishments. The purpose of this study is to redefine the concept “archival space” as being within the music itself. Specifically, it looks at how Zilizopendwa songs (African pop choral arrangements) serve as a repository site for the communities of practice found within and beyond the music education field in Kenya. This paper focuses on Zilizopendwa as one of the most popular genres amongst performers and audiences at the KMF, and includes analyses of selected songs. Firstly, it seeks to establish how the musical aspects are preserved through this category in the KMF. Secondly, it explores how a society preserves its culture through a genre that transcends generational barriers. It also attempts to explore ways in which these songs propagate societal values and ideals.



Performers and audience members during the Total African Theatre performance by the Department of Music and Dance, University of Cape Coast
Nkrumah's Vision of One Africa: A musical
 Centre for National Culture, Cape Coast

PANEBIANCO, Clorinda (Online Paper)

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Health education for music students in South Africa: A qualitative evaluation

Health-related issues are commonly associated with musical training, particularly in higher education music institutions. More research needs to focus on the efficacy of these programmes, particularly from a qualitative perspective. The first compulsory health education programme for music students was introduced at a South African university in 2019. The programme is part of the first-year core curriculum. The study aimed to explore students' reflexive experiences and learning outcomes of the 2019 programme, four years later. Ten fourth-year students, enrolled in the first compulsory health education programme in 2019, took part in semi-structured interviews, conducted either face-to-face or via WhatsApp video. The data was transcribed verbatim and analysed thematically. Preliminary findings have revealed three themes: i) the programme as a stimulus for awareness of and engagement in health; ii) behavioural changes; iii) suggestions for improvement. All the participants viewed the course positively and found the material relevant and informative. Many students reported that the programme inspired lasting behavioural changes in practice and lifestyle habits throughout their degree. The findings suggest that despite individual differences, the health promotion course effectively inspires lasting behavioural changes impacting practice and lifestyle habits. The efficacy of a course of this nature provides evidence that other tertiary institutions in the country should include health promotion in their academic curricula for music students.

PANEBIANCO, Clorinda & MPE470 Students (Online Paper)

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Exploring music students' reflexive accounts of the musical development and factors that motivated them to study music

Musical development is a complex phenomenon involving many varied and diverse factors, such as interactions with parents and caregivers and the role of social context – the idea for this presentation developed during a Music Psychology lecture with fourth-year music students. The lecture included a critical reflexive discussion focusing on musical development and factors influencing students' motivation to continue with music at university. Students wrote reflexive essays exploring their subjective experiences and perceptions of musical development and how it impacted their decision to study music. This study aimed to explore these perceptions. A qualitative approach with a case study design seemed appropriate for the study. We conducted a thematic analysis of six reflexive essays to explore students' perspectives on significant factors that impacted their musical development and led to their decision to study music at tertiary level. The essays were distributed among the group and read several times. A thematic analysis was used to identify patterns and themes. Preliminary analysis revealed five salient themes: The role of family, Formative environmental factors, the Role of teachers, Performance-related experiences, and Passion as a motivator to study music. The preliminary findings reveal critical aspects and the implication of this study holds particular interest for aspiring music students, as well as for parents and music educators.

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On Subversion: A Critical Analysis of Gender Reversals and the Utopia of Hegemonic Masculinities in Fishing Songs

Scholarship on gender and gender reversals in contemporary popular culture tends to celebrate the coming of age of the woman, how gender reversals

are bound up with taboos and how they defy ritualistic experiences. What is yet to be explored is how gender reversals confront the utopia of hegemonic masculinities as normative expectation of the everyday man. Fishing songs on the other hand are noted for their cohesive relevance and the fact that they retain the cultural memories of a group. What the literature neglects is how fishing songs constitute important sites for articulating the subversion and marginalisation of men. Drawing on Connell's theorisation of Hegemonic masculinities, Spivak's notion of subalternity and using a critical textual analysis, this paper examines the subversive narrative of gender inversion and a denial of normative masculine expectations that reinforces rigid social systems in the fishing song-tale. The paper argues that the experiences of the postcolonial (subaltern) male are not only enacted by their diminished economic freedom but also adversely shaped and affected by their status and rankings within the African community as well as the subversion of their dominant roles. The paper makes significant contributions to the scholarly discussions on masculinity and oral literary studies and the sustenance of marine heritage.

