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LA MUSIQUE EN AFRIQUE

CESR - Tours
& en visioconférence

64^e Colloque international
d'études humanistes

et sa diffusion
dans le monde
à l'époque moderne
(1300-1650)

BIO / ABSTRACTS



SOMMAIRE

MARDI 28 JUIN 2022	1
1 - L'Afrique australe	1
2 - L'Afrique Centrale	3
MERCREDI 29 JUIN 2022	6
4 - L'Afrique de l'Ouest	6
5 - L'Afrique de l'Est	9
6 - La Corne de l'Afrique	12
JEUDI 30 JUIN 2022	14
7 - L'Afrique du Nord et la Méditerranée	14
8 - L'Afrique en Europe I	17
VENDREDI 1^{ER} JUILLET 2022	21
10 - L'Afrique en Europe II et dans le Nouveau Monde	21

MARDI 28 JUN 2022

CESR, Salle Rapin

1 - L'Afrique australe

10h - **Cara Stacey** - North-West University

Cara Stacey is a Senior Lecturer in African music at North-West University in South Africa. Her research is focused on music in the Kingdom of eSwatini (formerly Swaziland). Cara is an active musician and composer and has released three albums under Kit Records (UK). She sits on the executive committee for the South African Society for Research in Music and is the International Council for Traditional Music country liaison office for the kingdom of eSwatini.

Music as Archive: the Early History of the eMaswati

The contemporary kingdom of eSwatini (formerly Swaziland) has a complex and turbulent past. A small land-locked country in southern Africa, this place is known for its mass participatory cultural events such as the 'Umlhanga' and 'Incwala', each ceremonially commemorating and performing the history of the Swazi nation.

The precolonial history of this region connects early migration into southern Africa with political skirmishes in the kaTembe region of southern Mozambique, the Mfecane and finally, the unification of a Swazi 'nation' under the first modern king, Ngwane III. Oral literature documents numerous ancient kings and their movements in search of land, rain and prosperity before this time. With a contemporary cultural sphere which so values nationalistic ritual, song, and praise, this paper asks what we can know about and through music in the formative period of eSwatini before 1750, before the birth of the modern Swazi nation.

10h30 - **Nkosenathi Ernie Koela** - University of Cape Town

Nkosenathi Ernie Koela is a PhD candidate at the University of Cape Town.

'Seeds of the Braced Bow' (The Flower, the Seed and the Bee)

The etymology of the Root word 'Ngoma' is found amongst many tribes and regions in southern, central and West Africa. Janzen (1992) argued that Ngoma is a proto-Bantu cognate within which exists an ecology of related institutions such as the practice of medicine, divination, crafts, music and ritual. The consciousness of Ngoma exists outside of the borders of Africa and is therefore not limited to one homogenous idea. The concept of 'Ngoma' is fluid and dynamic, however it has a set of archetypes and perceptible markers that make it recognizable. It is these markers and conditions that this paper seeks to understand through using the journey of the Centrally braced Musical Bow through Africa and Asia. We will uncover the sages of African Ngoma and elaborate on their practices arguing that a consciousness underpins the science, mechanics, crafts and philosophy of African instrumentalism. This is done through the gaze of an apprentice! A focus on the instrumentalist, as alchemist, sonic healer and cultural treasure. The end, to point to the reality of a rich shared, pre-colonial history between Afro-Asia through the making of the musical bow.

11h - Robert T. Nyamushosho - University of Cape Town

Robert Nyamushosho is a Postdoctoral Research Fellow based in the Department of Archaeology at the University of Cape Town, South Africa. He works on the archaeology of the last two thousand years in southern Africa.

Rethinking Music and Dance at Great Zimbabwe: CE 1200-1600

Globally, the Zimbabwe culture is renowned for its spectacular, mortarless, and gigantic dry-stone-walled settlements that thrived in southern Africa during the Later Iron Age (CE 1000-1900). Whilst so much research effort has been invested on these ancient Shona societies in the last century, very little is known about their musical traditions. This mostly comes from the fact that the majority of the researchers who have worked at these Zimbabwe culture sites were obsessed with their authorship, and settlement history, as well as their political hegemony which is generally thought to have extended into many parts of southern Africa including the Indian Ocean coast. In this paper I try to address this lacuna, by exploring the role of music and dance among their Shona-speaking descendants, and how this is connected to the Zimbabwe culture.

11h30 - Lethiwe Zondo - University of South Africa

Lethiwe Zondo is a PhD candidate at the University of South Africa. She is qualified as an Environmental Indigenous Knowledge Development Advisor (EDA), and she is specialized in Impact Assessment Skills to act as a technical subject matter expert to make developers aware of the impact of large scale development on Ecological Indigenous Spiritual and Cultural Heritage hotspots wherein when development disregards these, ecosystems collapse has been resultant. She also advises on responsible inclusive development plans.

The Spiritual Cultural Uniqueness of the AbeNtungwa-Nguni Indigenous Music and its Survival from the Early Modern Period

In this paper I am illustrating the spiritual linguistic uniqueness of the AbeNtungwa-Nguni as they historically populated Ntabamnyama in the 1400s. I use the revisionist approach to demonstrate how Ntabamnyama Indigenous people used their music to display their resistance to subjugation by the colonial destruction and hegemony of the dominating other indigenous groups. I display, using the collective cultural memory by the elderly Ntabamnyama Indigenous People in congruent with the artefacts as demonstrated in eMkhobeni Shelter with Bushman hunter-gatherer paintings in the Northern uKhahlamba-Drakensberg. This method assisted to establish how they generationally sustained their music from their first encounter with the Portuguese in the 1400s till today, to sustain their spiritual cultural heritage through music. I explore the richness of a multifaceted musical heritage on the Ntabanyama community which they managed to hold on to despite all the erosive powers that sort to destroy it. I observe their cultural identity and posit them within their appropriate anthropological uniqueness and history. I use qualitative method of collective cultural memory to group-source Ntabamnyama Community histories embedded in their music as I ethnographically consulted them, through analysing their specialized vocabulary, to reconstruct the substratum of some morphological constructs which render the language usage in their music unique. Using 1400s to 2020 as a landmark to appropriate the cementing of fragments of their broken histories as imposed by the colonial construct, mirroring it before colonial contact in the 1300s through their rite of passages for both women and men. I allow them to petition the colonial encounter through their songs of admitting defeat through retreat and regroup to continue fighting for justice and the restoration of their identity using music as their manifesto. The results for this paper display the tapestry of a musical landscape of the

Ntabamnyama life histories and associated musical instruments, as used synchronically with messages of survival loaded in the literature/folklore, lullabies, praise-songs as spirituality embedded in their totemic arrangement and cultural regalia. The performance of their music advocate the adoption of unaggressive approach while concealing their philosophy for prudent observation of their own spiritual heritage despite forced reverence of Christian religion.

2 - L'Afrique Centrale

14h30 - **Patrick Romuald Jie Jie** - Université de Bertoua, Cameroun

Titulaire d'un doctorat en histoire culturelle, Patrick Romuald Jie Jie est chargé de cours au Département d'histoire de l'ENS de Bertoua, Université de Bertoua-Cameroun et a enseigné à l'Université de Ngaoundéré au département d'histoire de l'Ecole Normale Supérieure de Bertoua.

Instruments de musique et polyvalence chez les peuples de la forêt : le cas du Kouelon « tam-tam » chez les Maka précoloniaux de l'Est-Cameroun (XVI^e-XVII^e siècles)

Dans les sociétés précoloniales africaines comme la société Maka de l'Est du Cameroun que nous avons choisie comme cadre d'étude, la musique était omniprésente. Il n'est pas de moment important de la vie d'un groupe, sinon d'un individu, qui n'était accompagné de chants et de danses, soutenus ou non par des instruments. Certains instruments exprimaient et représentaient le pouvoir; d'autres scandaient les âges de l'existence, entraînaient aux activités productives, suscitaient le plaisir de la parole, convoquaient aux rites initiatiques ou encore à la guerre. Le *Kouelon* « tam-tam » chez les Maka, fut durant la période précoloniale, un instrument de musique dont la polyvalence était avérée. Cet instrument de musique dont la sculpture et surtout la manipulation ne se faisait que par l'initiation, facilitait la communication entre les populations, notamment pour des événements de joies ou de tristesses susceptibles de se produire. Il servait aussi dans des circonstances plus ésotériques, notamment dans des danses comme l'*adouyayé* et le *Koeweng* (danses initiatiques et ésotériques *Maka*) très attractives, du point de vue du rythme. Le *Kouelon* bien plus, intervenait dans la communication avec les ancêtres. De ce fait, les joueurs de *Kouelon* entretenaient avec les populations, une relation d'interdépendance : ils, étaient à la fois artisans castés, généalogistes, médiateurs et hérauts. Ils « appartenaient » aux nobles dont ils chantaient les ancêtres et proclamaient les hauts faits. Il apparaît donc clairement que cet instrument de musique était au centre de la culture Maka. Les objectifs de cette proposition de communication, consistent donc à revisiter dans une perspective diachronique, cet instrument de musique, décrypter ses multiples usages, mais aussi relever le fait que jusqu'à nos jours, il garde une place de choix chez les peuples de la forêt camerounaise. Pour mener à bien ce travail de recherche, nous recourrons à une approche méthodologique basée sur les techniques documentaires et les techniques vivantes. Les techniques documentaires nous ont permis, par le biais de la réflexion, d'analyser des ouvrages, des articles et bien d'autres. Les techniques vivantes, quant à elles, nous ont permis d'utiliser deux grands moyens de recherche à savoir : l'interrogation et l'observation.

