Performing, Engaging, Knowing: Introduction

Marc-Antoine Camp, Natalie Kirschstein, Johannes Kretz, Wei-ya Lin, Huib Schippers, and Yannick Wey

This volume assembles contributions from the meeting "Performing, Engaging, Knowing," which took place online from 26 to 29 August 2020. It convened ethnomusicologists and artistic researchers to explore the following topics: intervening artistically for social and political change; producing, performing, and disseminating auditory and sound knowledge in collaborative processes; developing ethnomusicologically informed artistic research methodologies; and decolonizing academia and "the arts" in the contexts of artistic research and applied ethnomusicology. The meeting was organized by the Study Group on Applied Ethnomusicology, a network of scholars of the International Council of Traditional Music ICTM. Co-organizers included the School of Music at the Lucerne University of Applied Sciences and Arts HSLU; the Department of Composition, Electroacoustics, and Tonmeister Education from the University of Music and Performing Arts Vienna mdw; and the Swiss Society for Ethnomusicology CH-EM.

Plans for the meeting to be held in Lucerne, Switzerland, were disrupted when many regions, including the hosting country, imposed strict travel bans in March 2020 in the wake of the Covid-19 outbreak. Consequently, the meeting had to be moved to an entirely virtual format. This marked the first time an ICTM Study Group meeting was conducted exclusively online. Summer of 2020 still fell within an early phase of experimentation with different platforms, software and formats for hybrid and online conferences. "Performing, Engaging, Knowing" chose – for the timing – an original path: instead of presenting full papers on screen, participants were required to submit their papers as texts, audio, PowerPoint presentations, video, or a combination thereof to an online platform, where registered meeting participants could read, listen, and watch the contributions before the conference in preparation for the event. During the meeting itself, authors summarized their papers briefly; most of the allotted time, however, was used for an extended Q&A and discussion. A post-conference survey showed a general appreciation for this virtual format, but also revealed that in-person conversation, networking and dining cannot be replaced by the interaction on screen.

We would like to thank the members of the meeting program committee, which included, in addition to the authors of this introduction: Joel Rubin (University of Virginia in Charlottesville, McIntire Department of Music) as chair, Samuel Araújo (Federal University of Rio de Janeiro, Music School), Matthias Lewy (Lucerne University of Applied Sciences and Arts, School of Music), Marie-Louise Nigg (Lucerne University of Applied Sciences and Arts, School of Art and Design), Blanka Šiška (Lucerne University of Applied Sciences and Arts, Specialist Unit for Diversity) and Zhang Boyu (Beijing Central Conservatory). A special thank you goes

to Adrian Steiger and Regula Steiner from the Lucerne University of Applied Sciences and Arts for the demanding preparation and smooth implementation of the conference, which required a great deal of flexibility due to the extraordinary situation.

Theoretical Frame

The publication "Performing, Engaging, Knowing" focuses on questions that arise when ethnomusicological and artistic practices, and forms of sonic, musical, and social knowing meet. "Performing" and "Knowing" refer simultaneously to the reclaimed, rejected, and newly developed knowledge in musical performances and sound-related artistic practices, and to academia's dynamic and complex formations, contestations, and communications of knowledge. Performativity contributes to a diversity of knowing: it constitutes realities, governs intergenerational and intercultural transmissions and transformations of knowledge, and enables new ways of hearing and sensing the world. Alongside "Performing" and "Knowing", this volume highlights performative actions (with)in and in relation to music that aim at social change: "Engaging". It involves interactions of people in specific historical, social, medial, and material configurations, and requires processes of negotiation.