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Reclaiming the lost Ground: Developing an Africa-sensed Philosophy for Music Curriculum in Nigerian Tertiary Institutions

As more music graduates are produced from various departments of music in Nigeria's tertiary institutions, the poor outputs arising from the quality of their training remains of great concern. Music scholars and implementers of music programmes at this level continue to whine about the lopsided music curricula, which are heavily skewed in favour of the western orientation. However, few of them have proffered pragmatic solutions on how to reverse the continuous relegation of the African indigenous knowledge system to the background, particularly its application, contents and contexts for effective musical arts education. Beyond the usual appraisal of existing curricula for music programme at the three levels of higher institutions of learning in Nigeria, this paper presents the success story of a versatile and indigenous

music institute - Adesanya Adeyeye's African High Art Institute. It also discusses how selected music departments in Nigeria are taking advantage of the resourcefulness of this private initiative to reshape the trajectory of their musical arts education programmes, particularly the aspect of instrumental technology.

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In Defence of a Voiceless Environment: An Ecomusicological Discourse of Selected Works of Lágbájá on Lagos Megacity

Musicological conversations around popular music are transcending the normative formal and structural analyses to include its symbiotic relationship with ecocriticism. Understanding the utilitarian nature of popular music, especially deployment of song and drum texts to engage ecocritical issues, is a sine qua non for interventions in human search for a socio-ecological transition to less destructive forms of living. Guided by ecomusicological theory, this paper adopts the interpretive approach to investigate ecocritical-related issues in the select music of Lágbájá (Nigeria's famous masked musician). Beyond his ideological stance as the voice for the voiceless masses, Lágbájá is presented in this paper as the voice for a gasping megacity. It examines how the artiste explores narratives bordering on urban/rural differentials and environmental pollution in the context of Lagos, a cosmopolitan city. Two music tracks: *Eko mega city* and *Dis no be your village* with texts focusing on human activities and an environmental degradation nexus were purposively selected for analysis. Using ordinary objects and coded languages, Lágbájá describes the activities and resilience of Lagos residents as well as their everyday experiences. He contends that despite its euphoric transformation, the city remains vulnerable, being characterised by inequalities, unhygienic habits, and other social deviant behaviours by its residents. By stroking the idea that informs the musicological elements, particularly the polyrhythmic structures in Lágbájá's diverse musical instruments, the authors articulate the nuanced roles of various stakeholders and human-environment interactions in the negotiation

and (re)appropriation of a desirable megacity status for Lagos. In a nutshell, Lágbájá is described as a social engineer who uses his musical arts to reconstruct and promote environmental themes in the United Nations' Sustainable Development Goals. By so doing, this paper attempts to fill a major hiatus in the literature on the tripartite cord of sound, human and environment.

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'Tales from the South': Exploring musical identities and South Africanness in jazz pianism

Several authors have produced significant research on South African jazz, with literature often focusing on the origins and development of the music, the role of the socio-political and economic milieu, urban black musical experiences, popular township styles, and hybridity within the music. This research explores the philosophies and experiences that have shaped the unique, eclectic approaches within the works and style (musical identity) of ten prolific South African jazz pianists. This paper examines how the formative backgrounds and socialisation of these pianists informs their thinking, in their conceptualisation of a pianism and "voice" that shapes and reflects their distinct multi-local identity. Beyond their musical identity, they also articulate their thoughts on pianists that embody a South Africanness within their approach. Through an in-depth cross-case thematic analysis I argue that the perspectives of these South African jazz pianists on their musical styles reflects an Afro-modernism signifying their ongoing and evolving lived experiences and identities, and consequently, an accent that mirrors their shared and differing worlds. This paper contributes to necessary research on the development of epitomising accents (musical styles) within the jazz (and specifically South African jazz) language, particularly rooted in the distinct narratives and experiences of its practitioners.

SIEGAL, Cameron (Online Workshop)

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Play is the work of the child: Scaffolding elementary music education through gamification

"Play is the work of the child." This adage – alternately attributed to Montessori and Piaget – speaks to the potential for play to simultaneously engage children in the cognitive, affective and psychomotor domains of learning. Play offers opportunities for children to build interpersonal connections while learning. As music educators seek to re-engage students and rebuild music programmes after, in some cases, multiple years of remote learning, they discover the potential of games to scaffold learning, engage students, and inculcate foundational music concepts. This workshop presents an approach to the gamification of elementary level music methods. Music teachers can employ these games and activities to concurrently engage the head, heart and hands of their students. In addition to learning overarching strategies for gamifying the elementary music classroom, attendees will have a hands-on opportunity to participate in a variety of games, including Rhythm Bug Hopscotch, Rhythm Red Light/Green Light (Rhythmic skills); Grasshopper Blues (Beginning Improvisation); Rhythm Cups (Rhythm, notation, creation); Animal Scarf, Up/Down Competition (Aural skills); and Lyric Re-composition. Music education researchers and practitioners alike have recognised the importance of not only employing pedagogies that yield musical results, but supporting students' motivation to persist in music. Motivation at elementary level is perhaps particularly important in institutions where music is an elective subject following elementary school. The potential for positive experiences in elementary school to support long-term engagement in music merits close examination of elementary pedagogies. This workshop includes a discussion of leveraging the expectancy-value theory of motivation in elementary classrooms. Through gamification, music educators can capitalise on the Hebbian learning principle: "Wire together, fire together" to programme learning activities that are simultaneously engaging, rigorous, and fun, all the while situating activities in Vygotsky's Zone of Proximal Development.