15h - **Susanne Fűrniſs** - CNRS-Éco-Anthropologie de Paris

Florence Gétreau - CNRS, Iremus, Paris

Cristina Ghirardini - Chercheuse indépendante, Ravenna

Susanne Fűrniſs is an ethnomusicologist in African studies and Director of Research at the CNRS (UMR 7206 Écoanthropologie, Paris). Her work focuses on the musical cultures of the oral tradition in Central Africa, particularly in Cameroon, Gabon and CAR. Her recent work is in the field of historical ethnomusicology and focuses on historical recordings: Dossier thématique "Ethnomusicologie et Histoire", Journal des Africanistes 84 (2), 2014; "Hornbostel and me. Expectations towards historical recordings of the Ewondo drum language", in International Forum on Audio-Visual Research 6, 2015, 74-99.

Florence Gétreau is a musicologist and art historian, Director of Research at the CNRS (Institut de Recherche en Musicologie, Paris). Her work focuses on organology and musical iconography. She directs the scientific journal Musiques - Images - Instruments (CNRS Éditions), 18 volumes published. Her latest book, Voir la musique (Paris, 2017), received the Claire Brook Award (New York, 2019).

Cristina Ghirardini is an ethnomusicologist. Her doctorate focused on the sources of the Gabinetto Armonico by Filippo Bonanni (Rome, 1722). Her work focuses on traditional musical instruments, musical iconography and popular song in Italy. Publications: "Eyewitness' accounts of Turkish music and dance in the Eighteenth century", Imago Musicae, XXVI, 2013, 47-77; "Bonanni, Filippo", in The Grove Dictionary of Musical Instruments; Edition of the international symposium Reflecting on Hornbostel-Sachs's Versuch a century later, Venice, Fondazione Levi, 2020

**Africanist Ethnomusicology and Musical Iconography:
a dialogue with travelogues and music theory**

Within the framework of a programme supported by the Agence Nationale de la Recherche on the harps of Central Africa, a collaboration between ethnomusicologists and iconographers of Western music was established around the musical iconography contained in travellers' accounts in the 19th century. A wider exploration has led to the interest in older sources which will be presented in this paper.

Our work does not consist so much in the study of instrumental records as in the study of the representation of musical scenes in their context, as well as of the "figures" of musicians.

Our paper will be based mainly on the *Description historique des trois royaumes...* by Giovanni Antonio Cavazzi (1687) and his collaborators, on the use made of it later, notably by Filippo Bonanni in his *Gabinetto armonico* (1722), and on ethnomusicological knowledge of the documented musical practices and their insertion in their society.

Based on works in African history and ethnology, we will try to better identify the authors of the stories. We will be interested in the dialectic between text and image in order to understand the genesis of the plates, the intervention of the drawers, engravers and publishers. For Cavazzi's account, we will give an account of its reception through its various versions and translations and their illustrations, in particular how they are conceived, realised, and even modified according to the editions. We will also discuss the use of some of his illustrations in later Western musical treatises, which sometimes reveal organological misunderstandings due to a mistaken understanding of the musical practices initially observed. Taking into account the historiographic work on the authors of the stories, the relevance of their observations for today's ethnologist on ancient practices, whether they have disappeared, been modified or maintained, will be assessed. Finally, current field observations in Central Africa can shed light on these ancient stories and visual representations.

15h30 - **Gabriela Currie** - University of Minnesota

Paola Dessì - Università degli Studi di Padova

Gabriela Currie is Associate Professor of Musicology at the School of Music of the University of Minnesota. Her research interests and publications concern medieval music theory, the intersection between musical and scientific thought in the early- and pre-modern eras, music iconography in pre-modern Eurasia, and travel accounts as early ethnographies of Byzantine, Balkan, and Ottoman musical traditions. She has received fellowships from the National Endowment for the Humanities, the American Council of Learned Societies, the American Association for University Women, and the Belgian-American Foundation.

Paola Dessì is Associate Professor at the University of Padua, where she teaches History of Medieval and Renaissance Music and Music Historiography. Her research centers on late ancient, medieval and renaissance themes from historical and anthropological perspectives that conceptualize music as both tangible and intangible cultural heritage. Her current research projects focus on musical instruments of Antiquity as cultural object (TeMA project 2020-) and music and travelers in the Modern Age (“Travel Diaries from Christopher Columbus to Charles Darwin”, Itineraria, 2021).

‘...Significano i concetti del animo suo’: Musical Encounters in the Kingdom of Kongo

Filippo Pigafetta’s *Relatione del reame del Congo* (1591)—which documents the experiences in the Kingdom of Kongo of the Portuguese merchant Lopes Duarte—features a detailed description of a lute-like instrument played like a harp and creating a sonic texture that set it well apart from any of its European counterparts. This key passage is often cited in ethnomusicological literature as an example of an early ethnographic observation regarding musical practices in Kongo, yet neither the instrument’s morphology nor its characteristic sonic texture have been analyzed in any depth of detail, much less recognized as embodying one of the earliest references to the Sub-Saharan family of arched harps. In part, this is probably due to the European observer’s lack of the requisite technical vocabulary to describe the instrument effectively. Nonetheless he doggedly attempted to convey an image of the instrument in a jumble of noteworthy details about its construction and performance practice, which in themselves provide a measure of just how far this object fell outside conventional European experiential frames and conceptual systems.

In this presentation, we will examine detailed textual descriptions as well as visual representations of instruments and musical practices from the Kingdom of Kongo, selected not only from Pigafetta’s *Relatione*, but also from seventeenth-century accounts by Cavazzi, Merrola, Cadornega, among others. We contend that such testimonies should be interpreted—however cautiously—as early music-ethnographic observations that both document musical objects and practices in Kongo and highlight the difficulties of cultural translation the Europeans experienced in expressing their early encounters with musical cultures well outside their prior transcultural spheres of sonic and conceptual processing.

As these case studies will serve to illustrate, early-modern European ethnographic accounts of the musical world of the Kingdom of Kongo offer an invaluable perspective into the richness of the musical heritage showcased in these encounters, highlight the role these encounters had in triggering a significant expansion of early modern European musical consciousness, and thus provide impetus for music-historiographical inquiry into the complex relationship between the Kingdom and contemporaneous European powers.

MERCREDI 29 JUIN 2022

CESR, Salle Rapin

4 - L'Afrique de l'Ouest

9h - **Papa Kow Mensah Agyefi** - University of Cape Town

Papa Kow Mensah Agyefi is a PhD candidate at the University of Cape Town. His research interests are in African indigenous cultures, with a particular emphasis on new ideas that emerge from older ones. He is particularly interested in understanding how Africans negotiate their identities in the midst of the rise of cultural infusion, which is dominated by what others call westernization.

Tracing the 'Seperewa' of West Africa through Established Narratives

The historiography of African music is dominated by the colonial era, giving rise to the misconception that there is no African 'indigenous' music history prior to colonization, and the musical history of the Gold Coast (Ghana) is no exception. As a result, this paper is part of efforts to bring out the historical truce of African indigenous music from the precolonial era to the modern era. Reading about the history of Gold Coast music, I notice that scholars, revisionists, and historians are working to right the wrongs done to precolonial African music (Gold Coast in this case) to showcase the diversity of the African continent's musical heritage. In this work, it can be seen how Gold Coast music deliberately employed only elements from neighbouring ethnic groups, making it more Afro Centric until the 'brutal' contact with European culture, which employed methods and ways to diminish the musical culture of people in Africa, the Gold Coast in this case. As a result, this paper, through personal interviews with musicians of the older generation, joins the efforts of other scholars and historians to highlight the existence of indigenous 'music' in Africa prior to European contact. This will help to fill a gap in African history prior to contact with Europe. The paper, on the other hand, will focus on seperewa and its music from the Akan tribe in Ghana, how it travelled to the then-Gold Coast, how it was localized, and how it has evolved in the modern Gold Coast (Ghana)

9h30 - **Bernard Bangoura** - École nationale des Arts de Dakar

Professeur d'histoire et d'esthétique de la musique à l'École nationale des Arts de Dakar (Sénégal), Bernard Bangoura travaille sur la politique éducative en arts, la muséographie appliquée aux événements et objets musicaux, sur la recherche ethnomusicologique. Plusieurs publications sont disponibles en ligne sur le site : www.musicinafrica.net

Survivances matérielles de l'oralité de civilisations musicales ouest africaines datant de la Renaissance

L'étude projette d'aborder la thèse de la portée savante et historique (étape de la Renaissance) de la musique en Afrique, à travers l'instrument de musique et /ou de communication : symbole de survivances matérielles de l'oralité des civilisations musicales ouest africaines. Des résultats de travaux africanistes en historiographie corroborent des sources orales qui remontent au VI^e siècle l'existence de communautés socio politiquement organisées et, intégrant la musique comme forme d'expressions culturelles (art musical et fait anthropologique). L'entreprise de conservation d'un balafon d'époque, par la descendance d'une de ses communautés, anciennement organisée en empire (Mali, comprenant de manière parcellaires aujourd'hui le Mali, la Guinée, la Gambie, la Cote d'ivoire, la Sierra Leone et le Liberia) du XIII^e au XVII^e siècle, témoigne de la survivance ma-

térielle de la musique africaine datant de la Renaissance. D'autres exemples de portée similaire sont à noter dans des groupes et communautés du même espace : les tambours bata du royaume Yorouba (Nigeria) du XVI^e et la reconnaissance scientifique d'une continuité culturelle de leurs diffusions musicales aux Caraïbes, ou encore, la réhabilitation de supports de musiques savantes ashanti (Ghana) du XVII^e. Mais, si la littérature orale recèle de témoignages éloquentes sur des pratiques musicales datant de la Renaissance en Afrique de l'Ouest, qu'en est-il du rapport historique entre les instruments conservés ou réhabilités et la musique de cette époque ? Pour y répondre, il sera envisagé d'analyser des résultats de recherche dans : l'observation de l'essence identitaire du support instrumental, l'exploration muséographique, l'archéologie musicale et, la confrontation des ressources sonores du support instrumental à l'oralité contemporaine (discours musical). Le but de l'étude est de consolider en preuves matérielles l'historiographie de la musique ouest africaine de cette époque, et de constituer une alternative scientifique au caractère lacunaire des sources orales non confrontées. Enfin, l'objectif général de la communication est de contribuer à l'exercice scientifique de présentation de l'histoire conforme de la musique africaine, tel que recherché à travers le colloque.