From the perspective of ethnomusicology, this volume contributes to the field of applied ethnomusicology (cf. the publications from members of the ICTM Study Group on Applied Ethnomusicology: Harrison et al., 2010; Pettan et al., 2015; Harrison, 2016; Schippers et al., 2021). It deals with debates for which institutional ethnomusicology long saw no need, which began half a century ago as an "applied" approach based on the idea of social responsibility and which are today, for some, an integral part of the discipline's theoretical and methodological reflection, and for others also a forum of consistent commitment to change toward social justice. Applied ethnomusicology has been shaped by the imperative of decolonization and the need to acknowledge the plurality of music and music-related conceptions; by a critical view on power relations in fieldwork and the need for reflection on equitable interactions with members of the collectives whose social and political concerns are the focal point; and by questions of political frameworks as they affect social developments through regulations concerning minority groups, intellectual property, or intangible cultural heritage. Ethnomusicologists have explored various media for academic communication and used more and more audio-visual representations to disseminate their work, not least because of the critical view on the representation of research data.

For artists and artistic researchers, the focus is weighted more towards creation than representation. They aspire to gain knowledge in and through musical practices and to advance and emancipate different, mostly non-verbal, forms of knowledge (tacit, procedural, embodied, sensual, emotional, and particularly auditory), thereby trying to overcome limitations that arise from understanding research to be based only on declarative knowledge. Artistic research takes up process-oriented and performative, often socially and politically engaged aspects of art production, paralleling activities in applied ethnomusicology that today are often less concerned with 'objective' results of research than with the processes and

configurations of interventions, with the embodied knowledge of people, with subjectivities of the researcher's experiences, and with questions of gender and diversity. Artistic research as its own research discipline has been debated for some years, mainly in arts schools of higher education and primarily by those in the visual and conceptual arts (cf. for example Huber et al., 2021, or the Journal of SAR, 2010-). Many people working in the arts see themselves as researchers, some of them explicitly using methods developed in academia.

Bringing ethnomusicology and artistic research into dialog poses challenges of interdisciplinary understanding and comprehension of disciplinary self-conceptions, particularly because there is a long history of interaction between ethnomusicologists, musicians, and artists. It is worth recalling practices of nationalist music-making of the 19th and 20th century, critically judged today, in which composers resorted to traditional music, some documenting and transcribing their sources themselves. The volume offers punctually historical insights, but presents mainly encounters and cooperation between socially committed people in ethnomusicology, in music, and in the arts. It shows how scholars of applied ethnomusicology as well as artists, both with a high social status as knowledge producers and often a privileged socio-economic situation, critically deal with the demands of asymmetrical power relations in research, and how they performatively conceive, implement, and create knowledge through socially responsible, music-centered interventions together with individuals from the partnering social collectives. As contributions in this volume indicate, artistically informed applied ethnomusicology and ethnomusicologically informed artistic research take the form of development projects aimed at musically and artistically empowering the participating social collectives and providing guidance for action research by members of these collectives.

Publication concept

Papers in this volume encompass a wide spectrum of theoretical, methodological, and practical approaches in both ethnomusicology and artistic research. In order to take the applied and artistic character of the contributions into account, we encouraged video presentation as an alternative to the traditional paper format. Video publications are available for download and accompanied by a short document, including title and abstract. The list of contributions at the end of this introduction includes links to all the papers and video presentations.

Participants of the meeting "Performing, Engaging, Knowing" were invited to choose from three publication options, to take into account different working methods and demands on publication formats. The mode of submission is indicated in a note at the bottom of each paper and comprises: (1) contribution as submitted for the conference, (2) revised contribution, (3) revised, peer-reviewed paper. Peer reviews were not blind. Gratitude is due to the reviewers who evaluated the peer-reviewed papers and provided valuable feedback: Naila Ceribašić, Patricia Jäggi, Hande Sağlam, Gesine Schöder, Kirsten Seidlitz, and Icaro Smetak.

Thematic content

The combination of applied ethnomusicology and artistic research on a common discussion platform resulted in a practice-oriented collection of works in various fields. These are characterized by the diversity of the authors' backgrounds and perspectives, as well as by overarching concerns about the environment, social issues, and musicianship.