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Ghanaian collegiate music students who play brass instruments' music education experiences at pre-tertiary level

A myriad of challenges come to mind when issues about school band instruction are raised. Some of the most pervasive problems inherent in Ghanaian instrumental music education range from the scarcity of instruments and teaching materials to regular maintenance/repair of the limited instruments available, the lack of adequately trained instrumental music teachers for school bands, and the absence of a comprehensive school band curriculum at the pre-tertiary level. Within the theme of this conference, our presentation examines the curricular and non-curricular spaces in which brass band music learning takes place, specifically focusing on the notion of musical arts education in Ghana. In this qualitative case study, we share the musical experiences of seven Ghanaian university music students who primarily play a brass instrument in a collegiate band. The purpose of this study is to illuminate these students' musical experiences during their Basic and Secondary school years to better understand what those experiences were and how they impacted their current musical abilities and understandings. Research questions were: i) What were the formal musical experiences of Ghanaian university music majors who played brass instruments before entering college? ii) What music teaching and learning methods did they experience? iii) Who were the people who taught them music? Findings indicate that musical spaces were mostly outside of the regular school day and curriculum, including extra-curricular school regimental bands, church brigades, and town bands. Music learning was non-sequential throughout students' pre-tertiary experiences. The in-school music elective at the high school level focused on learning five-line staff notation. Bands focused on rehearsing for programmes using the tonic solfa rather than learning musical concepts and instrument fundamentals. Lack of access to instruments outside of rehearsals was a barrier to regular individual practice. Participants showed a lack of clarity about their music teachers' credentials, experience, and background in all contexts. It seems that older peers taught them a great deal of what they learned about instrument-

specific playing rather than the band leaders themselves, and two participants stated that they are currently leading these ensembles due to a lack of qualified instrumental music teachers. It is recommended that music education in Ghanaian pre-tertiary institutions is restructured to include more comprehensive and sequential instrumental music education to elevate Ghana's unique, high quality style of brass band music performance, placing it on the global map for brass bands.

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Sustaining Cultural Identity through Community Music and Cultural Education: A Path to Sustainable Development in Northeast Nigeria

Northeast Nigeria is home to a rich and diverse cultural heritage and musical traditions that have played an integral role in shaping its identity and the cultural fabric of the region. The role of community music and cultural education in promoting sustainable development in the region cannot be overemphasised. However, the evolution of community music and cultural education in Northeast Nigeria has been impacted by various challenges, including a lack of investment, limited access to resources, cultural erasure and the Boko Haram insurgency that has forcefully eroded indigenes from their original places of abode. This paper, using a qualitative approach, explores the relationships between community arts and cultural education, cultural identity, and sustainable development in Northeast Nigeria. It examines the challenges and opportunities that arise at the intersection of these domains and highlights the need for a more inclusive and equitable approach to the development of community arts and cultural education in the region. This is in order to find better ways of generating decent livelihood through community art and music to combat poverty faced in the Northeastern region, which will in turn boost the viability of the people's cultural life. The findings of the study suggest that by embracing a more holistic approach to the development of community music and cultural education, Northeast Nigeria can achieve a harmonious balance between cultural preservation, economic growth, and sustainable development. The paper concludes by calling for continued research and collaboration between

stakeholders to create vibrant and sustainable community music and cultural education programmes that enrich the region's cultural heritage and contribute to its sustainable development.

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Shifting the school musical arts education to a virtual community space during the pandemic

The Covid-19 pandemic occasioned a lockdown of the social and person-to-person activities across the world. On 2 April 2020, the serving Nigerian Minister of Education, Mallam Adamu Adamu, convened an online teleconference with heads of all tertiary institutions in Nigeria. The main agenda of the meeting was that the nation's tertiary institutions should keep up academic activities while the pandemic lasted. Arising from the meeting was the promulgation of the Learn at Home Programme (LHP). In the course of implementing this programme, all tiers of education – higher educational institutions in particular – embarked on an online instruction mode. Consequently, the school of musical arts education at the Alvan Ikoku Federal College of Education in Nigeria had to incorporate virtual or online lecturing. The eLearning platforms utilised by the college during the period greatly increased the internet visibility of this institution. However, we had to ascertain the impact of the online teaching and learning experiences of all the musical arts students and educators at the college that were involved in this endeavour, hence the lacuna this study sets to fill. This qualitative research employed a case study design, supported by a grounded theory framework. We utilised a census population of musical arts teachers and students from the College, with interviewing as the main instrument of data collection. Data was analysed thematically, leading to recommendations based on the findings.