10h - Enzo Giroid - CESR-Université de Tours

Enzo Giroid is a Master's candidate at the CESR in Tours, where he is writing his dissertation on music in Antwerp in the early modern period (advisor Philippe Canguilhem).

***Les regards européens sur la musique mandingue,
une analyse des sources écrites du début de l'époque moderne***

This study aims to shed new light on Mande music of the early modern period based on several European sources from the 15th to the 17th centuries. The Mande people spread from the South of the Niger river to the Atlantic, and from Senegal to Liberia. They are the custodians of a rich musical tradition of which griots – a cast of professional musicians – are representatives. Aside from previous ethnomusicological studies on this repertoire of music, related historical records are scarce and come from foreign witnesses of this society. Most of these records were written between the 15th and the 17th centuries by Portuguese, French, English, and Flemish travelers. These European varying points of view regarding an alien musical world needs to be contextualized to understand their differing perceptions of “the other” (his society and his music), and the meaning carried by the Europeans' words. By analyzing the terms of the speech generated on the other, by asking ourselves what is depicted, how and why, and after having contextualized this speech – namely, resituating in which condition it would have been produced and by whom – one can better understand how the Europeans express their views on Mande music, its customs, and participants, especially the griots, during the early modern period.

10h30 - Tal Tamari - CNRS- Institut des Mondes africains, Paris

Formée en anthropologie, histoire et linguistique, docteur d'État, Tal Tamari est Directrice de recherche au CNRS. Ses travaux ont successivement porté sur les hiérarchies sociales traditionnelles, les religions traditionnelles et l'islam, et la littérature orale en Afrique de l'Ouest. Elle a effectué plus de sept ans de recherches de terrain au Mali, et des enquêtes complémentaires en Gambie, en Guinée et en Inde.

Vers une histoire du statut social des musiciens en Afrique de l'Ouest : XIV^e-XVII^e siècles

La plupart des sociétés de l'Afrique occidentale soudano-sahélienne sont caractérisées par une ou plusieurs catégories de musiciens, héréditaires et endogames, communément désignés en

français par le terme « griots » (terme d'étymologie incertaine, attesté dès le XVII^e siècle). Le jeu de la plupart des instruments de musique, de même que les genres littéraires les plus prestigieux, leur sont réservés. Cependant, tout comme les artisans, également constitués en groupes endogames et héréditaires, ils sont explicitement considérés, dans les discours de ces sociétés, comme inférieurs aux cultivateurs, qui forment la majorité de la population.

Cette communication tentera de retracer l'histoire des groupes de musiciens à travers les écrits d'époque ainsi que les traditions orales des peuples africains. On montrera, par exemple, que des musiciens spécialisés dans les chants de louange, désignés par le terme encore en cours aujourd'hui, étaient présents en milieu malinké (Mali ou Guinée actuels) au XIV^e siècle (récits des géographes et chroniqueurs arabes). Quant aux milieux wolof et sérère (Sénégal et Gambie actuels), les sources portugaises indiquent qu'aux XV^e-XVI^e siècles, les musiciens étaient soumis à des comportements d'évitement et privés de sépulture. Des chroniques, rédigées en arabe à Tombouctou, permettent d'identifier plusieurs groupes de musiciens héréditaires, ayant des spécialisations musicales légèrement différentes, dans les milieux soninké, peul et songhay (Mali et Niger actuels) aux XVI^e et XVII^e siècles. Par ailleurs, l'analyse des traditions orales et des termes employés pour les désigner, suggère que l'ensemble des groupes se sont développés à partir d'un petit nombre de foyers, dont les plus anciens remontent au XIII^e siècle. A partir de ces éléments d'histoire, on tentera également de répondre à la question : pourquoi les musiciens ont-ils si souvent - en Europe, en Asie et en Afrique - un statut spécifique ? Cette communication s'appuie sur plusieurs décennies de recherches, en bibliothèque, dans les archives et sur le terrain, concernant le statut social et l'histoire des musiciens et artisans endogames en Afrique occidentale

11h20 - Arne Spohr - Bowling Green State University

Arne Spohr studied musicology, German, theology, and education at the Universities of Bonn (MA), Oxford and Wisconsin-Madison, and received his PhD in musicology from the Hochschule für Musik Köln in 2006. His research has focused on music in Britain, Germany and Scandinavia between 1550 and 1750, particularly on issues of cultural exchange, institutional history and court culture. In 2008, he organized an international conference on German composer and theorist Michael Praetorius, held at the Herzog August Bibliothek Wolfenbüttel. In his new research project, for which he earned a six-month postdoctoral fellowship, he investigates the uses of space, architecture, and art in the presentation of music and musicians at European courts (ca. 1450-1700). Prior to his appointment at BGSU he held teaching positions at the Universität Göttingen and the Hochschule für Musik, Theater und Medien Hannover.

Colonial Soundscapes in Otto Friedrich von der Gröben's Guinean Travelogue (1694)

In July 1682, two frigates under the command of Brandenburg explorer Otto Friedrich von der Gröben (1657-1728)—staffed with soldiers, engineers, and craftsmen, and loaded with valuable trading goods—set sail from Northern Germany toward the coast of West Africa. They were sent by Elector Frederick William of Brandenburg who sought to turn his Baltic hinterland state into a major player in the profitable transatlantic slave trade. On January 1, 1683, Gröben founded on the coast of today's Ghana the trading post of Großfriedrichsburg, which was to become a major hub for the trafficking of enslaved people to the Caribbean. Gröben's published account of his journey, his Guinean Travelogue (1694), not only sheds light on early modern Germany's involvement in the slave trade but is also notable for its unusually detailed, yet largely overlooked observations of West African musical practices and musical encounters between Africans and Europeans. Gröben acutely describes West African instruments and their use in social gatherings, dancing, religious ceremonies, and military culture. Moreover, he also illustrates the use of

Western instruments in his expedition. A band of shawm players and kettledrummers performed at burials at sea, sounded military signals and played during diplomatic interactions with representatives of other European colonial powers and African nobility. In one particularly fascinating encounter, a group of African dancers asked the shawm players to perform for them, so that they could demonstrate to Gröben “how they danced for joy.” When the shawms played a “Polish dance,” Gröben observed that those dancers “capered so adroitly that no dancing master would have excelled them.” Beyond locating Gröben’s observations in specific West African musical and cultural practices, my close reading of his Guinean Travelogue builds on methodologies from Emily Wilbourne’s and Suzanne Cusick’s recent edited volume *Acoustemologies in Contact* to examine colonial soundscapes as “contact zones” which elicited “communication, comprehension and [...] categorization.” Far from being an objective observer, as has been frequently claimed, I will demonstrate that Gröben engaged in discourses of European cultural and racial superiority that ultimately served to justify the enslavement of thousands of Africans in Brandenburg’s name.

11h50 - Daniela Castaldo - Università del Salento

Daniela Castaldo is Associate Professor of Musicology and Music History (Università del Salento - Dipartimento di Beni Culturali) and a member of the Répertoire International d’Iconographie Musicale (RIdIM) Council and of the ICTM Study Group on Iconography of the Performing Arts. She is president of the MOISA - The International Society for the Study of Greek and Roman Music and its Cultural Heritage.

African Music Reflected in Images of the Travelers’ Chronicles from the 16th and 17th Centuries: from Olfert Dapper (1639-1689) to Abbé Prevost

The exploration of the Western coast of Africa, in particular the Gulf of Guinea, started from the mid-fifteenth century, first by the Portuguese explorers and merchants, then by the Dutch, English and French. Although in some cases the chronicles of these travels were merely compilations of first-hand accounts by authors who had never traveled, nevertheless they were very popular among the Europeans, who for the first time had a chance to become familiar with the different regions of Africa and the culture of their inhabitants. The information reported by travelers also included descriptions of musical instruments and sound objects of the natives, the performance techniques, and the circumstances in which the sound events took place. These descriptions however are rarely illustrated and often the pictures are copied from one work to the other. This paper will focus on the rare illustrations included in some of the most meaningful chronicles of 17th century travels to the Western coast of Africa and the Gulf of Guinea, among them the works by Olfert Dapper (1639-1689) and John Ogilby (1600-1676).

5 - L’Afrique de l’Est

14h15 - Simon Mwaniki - University of Cape Town

Simon Mwaniki completed his Masters at the South African College of Music at the University of Cape Town and is a PhD candidate at the University of Minnesota. His research is on the traditional music of the Swahili Muslim people in Lamu Town focusing on Swahili poetry. His research was part of the UCT “Re-Centring AfroAsia” project dating back to the pre-colonial period, 700-1500 AD.

Traditional Music Practices of the Swahili Muslim People of Lamu Town

Recent revisionist studies on the Indian Ocean world have emphasized the importance of major

economic and cultural exchanges that date back to seven thousand years. Phillipe Beujard argues that the development of the East African region is heavily affected by the cycles of Eurasian and African world systems in which the Indian Ocean is embedded. It is within this framework that one can understand the rise of the Swahili language and culture, and how different areas of the world systems played a preeminent role in the East African coast development. My paper focuses on the historical traditional music practices of Swahili Muslim people in Lamu Town. My main focus is *marshairi*, which combines poetry and song in a Swahili setting and is an art form embedded in Swahili culture and dating back to the 14th century. These musical expressions have been used as tools of communication, discussing important life events, conflict resolution and educating the members of the community on day-to-day issues. First, I will consider the role of *marshairi* amongst the Swahili Muslim people in Lamu from the 14th century, the different forms of these poems and how the texts in these poems are used as lyrics in ceremonial music, i.e. weddings, funerals and special prayers commonly known as *dua*. Second, I will analyse the messages or hidden messages (*Mafumbo*), narratives and themes found in these poems, thus providing new insights into musical expressions of Indian Ocean world encounters in the early modern period.