The first group of contributions is devoted to a *critical examination of music in the framework of the Anthropocene*. Sandeep Bhagwati poses the question "How Musical Is Living?*"* and discusses the doubts about the "eurological mode of thinking" in light of economic and climate crises. Patricia Jäggi and Natalie Kirschstein explore meditation, mindful listening in nature and interspecies music-making as alternative, meaningful ways of knowing and engaging with the environment. In "Composing with a Polluted Planet", Pia Palme investigates philosophical, artistic, ecological, and feminist approaches to connect with an environment.

Artistic interventions and interactions with the social and sonic environment are at the center of a second group of contributions. Antenor Ferreira Corrêa presents the artwork "Terra Cy´ndida" on conflicts of land use, resulting from the interaction between the author and the members of Wapichana, a Brazilian indigenous community living in Brasília. Moses Iten explores his work as DJ in Mexico and his online fieldwork on digital Cumbia music as a way of facilitating reciprocity within a community-based organization of DJs. Juliana España Keller's "Sonic Intraface of a Noisy Feminist Social Kitchen" turns to the sounding of everyday tools of cooking to create an engaged "sonic recipe." Christina Fischer-Lessiak presents an autoethnographic approach towards listening from a materialist perspective, making a case for abandoning the separation of human agency and physical world. Joseph Kunnuji reflects on applied ethnomusicology by presenting the creation of a collaborative music album by Gogoke, an ensemble from Badagry in Lagos State, Nigeria.

A further group of articles explores *the performing arts and music education in post-colonial discourse*. Lin Wei-Ya, Arno Böhler, Susanne Valerie Granzer, and Johannes Kretz present two performance lectures, followed by a discussion on current political and social movements and on ethical issues of intercultural appropriation and misappropriation. Helena Simonett and Jawed Ahmadi demonstrate a productive collaboration between academics and asylum seekers and discuss researchers' advocacy for less privileged artists. Workshops for rap music in the peripheral schools of Rio de Janeiro, Brazil, and the emancipatory role of ethnomusicology are the topic of Juliana Catinin's contribution. The funk subgenre "150 bmp" in the same city is described with a comprehensive social and political contextualization by the Research Group on Ethnomusicology and Education Dona Ivone Lara (GPEDIL). Liz Przybylski gives insights into music festivals and their role for indigenous communities, referring to the case of the Sākihiwē festival in Winnipeg, Canada. Workshops of Mbira in schools in Zimbabwe as a form of empowering learners are described in Forward Mazuruse's contribution.

The next section addresses *musical practices as research and practice-based music research*. Anthony Seeger takes a historical view and presents the work of researchers who, without university degrees in ethnomusicology, have done exemplary fieldwork, collaborated with local musicians, and made their music known to new audiences. Dániel Péter Biró and Peter Van Kranenburg look back to Spinoza's philosophy of enlightenment and discuss chant practices in the Netherlands up to the present. Kgomotso Moshugi, Yonela Mnana, Mbuso Khoza, Evans Netshivhambe, Rui Laranjeira, and Brett Pyper present artistic research methodologies in case studies from southern Africa: the transformation of Euro-American congregational hymns in South Africa; a solo piano recording by the South African composer King Kong; a composition with elements from Venda culture; the Mozambican urban music genre Unce; the Amahubo songs of the Zulu nation. Christine Fischer considers historically informed performance, showing the re-creation of musical heritage through experimentation with repertoire, instruments, and playing technique, while Irene Lehmann gives insights into her approaches for analyzing Pia Palme's experimental production "Mattetoline" from her perspective as a theatre scholar.

The last group of articles deals with *applied ethnomusicology and intangible cultural heritage*, referring to the discussions around the UNESCO Convention of 2003. Tan Sooi Beng discusses sustainability in safeguarding intangible cultural heritage in Penang, Malaysia, with reference to questions of community engagement and power relations. Anaïs Verhulst presents her assessment of the lockdown impact on carillonneurs, hafabra musicians, and communities in Belgium in the first months of 2020. Subash Giri reports on two community projects of the Nepalese diaspora in Edmonton, Canada.

The contributions of this volume not only cover a broad range of research; they also raise many questions arising from theoretical considerations and specific constellations of the case studies presented, demonstrating the need for continued dialog between applied ethnomusicology and artistic research.