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The arts as an intervention for the health and wellbeing for society: Sharing global perspectives

The recent global pandemic, which led to vast isolation and devastating loss that so many in our world experienced, underscored that the arts are an essential part of the human existence and a part of the healthcare ecology for society. There are powerful examples of interdisciplinary projects, institutes and initiatives where the arts are an integral part of health intervention strategies being supported in universities, organisations and other social enterprises. There are rich possibilities beyond the stated outcomes of such undertakings. These music/arts/health intervention projects may well open distinctive and entrepreneurial career opportunities for the next generations of musicians and artists. In this presentation I provide information on selected music and arts/healthcare integrated endeavours, their goals and desired outcomes. Here are some examples of such initiatives: Eastman School of Music/University of Rochester Medical Center (Rochester, USA); PAMA Performing Arts Medicine Association (global); University of Nevada, Las Vegas (Department of Theatre/Medical School, Consortium for Health and Injury Prevention (UNLV School of Music) collaborating with physical therapy; Global Leaders Institute (looking at music both as performance/research/traditional practice, as well as force for social transformation and social/emotional welfare of students (global); Halifax hospital medical heart intervention with books/humanities (Canada) and Piano education project as intervention for gang violence through teaching conflict resolution (Bogota, Columbia); Music and Wellness Programme: Musicians as a Community Resource (Pittsburgh, USA); and International Association for Music & Medicine (IAMM) (global). As part of the presentation, I delve into the workings of the above projects/initiatives/associations, and I endeavour to illuminate the importance of the arts as a significant healthcare and wellbeing intervention, as well as an essential aspect of human existence. I believe this information will be extremely useful to share with the performing arts and music education departments of African institutions of higher education and communities throughout the continent.

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Music education and preservation of Amayebe music and dance of the Basoga people in eastern Uganda

Uganda inherited a superficial western formal music education system from former colonial masters. This education system emphasises western elements of musical arts, with the African elements relegated to the background. The western elements emphasised include western music content, instructional methods, and philosophies. This has accelerated the demise of uncountable aspects of Ugandan traditional music and dance traditions, resulting in a dire paucity of literature on such cultural music heritage, for example the Amayebe music and dance of the Basoga people in eastern Uganda. The current education system has alienated young citizens from the real context in which they live after school, hence posing the urgent need to decolonise the content, methods of instruction, and instructional activities in musical arts education. I therefore carried out a qualitative study adopting an ethnographic design, using the case of Amayebe music and dance of the Basoga people. The study seeks to answer three research questions: i) Who are the surviving practitioners and teachers of Amayebe music and dance of the Basoga people? ii) How is Amayebe music and dance of the Basoga people taught to the learners? and iii) What learning experiences and content are Amayebe learners exposed to, and how can Ugandan Musical Arts Education apply these more broadly? I worked with Amayebe music and dance practitioners and apprentices to collect data using interviews, focus groups, and observation. Thereafter, I analysed data by inductive thematic analysis. The results of this study should form a strong basis for enacting policies that may assist to decolonise and improve instructional methods and content in musical arts, thus ensuring sustainability of musical arts education in Uganda, Africa, and the world.

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Neuroscience of music: Its development in the music education research community in Ghana

Since the beginning of the 21st century, interest in the 'knowing within' and 'knowing about' the activities of the nervous system, and the role they play in the generation of musical behaviours, has occupied the attention of scholars in the musical arts, science, and interdisciplinary domains. The study of neuroscience dates back to the 6th century BC during the time of ancient civilisations. There has been a resurgence of major discoveries in neuroscience, such as the identity of changes in brain patterns from learning impacts, brain reaction to social stimuli, application of brain-computer interface (BCI), as well as the observation of the psychological and physical behaviours associated with brains. Over the last two decades, research studies in this field include both normal and anomalous participants from our Homo sapiens species. Engagement in the relationship between music and the brain has surfaced as eminent subject matter in the 21st century, primarily in Germany, France, and Britain. However, such a development is difficult to trace in Africa. In this paper, I present an account on the current development of the neuroscience of Music in Ghana. I also look at specific phenomena that are currently under investigation, including two studies that have been conducted at the University of Cape Coast in Ghana.

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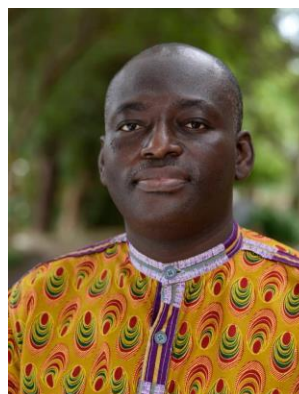


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