14h45 - Asafu P. Kigava - University of Dar es Salaam

Asafu P. Kigava is a MA. in music student at the University of Dar es salaam (Department of Creative Arts). With Otmary E. Mgaya and Nitike E. Kalinga, under the supervision of the Department of Creative Arts and the Collage of Humanities, he conducted the research took place in March-April of 2020 at the central region of the united republic of Tanzania-Dodoma at in Chamwino ikulu village.

Cigogo Music Tradition Found in Dodoma at Chamwino Ikulu Area

“Field recording and documentation of the cigogo music tradition” found in Dodoma at Chamwino Ikulu area. The research explores the local groups practicing traditional music, purpose of the music, time the music and dance is practiced and origin of the group as well as the music they perform, instruments used, diversity and transformations of usage then and now as well as gender representative and mode of inheritance to the following generations. However, most of the participants in this music do not have enough historical skill and background about the music, they are just practitioners inherited from their parents and elders. Here we show the music and dance as well as the performing groups of that specific music dance with the group’s history and their mode of usage towards the music. In the field we found that the music has almost changed the mode of usage from its original intent such as ritual and circumcision ceremonies to religious (worshipping God) as well as entertaining the tourists as well as welcoming the visitors. In our field we discovered that most of these traditional music and dance are mostly performed by the adults without the youngsters. Due to the rapid transformation of science and technology youngsters have shifted their interests from tradition music to modern music hence deterioration and totally lost of the practitioners of these music and due to the immortality nature of human being the music disappears gradually. Due to the lack of literature review concerning this specific traditional music we required the primary data information from the traditional musicians specifically, so we drafted interview and focus group discussions as well as documenting and recording their music so as we could get the information we required. The importance of this research is that it has helped to preserve the detailed information about this traditional music and its dance as well as helping the other researchers for further researche concerning this music and how they can plot their research design.

15h15 - Benignus Method Mbiro - University of Dar es Salaam

Benignus Method Mbiro is a PhD candidate at the University of Dar es Salaam.

The Influence of Traditional Ngoma of East Africa on Afro-Indian Sacred Musical Performances

An extensive connection between East Africa and the Indian oceanic world existed for as far as the 2nd millennium back. In this fact, it should be noted that the contact between these areas tells about the correlation of African and Asian movements on activities such as trade, sailing, slavery, and searching for the resource environments and settlements. In fact, from the early period of the modern time till the present time ngoma musical practices have been the key feature of various social practices and activities in African cultural traditions and customs such as rituals, weddings, and others just to mention a few. For that case, the East African coastal inhabitants experienced the musical exchange through the migration in both Asia-East Africa thus resulting in the influence of ngoma practice on Afro Indians.

The processes of migration of people between both east Africa and Asia resulted in cultural exchanges that included the introduction of music from both East Africa and the Asiatic world. The links with musical traditions in East Africa enabled African slaves to reproduce musical instruments and music in rituals such as spiritual possession as the way of commemoration of their ancestors in Afro Indians. For instance, ngoma which was performed for spirits in East Africa is also the same ngoma as it is known as Goma found in Gujarat India is performed for the African saints rooted in popular Sufism in India. The main purpose of this paper is the mapping of ngoma musical traditional performances of East Africa as an influence in ritual practices of popular Sufism among Afro Indians. My approach will focus on comparable elements of ngoma musical practice, and the extent to which they have been assimilated and modified for adoption into popular Afro Indian and specifically Sufi devotional musical performances.

15h45 - Bronwen Clacherty - University of Cape Town

Bronwen Clacherty is a lecturer in African music at the South African College of Music of the University of Cape Town. She held a postdoctoral fellowship at the Centre for African Studies and the “Re-Centring AfroAsia project” at University of Cape Town. Her research focuses on women’s history in Zanzibar, drawing on various sources including songs and stories. Bronwen has a Bachelor of Music from the University of Cape Town and a Masters degree in Participatory Arts from Goldsmiths College, University of London.

Performing “Herstory”: Where Performance and Historical Research Meet

This paper explores performance as a tool to deepen research on the history of the interaction across the Indian Ocean in the Early Modern World. The available historical information about this region and time is held in physical and oral archives and can be brought to life and made accessible to the non-academic world through musical and artistic performance pieces. This paper reflects on the process of creating my PhD performance, “Tia Maji”, which explores a song collection that form a transgenerational song archive of women’s experiences, and other performances that I co-created such as “Ife and Bilal: songs on a journey”, which musically explores the journey of two slaves across the Indian Ocean. This paper interrogates the ethics of performing history and discusses the responsibility of creating as a reflexive, self-aware and self-critical researcher. The position of representing research data involves inhabiting a liminal space where the boundaries between what is ethically acceptable and performatively effective in ethnographic and historical performance are not always clear. This paper explores how a performance can be presented as a dreamlike, ritualised representation of the reality, one that is highly influenced

by the researchers' and performers' perception of the historical world under study. Despite the challenges and responsibilities of creating such a performance, transforming historical narratives into musical and artistic theatre performances enables audiences to access historical information that may not have been available to them, a move towards destabilising the colonial hierarchy of knowledge and making historical information accessible.

6 - La Corne de l'Afrique

16h30 - **Janie Cole** - University of Cape Town

Janie Cole (PhD University of London) is an Associate Lecturer in musicology at the University of Cape Town, South African College of Music and recently Research Officer for East Africa on UCT's "Re-Centring AfroAsia" project. Books include A Muse of Music in Early Baroque Florence: the Poetry of Michelangelo Buonarroti il Giovane (2007) and Music, Spectacle and Cultural Brokerage in Early Modern Italy, 2 vols. (2011), and multiple publications in peer-reviewed journals. She is the founding Discipline Representative for Africana Studies at the Renaissance Society of America and on the Editorial Advisory Board of Renaissance Quarterly. She is Founder/Executive Director of Music Beyond Borders, a platform for public musicology and engaged scholarship.

'That broad plain echoed': Music, Power and Conversion at the Royal Court in the Christian Kingdom of Early Modern Ethiopia

While significant scholarship on early modern Ethiopia has developed across various disciplinary orientations, there remains a dearth of studies on Ethiopian musical culture, in particular at the royal court in the Christian kingdom on the Ethiopian highlands. Drawing on 16th- and 17th-century accounts by European travelers and missionaries, the voluminous surviving Jesuit documentation, indigenous sources and material culture analysis, this paper explores new evidence about musical culture at the royal court during the reign of Kings Ləbnä Dəngəl (1507-1540) and Susənyos (1606-1632), including indigenous music-making, ceremonial practices, and the role of sound and musical instruments to punctuate monarchical power and diplomacy; as well as indicating transcultural encounters between the Christian kingdom of Ethiopia and Latin Europe, stretching from the Italian and Iberian peninsulas to the Red Sea and the Indian Ocean basin. These foreign encounters include those between Jesuit missionaries from Goa and the indigenous Ethiopian communities on the highlands, thus unveiling the Jesuit musical art of conversion, which employed music as both evangelical and pedagogical tools, as inspired by a well-established musical model from Portuguese India, and blended indigenous African and foreign elements. Dispelling the Ethiopian isolation paradigm, the sources expose the circulation of Ethiopian musical culture in different spaces and locales of courtly, liturgical and foreign contexts during this period, pointing to discourses in cultural identity, cultural appropriation and indigenization, heritage and refinement, and providing insights into musical performance in the Horn, ethnic encounters and contemporary notions of Africa. They also offer tantalizing views into cross-cultural music-making, the uneasy struggle between Roman Catholic musical practices versus an ancient Ethiopian Christian Orthodox liturgical chant tradition, and how repertoires, instruments, performance styles and ceremonial practices were transmitted along the Portuguese routes of exploration, giving broader insight into the role of music in constructing identity, power, religion and the collisions of political, social and cultural hierarchies in early modern Ethiopia.

17h - Jonas Karlsson - Universität Hamburg

Jonas Karlsson, PhD candidate in Ethiopian Studies at the Centre for the Study of Manuscript Cultures (Universität Hamburg), currently working on a dissertation on the *Dəggwā*, the main antiphonary within the Ethiopian Orthodox Tawāḥədo tradition. Based on a large corpus of manuscripts, the dissertation investigates diachronic developments on the textual level, in the manuscript layout, and in the representation of music. Previous publications focus mainly on other aspects of Oriental Christianity (Syriac hagiography, Turkic allography among Syriac Christians).

Reorganisation and Recodification: The Developments of Ethiopian Orthodox Antiphonaries during the Fifteenth and Sixteenth Centuries

Tracing their origins to the fourth century AD (but building on epigraphic traditions a millennium older), the churches of the Ethiopian Orthodox Tawāḥədo tradition are carriers of a written culture unparalleled in the Sub-Saharan context. The performance and perpetuation of a unique liturgical heritage, expressed in the South Semitic language Geez, stands at the centre of the churches' life. The liturgical chants of the Ethiopian Orthodox Tawāḥədo tradition, primarily taking the form of antiphons intended for use during the 'cathedral' Divine Office, are among the earliest monuments of original, non-translated Geez literature. Traditionally ascribed to a nebulous sixth-century saint Yāred, the corpus of antiphons is transmitted in parchment manuscript dating from well before the fourteenth century and up to the present. Beginning in the fifteenth century and culminating in the sixteenth, Ethiopian antiphonaries underwent a series of dramatic developments, including a shift in the way that the antiphons are organized and the invention of an indigenous system of musical notation, still in active use. These changes have been interpreted as a response to the violent disruptions in the chain of transmission caused by the invasion of Aḥmad ibn Ibrāhīm al-Gāzī (c. 1506-1543) in the first half of the sixteenth century.

The purpose of this paper is, primarily, to examine these developments in the Ethiopian antiphonary tradition based on a systematic survey of the extant historiographical sources. The results of the survey are cross-checked against a representative corpus of antiphonary manuscripts dating from the centuries in question. While some of the historiographical sources have frequently been invoked in previous scholarship (e.g. the note about the invention (?) of the musical notation by 'Azzāž Gerā and 'Azzāž Rāgu'el in the so-called Abbreviated Chronicle), others (e.g. the various prefaced colophons found in antiphonary manuscripts) have hitherto not received the attention that they deserve. In summary, the paper aims to present a new synthesis of our knowledge about a (re)formative period in the history of the writing of Ethiopic Christian liturgical chant.