Contributions in alphabetical order

Bhagwati, Sandeep. "How Musical is Living." https://doi.org/10.5281/zenodo.7273918

Biró, Dániel Péter, and Peter Van Kranenburg. "Composing Spinoza's Ethics: Charting a Migration of Spirit Through Sound." https://doi.org/10.5281/zenodo.7273964

Catinin, Juliana. "Constructing Emancipation: How Can Ethnomusicology Help?" https://doi.org/10.5281/zenodo.7273969

Corrêa, Antenor Ferreira. "Terra Cy'ndida: An Artistic Collaboration with the Wapichana." https://doi.org/10.5281/zenodo.7273988

Fischer, Christine. "Beyond 'Authenticities'? Preliminary Thoughts on Epistemologies of Early Music." https://doi.org/10.5281/zenodo.7273998

Fischer-Lessiak, Christina. "Learning Through Listening: An Autoethnographic Approach." https://doi.org/10.5281/zenodo.7274007

Giri, Subash. "Engaging Communities in Research: Applied Ethnomusicology, Shared Knowledge production, and Cultural Empowerment in the Nepalese Diaspora Community of Edmonton, Canada." https://doi.org/10.5281/zenodo.7274018

Iten, Moses. "The DJ-as-researcher Approach: Methods Emerging Through Digital Cumbia Fieldwork." https://doi.org/10.5281/zenodo.7274023

Jäggi, Patricia, and Natalie Kirschstein. "Listening to Forests and Performing with Birds: Practices of Aural Biophilia in Times of Ecological Crisis." https://doi.org/10.5281/zenodo.7274027

Keller, Juliana España. "The Sonic Intraface of a Noisy Feminist Social Kitchen." https://doi.org/10.5281/zenodo.7274037

Kunnuji, Joseph. "Reinterpretation and Re-Contextualisation of Badagry's Ogu Music in Avale: Ethnomusicological and Artistic Convergence in a Trans-Local and Trans-Genre Collaborative Music Production." Wey, Lucerne 2022. https://doi.org/10.5281/zenodo.7274042

Lehmann, Irene. "Listening with My Eyes Wide Open: Researching Music Theater in Artistic Research Environments." https://doi.org/10.5281/zenodo.7274048

Lin, Wei-Ya, Arno Böhler, Susanne Valerie Granzer, and Johannes Kretz. "Artistic Research in the Post-Colonial Era." https://doi.org/10.5281/zenodo.7274054

Mazuruse, Forward. "Performing Artistic Interventions for the Promotion of Underprivileged Children in Rural Schools in Zimbabwe through Provision and Training of Mbira." https://doi.org/10.5281/zenodo.7274059

Moshugi, Kgomotso, Yonela Mnana, Mbuso Khoza, Evans Netshivhambe, Rui Laranjeira, and Brett Pyper. "Exploring the Affordances of Musical Practice as Research." https://doi.org/10.5281/zenodo.7274068

Palme, Pia. "Composing with a Polluted Planet." https://doi.org/10.5281/zenodo.7274072

Przybylski, Liz. "Performing Change on the Music Festival Stage: Indigenous Popular Music and Audience Engagement." https://doi.org/10.5281/zenodo.7274079

Research Group on Ethnomusicology and Education Dona Ivone Lara (GPEDIL): Raul, Jhenifer, Juliana Freire, Lucas Assis, Matheus Ferreira, Pedro Macedo Mendonça, and Raphaela Yves. "The Resurgence of Favela Funk Balls in Rio de Janeiro and the Resistance of Black Youth in the Context of 150 bpm." https://doi.org/10.5281/zenodo.7274093

Seeger, Anthony. "When Performers Have Led the Way: Research, Collaboration, Performance, and Ethics." https://doi.org/10.5281/zenodo.7274098

Simonett, Helena, and Jawed Ahmadi. "Music in and for a Mobile World: Home, Place, and Memory in the Context of Migration and Displacement." https://doi.org/10.5281/zenodo.7274102