17h30 - Mathilde Alain - Warwick University-CESR de Tours

Mathilde Alain est doctorante en co-tutelle (Centre for the Study of Renaissance, Warwick/Centre d'Études Supérieures de la Renaissance, Tours). Sa thèse intitulée «*The Christian Kingdom of Ethiopia in the travel diary of Francisco Álvares (1520-26)*» a pour objectif l'établissement d'une nouvelle édition critique et porte sur les représentations du royaume Chrétien d'Éthiopie entre 1520-1526 dans le récit de voyage de Francisco Álvares, sous la codirection de Nathalie Bouloux (Tours) et Natalya Din-Kariuki (Warwick).

Le paysage musical et sonore au royaume Chrétien d'Éthiopie dans le récit de voyage de Francisco Álvares (1520-1526)

Francisco Álvares, prêtre portugais, accompagne une ambassade portugaise en Éthiopie entre 1520 et 1526 et séjourne notamment à la cour de Lebna Dengel, négus du royaume Chrétien d'Éthiopie. Si l'utilisation par les jésuites d'une véritable « stratégie sonore et musicale » pour «

toucher le cœur » des Chrétiens d'Éthiopie (Damon-Guillot, 2009 ; 2014) et les influences extérieures sur la musique éthiopienne moderne (Falceto, 2002) ont déjà été explorées, les études sur la musique en Éthiopie évoquent peu le début du XVI^e siècle et le récit d'Álvares. À une époque où les sources écrites éthiopiennes sont rares, il s'agit d'un témoignage crucial offrant un aperçu du paysage sonore et musical dans l'Éthiopie médiévale. Dès le prologue de son récit, Francisco Álvares exprime son intention de rapporter les faits tels qu'il les voit et les entend (Álvares dans Beckingham et Huntingford, 1961 ; 39), se plaçant d'emblée comme un témoin à la fois oculaire et auriculaire. Pour le voyageur portugais l'ouïe est sans cesse sollicitée, tout d'abord lors des rites et fêtes chrétiens. Ce sont donc les chants des offices religieux et des fêtes chrétiennes accompagnés de danses et de divers instruments de musique dont les timbales, les tambourins ou le traditionnel masenqo qui interpellent Álvares. Les cloches servent quant à elles de repère temporel. Regard nécessairement extérieur et occidental, ces descriptions sont émaillées de jugements personnels qu'il faudra aussi analyser. Mais la musique est aussi et surtout étroitement liée au pouvoir. Il suffit de voir l'accueil musical en trompettes et timbales réservé aux Portugais par le négus mais aussi la vie quotidienne à la cour royale, ponctuée de musique. Les Portugais d'ailleurs ne s'y trompent pas : parmi les cadeaux qu'ils apportent au souverain figure un « orgue » ; un maître de musique portugais accompagne même l'ambassade. Il est clair que d'un côté comme d'un autre, la musique joue un rôle central dans l'exercice du pouvoir et les relations diplomatiques. C'est donc l'articulation entre la musique religieuse et le pouvoir vue par Álvares qui constituera l'objet d'étude.

JEUDI 30 JUIN 2022

CESR, Salle Rapin

7 - L'Afrique du Nord et la Méditerranée

10h - GIULIA ACCORNERO (Harvard University)

Giulia Accornero is a PhD candidate in Music Theory at Harvard University, with a secondary field in Medieval Studies, and was a Graduate Fellow at The Harvard University Center for Italian Renaissance Studies at Villa I Tatti in Spring 2020. Her dissertation centers on the medieval greater Mediterranean, and draws on media theory in examining attempts to reify and control musical time in both Islamic and Christian sources. She also writes about music, sound, and media from the twentieth century through today.

***Diagrammatizing Musical Time in Fourteenth-Century Mamluk Egypt:
Ibn Kurr's Treatise as a Case Study***

Scholars have long assumed that high musical knowledge after the end of the Abbasid Caliphate, from Baghdad to Central Asia and Anatolia, was dominated by the Systematist school, after Şafī al-Dīn al-Urmawī's text *kitāb al-adwār*. In 2014, however, Owen Wright published a monographic volume dedicated to the music theoretical treatise *ġāyat al-maṭlūb fī 'ilm al-aṅām wa-'l-ḡurūb* (first half of the 14th Century) by Ibn Kurr (ca. 1282-1357), an Egyptian music theorist and practitioner. This document testifies to the development of a unique local perspective on music theory and practice in 14th century Mamluk Egypt. This paper draws on media theory in focusing on the

cultural techniques (Siegert 2014) involved in Ibn Kurr's mnemonic representations of rhythmic cycles. These cycles not only differ from those of the Systematists, but were coupled with a distinctive mnemotechnic strategy. Both Ibn Kurr and the Systematists relied on prosodic representations, or syllables that provide visual (i.e., when transcribed on the page), haptic (through the rhythmic percussion the tongue performs in the mouth), and aural (through the sound the vocal apparatus generates) instantiations of the rhythmic cycles. But whereas the Systematists conveyed rhythmic differentiation by varying prosodic syllables, Ibn Kurr opted instead to convey information about the cycle's internal pattern through a unique visual arrangement of identical syllables on the page. In this sense, his mnemotechnic appealed to the eyes rather than to the ear or muscle memory, and privileged a strategy afforded by the bi-dimensionality of the page that could not be orally transmitted. I argue that Ibn Kurr's choice, by displacing information from the body to the page, constitutes a diagrammatization (Krämer 2014) of musical temporality. *The gāyat* is thus a material witness to the ways in which the temporal dimension of music was spatially accommodated in Mamluk Egypt. This paper aims to contribute to the current efforts to decolonize music history, by bringing to scholars' attention examples of music temporal spatialization from outside the strict boundaries of the West, answering to Gary Tomlinson's call to "refract through global lens our view of the notation Europe invented" (2007).

10h30 - Franco Pavan - Conservatorio E.F. Dall'Abaco, Verona

Franco Pavan is an Italian lute and theorbo player. Graduated cum laude both in lute and in musicology in Milan, he has been working as a professional player with the most important Italian early music ensembles such as: Concerto Italiano, Accordone, La Cappella della Pietà dei Turchini, La Risonanza, La Venexiana and with the London based Trinity Baroque. He is working with conductors as Rinaldo Alessandrini, Fabio Bonizzoni, Antonio Florio, Enrico Gatti, Alessandro Ciccolini, Claudio Cavina. He teaches Lute at the Conservatorio "E. F. Dall'Abaco" in Verona, Italy. As a musicologist he wrote articles about the lute history and early Seventeenth-Century music, with an important paper on new documents about Claudio Monteverdi and Carlo Gesualdo.

Milan, Tunis, Madrid: the Adventurous Life of the Musician Giulio Banfi

Giulio Banfi (c.1628 - c.1700), educated in the study of music and lute by his uncle Giovanni Francesco at the church of San Giorgio in Palazzo in Milan, was kidnapped in his youth by the corsairs of Algiers during a trip to Madrid. Later sold as a slave at Tunis, he became part of the family of Mahamet Chelebi, son of the dey Ahmad Khûja, as a virtuoso musician. Banfi was later involved by Mahamet Chelebi in a plot to overthrow the dominion of Tunis to make it Christian again, and was sent to Europe for this purpose to seek alliances with the papacy and the monarchies of France and Spain. Mahamet himself subsequently left Tunis, arriving in Sicily, where he was baptized and decided to be called Don Filippo of Africa. The event was of great importance, so much so that it prompted the singer and composer Loreto Vittori to write a magnificent cantata describing the pain of Don Filippo's (imaginary) wife abandoned on the African shores. Banfi, having failed the Tunisian revolt attempt, remained permanently in Spain, where he had a remarkable career as a mathematician, inventor, builder of fortresses and military. His musical works are contained in the volume *Il maestro della chitarra*, published in Milan in 1653, dedicated to Ferdinand II Grand Duke of Tuscany and conceived in the context of the Accademia dei Perseveranti in Milan. The book survives in a single copy at the Ambrosiana Library in Milan (*olim* Ludovico Pogliaghi) while another volume was present in the Milanese collection of Alberto Vigevani. Banfi's African period and his service to Mahamet Chelebi reveal a very strong and extremely complex contact between

the North African reality and the European one. The study of the life of other “cattivi”, particularly through archival funds such as that of the *Arciconfraternita per la redenzione dei cattivi in Santa Maria la Nova* in Palermo, could bring to light other lives of musicians and artists who lived during the 1600s in Tunis or in other African citizens.

11h - **Ennio Stipčević** - Croatian Academy of Sciences and Arts

Jelena Knešaurek Carić - Faculty of Humanities and Social Sciences, Zagreb

Ennio Stipčević, musicologist, in 1984 became a researcher (now senior scholar) at the Institute for the History of Croatian Music at the Croatian Academy of Sciences and Arts and in 1994 also began teaching at the Zagreb Academy of Music. The ac. year 1996/97 he spent as a Fulbright visiting scholar at the Yale University. His publications, mostly on the Croatian Renaissance and Baroque music, includes monographs on Ivan Lukačić (2007) and Francesco Usper (2008), together with a dozen music editions. Jelena Knešaurek Carić is a PhD student working with him.

Geography as Fate: Effects of Cultural Contacts between Africa and Europe

The Mediterranean, an interface between Africa and Europe, is one of the oldest cradles of civilization with an uninterrupted cultural life. While advanced civilizations also emerged, developed and collapsed in other distant places (from China to Central America), the Mediterranean is characterized by a continuous flux of ideas, traditions, economic exchanges and changes of political systems. In the dynamic course of history, the centre of the Mediterranean shifted from city-states (*polys*) in Ancient Greece to the Roman Empire, and later on from Arab peoples, which occupied the north African deserts, to empires established on European soil in the early modern age. It is the early modern age that will be the focus of this lecture. The contacts between the African continent and Europe were strong and, without exaggeration, fateful. The role that the Arab peoples had in transferring ancient knowledge and skills to newly formed “barbaric” empires in Europe is still frequently neglected. Scientific literature about the European Renaissance frequently highlights a renewed interest in ancient Greek and Roman heritage. However, seldom will the discussion focus on the intermediary role of Arab peoples in the process of “revival” (*renaissance*) of European culture. This lecture will follow “Arab” traces, primarily in some of the West Slavic peoples. The special attention will be given to the city of Prague in the time of the authoritative king Rudolf II, as well as to the democratic free city-state of Dubrovnik. These cities experienced very different political and cultural life, and the same famous “Arab” writers have had a specific reception.

11h30 - **Thomas sylvand** - Orchestre national de Cannes

Agrégé de musicologie en 2001, Thomas Sylvand est chargé de la régie générale de l'Orchestre national de Cannes. Il a publié deux volumes sur la musique en Savoie.

Maurice d'Agaune et la Cour de Savoie au début du XV^e siècle :

l'intégration de reliques chrétiennes venues d'Afrique et de leurs influences dans le domaine des arts

La polyphonie vocale résonnante du XV^e siècle habitant les grandes cathédrales du Nord, cet art complexe et théorique du motet isorythmique symbolise parfois l'essence pure d'un art occidental éthéré, presque désincarné, prêt à conquérir le monde. Pourtant, et peut-être par accident et du fait d'une pensée singulière, au moins deux pièces fondamentales pour la constitution de ce corpus ont un lien caché avec l'Afrique, un lien fort structurant et légitimant ces pièces dont le modèle se répandra largement et sera cité pour l'élaboration de ce modèle de langage. Cette hypothèse montrerait que la référence à l'Afrique notamment à travers la symbolique de

la carnation serait inscrite même au fondement de la génétique de ce que deviendra la forme et le langage musical tonal occidental. Au début du XV^e siècle la cour de Savoie est un lieu qui encourage les arts et dont l'influence politique n'est pas jugée décisive dans le destin de la future Europe de la Renaissance. Sur un terrain préparé par les générations précédentes, le Duc de Savoie Amédée VIII (1391-1440) développe une pensée originale qui le conduira à accepter un mandat schismatique de pape (sous le nom de Félix V) avant de démissionner et dont la branche de Savoie effacera bien des traces. Amédée VIII voyagera très peu et inverse le principe des croisades : il accorde une grande importance aux Abbayes de Saint Maurice d'Agaune (dans le Valais suisse- une des plus vieilles abbaye d'Europe, la première à baptiser un roi au Nord des Alpes) et de Saint Antoine (l'égyptien - dans le Dauphiné, berceau de l'ordre des Antonins) qu'il entreprend d'annexer à son territoire. Par l'intermédiaire du mariage de son fils Louis avec Anne de Chypre, il « rapatrie » le titre des rois de Jérusalem dans son duché. Possédant sur son territoire le reliquaire de Saint Maurice appréhendé comme celui d'un compagnon du Christ (sa carnation étant un indice de proximité), Amédée VIII bâtit une légitimité qui n'a plus besoin de voyage. Or c'est à cette période que transite en Savoie le jeune Guillaume Dufay (c. 1397- 1474). Le compositeur écrit la balade *Se la Face Ay Pale* pour le mariage de Louis de Savoie avec la belle (mais critiquée/ jalouée pour son teint) Anne de Chypre, et sans que le sens « cosmétique » de cette pièce ait curieusement été questionné. Surtout ce thème se relie à deux autres compositions ultérieures majeures de Dufay dont les territoires et circonstances de compositions ne sont pas bien fixés : les messes la *Missa Se la face ay pale* et la *Messe de l'homme armé*. Ces dernières figurent parmi les premières grandes compositions musicales occidentales de grande ampleur structurées et qui seront des modèles avec cantus firmus longuement citées, imitées avec des sorts d'ailleurs opposés : le thème de la *Missa Se la face ay pale* ne sera jamais repris par un compositeur alors que le thème de *l'homme armé* est l'un des plus inspirants de l'histoire de la musique. Relier ces pièces à la Saint Maurice d'Agaune et la symbolique de saint maure protecteur proche du christ, légitimé par l'Afrique permet d'éclairer ces œuvres et leur sort ultérieur. Il existe d'autres œuvres, même non-musicales où cette source d'inspiration se manifeste et qui interrogerait sur la façon dont ce sens s'est effacé durant les générations suivantes (Voltaire est sans doute un des responsables par exemple au sujet de la figure de Maurice d'Agaune et Amédée VIII) en stylisant et en ne gardant que les acquis de forme de cette pensée singulière.

8 - L'Afrique en Europe I

14h30 - **Susan Forscher Weiss** - Peabody Institute, Johns Hopkins University
Susan Forscher Weiss, Professor of Musicology at the Peabody Conservatory of Music, holds a joint appointment in the Department of Modern Languages and Literature at the Krieger School of Arts and Sciences of Johns Hopkins University. In Fall 2014 she was the Robert Lehman Professor at the Harvard Center for Renaissance Studies at Villa i Tatti; in Spring 2019, she was a Visiting Professor at Princeton University. Among her numerous publications are Bologna Q 18: An Introduction and Facsimile Edition (1999), Music Education in the Middle Ages and the Renaissance (2010 with Russell E. Murray, Jr. and Cynthia J. Cyrus) and in 2016 A Cole Porter Companion (with Don M. Randel, and Matthew Shaftel). Her current research focuses on images, memory, pedagogy, organology, history of musical theater and non-Western contributions to music.

Silent no Longer: Beyond Images of Black Musicians in Europe in the Early Modern Era

Natural barriers such as mountains, oceans and deserts typically limit human travel and restrict cultural exchanges, but the distance from Morocco to Tarifa in southern Andalusia was only 10 miles across the Straits of Gibraltar allowing for the influx of Africans and Middle Easterners. Beginning in the 8th century, Muslims arrived on European shores conquering Iberia and bringing with them their music and their musical instruments. Currently the cover of the *Inclusive Early Music Project* features a familiar image from the 13th-century *Cantigas de Santa Maria*. From the court of King Alfonso 'el Sabio, "the Wise," it depicts a black musician playing an oud. Iberians' colonial efforts brought thousands of Africans, Middle Easterners and indigenous people from the New World to their cities, but following the Inquisition, these foreigners left Iberia to find safety in places that valued talent over race or creed. They migrated to a number of cities, including Venice with her Turks and Africans as visualized in the paintings of Vittore Carpaccio and Nuremberg with its active center of trade affording Albrecht Dürer opportunities to sketch the face of an African immigrant. Bonnie J. Blackburn in Oxford online cites an 18th century biography as the source of the description of Vicente Lusitano, a Portuguese musician who immigrated to Italy, as a *mestizo*. Robert Stevenson goes further, in a 1982 publication, referring to him as "the first published *pardo*= mulatto = Black (current parlance) composer." A non-traditional image of a hand included in Lusitano's treatise *Introduittione felicissima* adorns the cover of a recent website on the composer's race. My work on musical diagrams had focused on this image and its idiosyncratic placement of the voces hypothesizing that Lusitano's conversion led him to deviate from conventional Catholic pedagogy. Apart from studies of the treatise and his famous debate in 1551 with Nicola Vicentino, a number of questions surround his life that require digging deeper into the existing sources. Unraveling the knots and a closer look at some of Lusitano's unique and highly chromatic compositions will shine a light on one of the earliest known musicians with African ancestry.

15h - Maghan Keita - Villanova University

Maghan Keita is Professor of History and Global Interdisciplinary Studies, founding Director of Villanova University's Institute for Global Interdisciplinary Studies and Africana Studies, and the former Director of the University's Center for Arab and Islamic Studies, and Graduate Studies in World History. His interests are African, African American, and World Histories, and Historiography; and, Issues in Class, Race, and Gender. Dr. Keita is the author of *Race and the Writing of History: Riddling the Sphinx* (Oxford 2000), *A Political Economy of Health Care in Senegal* (Brill 2007), and the edited volume, *Conceptualizing/Re-conceptualizing Africa: the Construction of African Historical Identity* (Brill, 2002).

Of What do 'Singing Girls' Sing?

The title of this piece takes its cues from the traditions of poets most commonly associated with the Arab and Islamic worlds. Careful consideration, however, reveals overlapping circumstances that posit similar contiguous and complementary presences within the foundations of the global medieval and global "Renaissance" from south of the Sahara to north of the Mediterranean, to west of the Tigris-Euphrates and East of the Atlantic. Such consideration rests on the examination of creators of culture and their cultural products in the millennium or so that precedes the fifteenth century. This inquiry focuses primarily, though not exclusively, on those poets—reciters of verse—in actuality, 'singers of song'—who were women; in particular, women of African descent. This is a somewhat—though not entirely—speculative endeavor that centers on women as both agents and subjects of their songs, and the ways in which their craft and cultural production helped to shape the global medieval and global "Renaissance". The tradition of the qiyān (the

so-called 'singing girl') precedes the rise of Islam, and has presence well beyond spaces of Arabia. The idea of poetry as 'song', and even as history seems to have become elusive as well. When these elements are taken as composites of the cultural formation of the periods in question, a new set of historical actors, subjects, and possibilities occur that challenge existing historical and historiographic paradigms across global time and space. That is what this work intends.

15h30 - **Olivia Adankpo-Labadie** - Université Grenoble Alpes

Marie Demeilliez - Université Grenoble Alpes

Olivia Adankpo-Labadie est maître de conférences en histoire médiévale à l'Université Grenoble Alpes, spécialiste de l'histoire de l'Éthiopie chrétienne médiévale (XII^e-XVI^e siècle) et des contacts entre l'Afrique orientale et les mondes méditerranéens au Moyen Âge. Après une double formation de musicienne et de musicologue (diplômes de clavecin, de contrepoint Renaissance et de musicologie au CNSM DP, doctorat de musicologie à l'Univ.Paris-Sorbonne), Marie Demeilliez est maître de conférences en musicologie à l'Université Grenoble Alpes et membre junior de l'Institut Universitaire de France. Elle est spécialiste de musique française des XVII^e-XVIII^e siècles.