Tan, Sooi Beng. "Towards a Critical Approach in Applied Ethnomusicology: Negotiating Power, Engagement and Cultural Sustainability in the Heritage Celebrations, Penang, Malaysia." https://doi.org/10.5281/zenodo.7274109

Verhulst, Anaïs. "Performing in Lockdown: Intangible Musical Heritage in Belgium During the First Wave of the COVID-19 Pandemic." https://doi.org/10.5281/zenodo.7274121

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Marc-Antoine Camp received his PhD at the University of Zurich (Switzerland) after studies in historical musicology, ethnomusicology, and anthropology. He was temporarily a student at the Universidade Federal de Minas Gerais UFMG, Belo Horizonte, and at the Universidade de São Paulo USP (Brazil). At the University of Zurich he worked at the Archives of Ethnomusicology, and since 2008 he has been a researcher at Lucerne University of Applied Sciences and Arts. His research and publications focus on music education, the transmission of musical knowledge, and the concept of intangible cultural heritage in Switzerland, Brazil and China.

Natalie Kirschstein is an ethnomusicologist at the Lucerne School of Music. She earned her BSc in Music and Psychology from Keele University, followed by a PhD in ethnomusicology from Harvard, with a dissertation on Uruguay's *murga* carnival tradition. Her research interests lie at the intersection of music, identity, activism, and sustainability.

Johannes Kretz, a composer, electronics performer and artistic researcher, is head of the Artistic Research Center of mdw – University of Music and Performing Arts Vienna and co-

project leader of the PEEK project creative (mis)understandings. Selected Scholarships and Awards: Austrian Federal Grant (1997), Stiftung Delz (CH, 2001), Theodor Körner Prize (2004). Commissions of work & performances: at/with National Theater Hall, Taipei, Wien modern festival, Festival Ars Electronica, Konzerthaus Wien, Eclat festival Stuttgart, Klangforum Wien, Ensemble On Line, Vienna Flautists, quartett22, Internationale Lemgoer Orgeltage, Haller Bachtage, Triton Trombone Quartett, Wiener Kammerchor. Performances in Austria, Germany, Poland, France, Czechia, Hungary, Turkey, Latvia, Lithuania, Argentina, Mexico, Canada, USA, Japan, South Korea, Taiwan, China, Uzbekistan, Iran, India.

Wei-ya Lin, an ethnomusicologist and a violist, co-leads the PEEK-project in artistic research, creative (mis)understandings (2018-2021), at the University of Music and Performing Arts Vienna (mdw). She is also Senior Artistic Researcher and adjunct lecturer at mdw and the University of Vienna. She is initiator and curator of aNOther festival Vienna since 2010; she has led the summer camp iKultLab in arts since 2014; and since 2013 she has been involved in planning and developing projects based on scholarly research results, which are implemented by artistic inventions and activist and socio-political approaches. In 2006 she completed her M.A. in viola performance with distinction at mdw, followed by the postgraduate curriculum in chamber music in 2007. In 2015 she received her PhD in Ethnomusicology from the same university for the thesis Music in the Life of the Tao (Taiwanese indigenous ethnic group): Tradition and Innovation, graduating with distinction.
Website: https://www.mdw.ac.at/ike/?PageId=3652

Huib Schippers is chairing the ICTM Study Group of Applied Ethnomusicology. Based on over 30 years of leadership positions in music and academia, he works from a broad interest in the arts, culture, education, business, policy, diversity, and sustainability. Interrelated topics in his research have been doing justice to culture diversity, recognizing the role of communities in all things cultural, helping organizations strategize and implement change, redefining research in the arts, and understanding the forces working on any arts practice as part of a cultural ecosystem.

Yannick Wey is a Senior Research Associate at the Competence Center for Music Education Research at Lucerne School of Music, Switzerland. He received a BA and an MA in Trumpet Performance from Zurich University of the Arts and a PhD in Musicology from the University of Innsbruck. In his PhD thesis, he analyzed the musical transcription of the Alpine yodel and related wordless song and the interactions between their oral and written traditions.