**Le 'Chaldeae, seu Aethiopica linguae institutiones' de Mariano Vittori (1552) :
décrire et représenter la musique liturgique éthiopienne à Rome au XVI^e siècle**

Depuis le XV^e siècle, des pèlerins en provenance du royaume chrétien d'Éthiopie, des moines, des diacres, des prêtres mais aussi de simples laïcs sont présents à Rome. La présence pérenne d'une communauté éthiopienne, favorablement accueillie par les autorités pontificales et implantée à Santo Stefano dei Mori, permet la rencontre de moines lettrés éthiopiens et d'humanistes européens. À Rome, en 1552, Mariano Vittori, ecclésiastique et philologue proche de la Curie, fait paraître un ouvrage en latin intitulé *Chaldeae, seu Aethiopica linguae institutiones* (Éléments de langue chaldéenne ou éthiopienne) avec la collaboration du maître d'études éthiopien Tasfā Şeyon. Ce livre composé de 39 folios contient non seulement la première grammaire de l'éthiopien classique, ou guèze, mais aussi une description des pratiques linguistiques, du système de numérotation, de la musique et de l'histoire du royaume de l'Éthiopie. Cet ouvrage constitue ainsi la première tentative d'organisation des connaissances relatives à la culture religieuse et à l'histoire du royaume chrétien d'Éthiopie en Europe. Au sein de la première partie, Mariano Vittori insère une courte section (f. 30v-33v) consacrée à la description de la zemā, la musique religieuse éthiopienne dédiée principalement à la psalmodie. Il y décrit les modes de psalmodie des chants guèzes en dressant une équivalence avec le système de notation européen. Cette transcription diffère complètement des gestes qui accompagnent le chant liturgique éthiopien puisque, en Éthiopie la notation musicale se présente sous forme de dessins ou de lettres, inscrits au-dessus du texte. L'auteur entend ainsi faire découvrir à ses lecteurs quelques aspects de la liturgie éthiopienne. Dans le cadre de cette communication, on s'interrogera sur la composition de ce court traité décrivant la musique religieuse éthiopienne avec le double regard d'une musicologue et d'une historienne. Il s'agira de réfléchir aux multiples sources de ce document et aux modes de représentations et de transpositions de la musique liturgique éthiopienne par un humaniste italien du XVI^e siècle. Cette étude permettra de mieux saisir la présence de la musique religieuse éthiopienne dans la capitale pontificale à la Renaissance et la question des transferts de traditions musicales de l'Éthiopie dans l'Europe moderne.

16h - **Garrett Schumann** - University of Michigan

Joseph McHardy - Chercheur indépendant et chef de chœur, London

Garrett Schumann is an American composer and scholar, and Joseph McHardy is an Early Music specialist who served as Director of Music at HM Chapel Royal, St. James Palace. Schumann published a groundbreaking article on Vicente Lusitano in VAN Magazine in April 2020, and McHardy is collaborating with the Chineke! Foundation to produce the first full-length recording of Lusitano's motets. Schumann and McHardy are currently co-authoring a paper on Vicente Lusitano's life and music for The Journal of Musicological Research.

Vicente Lusitano's Life and Music in Scholarship and Performance

Sixteenth century Afro-Portuguese composer and music theorist Vicente Lusitano is a fascinating figure in the history of African-descended composers in Europe as well as the African diaspora in the Early Modern period. Lusitano's career spanned Portugal, Italy, Germany, and, possibly, France, and also crossed confessional boundaries as, despite being a priest in the Catholic Church, he converted to Protestantism in the late 1550s. Most famous for his role in a dispute with his Italian contemporary Nicola Vicentino, Lusitano was essentially treated as a footnote in Renaissance music history until the mid-twentieth century, and the first non-manuscript evidence of his identity was published in 1977. We propose a two-part presentation involving both an academic talk and a performance workshop to share a cutting-edge, comprehensive look at Vicente Lusitano's life and music. Our goal is to situate Lusitano's legacy in a contemporary context as well as share expert insights on performing his music, so as to support a new wave of appreciation for Lusitano's historical significance and artistry. Our research both consolidates the extant scholarly record on Lusitano's life and music and offers new findings and translations specifically targeting persistent confusion surrounding Lusitano's racialized identity and his relationship to Vincentino that have weakened music academia's reception of groundbreaking Lusitano research from the last sixty years. Moreover, in response to the flurry of new digital editions of Lusitano's scores and virtual performances of his music produced in the last year, our artistic workshop will present selections from Lusitano's output alongside guidance on preparing and programming his compositions from an Early Music specialist. We believe Lusitano represents a symbolic crossroads of European music history and critical race studies. Accordingly, this multidisciplinary presentation draws on current research of Africans and African-descended peoples in Early Modern Europe, scholarship of the African diaspora and Lusophone world, as well as digital musicology and Early Music performance to confront the barriers of access and understanding that have minimized Lusitano's legacy in classical music's practice and scholarship over the last 500 years.

VENDREDI 1^{ER} JUILLET 2022

CESR, Salle Rapin

10 - L'Afrique en Europe II et dans le Nouveau Monde

9h - **Gianfranco Salvatore** - Università del Salento

Gianfranco Salvatore is associate professor of Ethnomusicology and Afro-American Music at the University of Salento (Italy). He has been director of CBMR/Europe research center (the European branch of Center for Black Music Research, Columbia College, Chicago). In 2021 he edited *Il chiaro e lo scuro. Gli africani nell'Europa del Rinascimento tra realtà e rappresentazione* (The Pale and the Swarthy: Africans in Renaissance Europe, Facts and Representations). Forthcoming is his *Chiaroscuro. Effetti culturali della diaspora africana nell'Europa protomoderna* (Chiaroscuro: Cultural Effects of African Diaspora in Early Modern Europe).

Africa and Africans in Early Modern Naples: Literature, Music, Dance

African musicians are portrayed in 16th-century *canzoni moresche* while singing and playing on the streets in Naples. This little known polyphonic repertoire was composed by anonymous musicians and lyricists who were well aware of African traditions and languages, and of their diasporic adaptations to everyday life in Southern Italy during the Renaissance. The twelve preserved 'moresche' songs are part of a narration cycle of vocal music and African dance in a sort of *ante litteram* 'all-black musical play'. The three male characters are street musicians playing lute, folk oboe, and tambourine: they serenade black girls and summon the African community in Naples to social gatherings, while dancing and conspiring against slave watchmen. Moreover, they speak in a mixed jargon of local dialect and *kanuri*, a language from the African kingdom of Bornu, where many black slaves in Naples came from. An African-rooted social dance, *catuba*, is evoked. Subsequent literary sources describe the frantic dance in detail, mentioning its loud backing drumbeat, and relating it to moresche's main female character, Lucia, while depicting its performance in Neapolitan carnival entertainments and street frolics.

9h30 - **Dinko Fabris** - Università della Basilicata

Dinko Fabris is Associate Professor at the Università della Basilicata. Awarded with fellowships in Ferrara, Chicago, the University of Melbourne, the Warburg Institute, London, he was visiting professor at the Universities of Paris, Tours, Melbourne, Lubiana and others. His research focuses on lute music and on Naples (1500-1800). In addition to about 80 articles and essays, including books on *Falconieri* (Rome 1987), *A. Gabrieli* (Milan 1998), *Purcell* (Palermo 1999), *music in Ferrara* (Lucca 1999), *Provenzale* (2005) and *Cavalli* (2006), *Music in Seventeenth-century Naples* (Ashgate 2007). He was president of the International Musicological Society (2012-2017).

African Characters and Black Musicians in Seventeenth-Century Naples: from Commedia dell'arte to Opera

This paper is conceived as an extension of the previous proposal presented by Gianfranco Salvatore, on the basis of a long mutual collaboration. At the time of the Spanish viceroy of Naples Manuel de Acevedo y Zúñiga Count of Monterrey (1631-1637) a great astonishment was provoked by the Neapolitan séjour of an Ethiopian described as "di color bruno... vestiva all'uso dei Turchi", considered the nephew of the fabolous King of Ethiopia Prete Gianni. In fact the Neapolitans were less used to see real black Africans in their land, then local people disguised as Africans or Turks on the theatrical stage. The sixteenth-century image of the black singer, dancing *moresche*,

was transplanted soon into the repertory of the *Commedia dell'Arte*. In a group of early seventeenth-century manuscripts today in Florence, we find *canovacci* quoting the same characters as the Neapolitan *moresche* accompanying the literary texts with the typical music notation for the Spanish guitar, the *alfabeto*. Later on, the first melodrammi imported from Venice to Naples, since 1650, are involving several characters of Africans or Black people, such as Zaida Mora, Selim, "Cori" and "Balli di Mori", etc. At the same time, outside the theatre and the churches, esclaves in the gallees, coming from all around the Mediterranean, are also contributing to the Neapolitan soundscape with their wind instruments and the first *bande turche* (composed by all black performers in turkish clothes) will enter soon into the typical Neapolitan *presepi*. This colourful multi-cultural image will remain longtime in the memory of Neapolitans, at least on the stage, until the nineteenth century last *opere buffe* and later on the comic performances of Scarpetta and Totò.

10h - Eric Rice - University of Connecticut

Musicologist and conductor Eric Rice is the Head of the Department of Music at the University of Connecticut in Storrs, where he teaches music history, the notation and performance of early music, and medieval studies. He engages in multimodal projects involving performance, musicological research, and emerging technology to understand and teach the musical cultures and performance practices of medieval and Early Modern Europe.

Orlande de Lassus and African Music

The *moresche* of Orlande de Lassus (ca. 1532-1594) are remarkable for many reasons, but especially because they represent Black Africans in sixteenth-century European music, which is quite rare. As Gianfranco Salvatore has shown, interspersed in the Neapolitan texts of these works are words and phrases in Kanuri, indicating that the people represented were from the Bornu Empire and that most were brought to Italy and Munich as enslaved people. Elsewhere I have demonstrated how these pieces were performed (and probably composed) as part of the burlesque performances that followed the 1568 wedding of Renate of Lorraine to Wilhelm V, heir to Albrecht V, Duke of Bavaria and Lassus's patron. Several of the *moresche* are reworkings of pieces by Giovanni Domenico da Nola (ca. 1510-1592), whose career in Naples, a landing point for enslaved people transported from North Africa, meant that he was familiar with the Bornu. According to his first biographer, Lassus worked in Naples from 1549 to 1551, where he absorbed Neapolitan music and perhaps heard Bornu musicians performing. It is even possible that he heard such musicians in Munich, where enslaved Bornu were also present. In this paper, I consider these biographical details, what is known about the presence of the Bornu in Naples and Munich, an overview of their possible musical practices, and representations of Bornu music-making in Lassus's *moresche* via narrative, idiophones, and metrical shifts.

10h30 - Nuno de Mendonça Raimundo - CESEM, Universidade Nova de Lisboa

Nuno de Mendonça Raimundo is a lecturer and researcher in historical musicology at the Centre for Research in Sociology and Aesthetics of Music (CESEM), Nova University of Lisbon. His main area of research is 15th- to 17th-century Iberian music. He is currently undergoing his doctorate on seventeenth-century Portuguese vocal music at the same university. He is a member of the research project Texts and voices lost and found: Recovering, reconstituting, and recreating musical fragments. He is also dedicated to the performance of Renaissance and Baroque music as singer.

African-Inspired Sounds and Music in Portuguese and Spanish 'blacks' villancicos'

Having launched maritime expeditions along West Africa's coast in the beginning of the fifteenth

century, the Portuguese were the first Europeans in the modern age to make frequent, direct contact with Sub-Saharan peoples and cultures. Eventually, through the establishment of diplomatic and commercial relations with major African kingdoms of the region, Portugal secured a monopoly over the West African slave trade. Consequently, thousands of African slaves arrived in Lisbon every year, a large part of which were then re-exported to the Mediterranean world. This caused an exponential rise in the black population not only in Portugal but in Spain throughout the late fifteenth and sixteenth century. Thus, the Portuguese and, indirectly, the Spanish had privileged contact with African cultural manifestations, to which they showed remarkable permeability. African music exerted strong fascination on Iberian composers, who soon started to imitate their characteristic sounds and rhythms, integrating them in traditional Iberian song forms. This process culminated in the appearance of the *villancico de negros* – “blacks’ villancico” – a musical genre with a sacred theme and theatrical in nature, with an all-black cast of characters imitating their characteristic sounds, rhythms and music. This uniquely Iberian form was immensely popular throughout the seventeenth and early eighteenth century but has been long neglected by musicologists until recent years. This paper accounts for my ongoing research on this subject, which is mainly dedicated to tracing the presence of elements drawn from traditional black African music in this repertory and their decisive influence in its development, from its first manifestations in the late sixteen century to its apex in the mid-seventeenth century.

11h20 - **Hanna Walsdorf** - Universität Basel

Hanna Walsdorf received her M.A. in Musicology from the University of Bonn (Germany) in 2006 and her Ph.D. in Musicology and Dance Studies from the University of Salzburg (Austria) in 2009. Hanna was a postdoctoral research fellow (2009–2013) at the Collaborative Research Center 619 “Ritual Dynamics” at Heidelberg University (Germany). For the next six years (2014–2020), she directed the Emmy Noether Research Group Ritual Design for the Ballet Stage: Constructions of Popular Culture in European Theatrical Dance (1650–1760) at the University of Leipzig (Germany), granted by the German Research Foundation (DFG). In the academic year 2020–21, she taught music and dance history at the University of Music and Theatre ‘Felix Mendelssohn Bartholdy’ Leipzig and at the University of Salzburg. In 2021, she was appointed Assistant Professor of Musicology at the University of Basel (Switzerland).

From Congo to Canon. Backtracking the Rhythm of the ‘Zarabanda’ around 1600

The history of the zarabanda is that of a song dance whose African origins were known early on, but quickly forgotten. With the arrival of European discourse on its origins in the 1590s, the new narratives classified it as either Spanish or Ibero-American, whereas it had, in fact, travelled on Spanish and Portuguese slave ships from Africa to the colonies in the Caribbean and the Americas from the 1520s onwards. In 2004, Ned Sublette theorised that its origins were bound up with the Congolese war god *nsala-banda*, who lived on in Cuban and Ibero-American inter-ethnic dance practice. Here, the expressive, spirited dance was combined with both European and indigenous elements. When the zarabanda then returned to Spain, it first triggered a dance craze there and soon spread inexorably throughout Europe, where it gradually became part of the canon of ‘art music’, entering the mainstream of European dance music, with a frenchified name and a significantly reduced tempo.

Following Sublette and my own published research on the domestication of the zarabanda (2015/2018), this paper aims to show that its Congolese origin is still manifest in the earliest notated zarabandas in Europe: West and Central African time-line patterns seem to resonate in the rhythmic scheme that appears in the surviving lute and guitar tablatures from around 1600, as well

as in Praetorius' *Terpsichore* (1612). By exploring the historical and cultural contexts, the logic, and the boundaries of representing African music in European notation, a case will be made for the zarabanda as an example of early modern musical syncretism.

1150 - Claudio Ramírez Uribe - Universidad Complutense de Madrid

Claudio Ramírez Uribe is a PhD candidate in Musicology at UCM under the direction of Victoria Eli (UCM) and Elisabeth Le Guin (UCLA). He had been granted the PAME-UDUAL scholarship for international studies in Latin America and the Caribbean (fall semester of 2017). He has published articles in Europe and Latin America. In addition, he has presented papers and communications in congresses and seminars in México, Colombia, Spain and Portugal.

From Africa to the New Spain: an Approximation to the 'Black' Stereotype from the Siglo de Oro and its Development in the Hispanic Americas

This paper presents a panoramic perspective of the development of the “black” stereotype in the Spanish Siglo de Oro’s imagery and its later use for the representation of the African and afro descendant populations in the New Spain. It was a sociocultural space where the enslaved population of African origins had an important presence, both qualitative and quantitative. Also, in this proposal, I indicate that the said “black” stereotype held a narrow relation with the daily reality of the Africans and afro descendants, both in the Iberian Peninsula and New Spain. Therefore, this paper makes the case that the “black” character was an invention previously developed in the Iberian territories and then exported to their American colonies. The Portuguese played a significant role in this process of assimilating the sociocultural features of the enslaved sub-Saharan (primarily from the western and central coast of Africa) and its posterior parody within the Iberian arts from the XVI and XVII centuries. The participation of the Portuguese was paramount as they were the ones that held control of the slave trade from the XV to the XVII and created their own cultural references around the imagery of the “African,” the “black” and the afro descendants. Finally, I use one villancico piece (a musical and poetical genre originated in Spain) composed in the XVII century New Spain by Sor Juana Inés de la Cruz to analyze how all of these references and imageries around the African and afro descendant populations in the Spanish and Portuguese empires interact to create the aforementioned stereotypical character. Moreover, the analysis gives us a glance of how the “black” stereotype was used to create a frame of reference for the catholic indoctrination and sociocultural acculturation and deculturation of the African population and its descendants in the New Spain.

LISTE DES INTERVENANTS

Giulia Accornero - Harvard University
Olivia Adankpo-Labadie - Université Grenoble Alpes
Papa Kow Mensah Agyefi - University of Cape Town
Mathilde Alain - Warwick University-CESR, Tours
Bernard Bangoura - École nationale des Arts de Dakar
Herman L. Bennett - City University of New York
Philippe Canguilhem - CESR, Université de Tours
Daniela Castaldo - Università del Salento
Camilla Cavicchi - Università degli Studi di Padova
Bronwen Clacherty - University of Cape Town
Janie Cole - University of Cape Town
Gabriela Currie - University of Minnesota
Marie Demeilliez - Université Grenoble Alpes
Paola Dessi - Università degli Studi di Padova
Dinko Fabris - Università della Basilicata
Susan Forscher Weiss - Peabody Conservatory, Johns Hopkins University
Susanne Fürniss - CNRS, Éco-anthropologie, Paris
Cristina Ghirardini - Chercheuse indépendante, Ravenna
Florence Gétreau - CNRS, Iremus, Paris
Enzo Girold - CESR, Université de Tours
David R. M. Irving - ICREA & IMF, CSIC, Barcelona
Patrick Romuald Jie Jie - Université de Bertoua
Jonas Karlsson - Universität Hamburg
Maghan Keita - Villanova University
Asafu P. Kigava - University of Dar es Salaam
Nkosenathi Ernie Koela - University of Cape Town
Jelena Knešaurek Carić - Faculty of Humanities and Social Sciences, Zagreb
Joseph McHardy - Chercheur indépendant et chef de chœur, London
Benignus Method Mbiro - University of Dar es Salaam
Simon Mwaniki - University of Cape Town
Robert T. Nyamushosho - University of Cape Town
Nuno de Mendonça Raimundo - CESEM, Universidad Nova de Lisboa
Franco Pavan - Conservatorio E.F. Dall'Abaco, Verona
Eric Rice - University of Connecticut
Gianfranco Salvatore - Università del Salento
Garrett Schumann - University of Michigan
Arne Spohr - Bowling Green State University
Cara Stacey - North-West University, South-Africa
Ennio Stipčević - Croatian Academy of Sciences and Arts
Thomas Sylvand - Orchestre de Cannes
Tal Tamari - CNRS, Institut des Mondes africains, Paris
Claudio Ramírez Uribe - Universidad Complutense de Madrid
Philippe Vendrix - CNRS, CESR, Tours
Hanna Walsdorf - Universität Basel
Lethiwe Zondo - University of South Africa

LE COLLOQUE SE TIENDRA EN FORMAT HYBRIDE

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