Musicological Brainfood

Tasty Bite-Size Provocations to Refuel Your Thinking

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The mission of the International Musicological Society

• is to connect every musicologist to the world community of musicology
• by embracing the study of music in all its diversity
• and advancing musicological research across the globe
• in a spirit of cooperation and collaboration.
Musicology is different around the world. On the curved and bumpy surface of the earth, there is no actual center except as a play of power. Every location has a different perspective. But these perspectives are not merely localized and unique phenomena; they are interconnected in a complex and intricate network because music, musicology, and musicians are almost always on the move. Encounters form musical identities. In this sense, music is not just an object or event but an interface. This is also true in the study of music. Musicology is an interface. It is a criss-crossing motion of multiple strands. If we are serious about a global musicology then we need to build platforms to register these cross-currents from all over the globe. Instead of tracing familiar lines of inquiry, we might find inspiration in encounters beyond our own interests and assumptions.

In this issue of *IMS Musicological Brainfood*, and hopefully in many future issues, we asked musicologists to be “who they are where they are” in order to open windows on their part of the world so that we can share their perspectives and vivify our networks. We begin this series with a view from Cuba and a view from Nigeria.

Extrapolating the Insularity

Cuban musicology has its contemporary roots in the studies of anthropologist Fernando Ortiz (1881–1969), who was a pioneer in thinking about music in Cuba from a cultural perspective. In his lecture entitled “The Human Factors of Cubanness,” presented at the University of Havana in 1939, Ortiz explained essences that could be applied, for example, to an op-ed focused on the current debate on “migration and human delimitation” of race, gender, economy, nation, or cultural perspective. Its extravagant title is in chronological correspondence with the debate provoked by two of the main articles of the Constitution of the Republic of Cuba, proclaimed in 1940: “A citizen has the right to reside in his homeland without being made the object of any discrimination or duress, regardless of race, class, political opinions, or religious beliefs” (Title II, “Concerning Nationality,” art. 10). “Any discrimination by reason of sex, race, color, or class, and any other kind of discrimination destructive of human dignity, is declared illegal and punishable” (Title IV, “Fundamental Rights,” art 20). The intention of these constitutional declarations was based on the axiom of José Martí (1853–1895), who in 1895 proclaimed with philanthropic purpose: “Homeland is humanity.” This is because one of the pillars of Cuban culture refers precisely to the tacit acceptance of diversity as a unifying character that singularizes in a “Cuban being”; identification proportional to a “Yucatecan being,” “Yoruba being,” “French being,” or “Cantonese being.”

**Ethno(Musico)Logical Thoughts from Cuba**

Miriam Escudero
Therefore, going through Ortiz’s text, I propose to paraphrase one of the key statements of that conference and, to universalize it, replace the words Cuban/Cubanness with culture/culturality. Hence, in defining “The human factors of culturality [Cubanness],” we can generalize that

Culturality is not given in conception; there is no cultured race. And there is no pure race anywhere. Race, after all, is nothing but a civil status granted by anthropological authorities; but this racial status tends to be as conventional and arbitrary, and sometimes as changeable, as the civil status that fits men into one or another nationality. Culturality, for the individual, is not in the blood, nor on the paper, nor in the habitation of a place. Culturality is most of all the specific quality of a culture [latin: qualitas], of a culture [that of Cuba, Mexico, Nigeria, France, or China]. To speak in contemporary terms, culturality is a condition of the soul, a complex of feelings, ideas, and attitudes. From this anthropological perspective, which places the individual as a producer/mediator of cultural goods, Ortiz conducted his study in the context of the various manifestations of music in Cuba. He described in detail what he observed: each instrument, linguistic, musical, gestural, culinary, or celebratory expression. He understood that Cuban culture—like that of other territories of the American continent linked by processes of forced coexistence—was the result of various substrates, mixed in dissimilar proportions, but of equal importance. To explain it in ordinary terms, he appealed to the universal metaphor of a traditional soup (a creole ajiaco) that prefigures the 500-year process of “cooking” the European model in America, catalyzed by geopolitical impositions, such as the subjugation of the indigenous population, forced migration linked to African slavery, French refugees, or Asian neo-slavery. This mixture of varied ingredients resulted in a unique flavor in constant transformation. In the face of the same basic needs, cultural solutions make a difference.

Ortiz’s thesis, according to Julio César Guanche, linked the organic and voluntarist theories of the nation in an open construction: one is Cuban because one is born in Cuba and part of its community of culture and by the “conscience of being Cuban and the will to want to be”

This position crystalized immediately in the theory of transculturation, which Ortiz argued from the two crops essential to the Cuban economy: tobacco and sugar, one native, another imported, but equally decisive in the formation of a local culture that became universal.

Alejo Carpentier (1904–1980), almost at the same time, came out in defense of the theory of Afro-Cubanism claiming, with the strength of his ideas and the talent of his metaphors, the extraordinary condition of Afro-descendent culture. But not even the provocative Carpentier escaped the need to validate from the canon. A selection of representative topics shows the breadth of the material described in the book Music in Cuba, for which its editors only approved a fixed and small amount of text. This is the reason for the synthesis of content and themes, so often criticized by universal and local historiography.

From another, less chauvinistic perspective, we could consider this book as an allusion to the “construct” of history of music of European matrix, seen through the events in Cuba. Carpentier structures a kind of Commedia dell’arte whose characters play roles of each canonical style/genre. Thus, in the “performance” of Music in Cuba, we find, for example, Esteban Salas, “the galant,” Juan Paris, “the classical,” Manuel Sau-mell, “the nationalist,” and Nicolás Ruiz Espadero, “the romantic.” But at the same time, he brings to the stage “the others” who had become invisible for hegemonic reasons, those who played and composed for the salons, the theater, the public dances, or the celebration of the ñáñigos. And not only does he present them, he summons them by the name that has been omitted, not out of respect, but out of shame, titling chapter 7 “The Blacks”; raising them to the same seats of importance with their companions of “the canonical pantheon.” All this stems from a constant search for polysemy, seeking to explain through allegories that infinite enigma, that irrational identity, that Ortiz defined as “condition of the soul”; a system that Carpentier condenses in his short novel Concierto Barroco through the myth of the fabulous (we do not always have among us a Cervantes Award for Literature).

Who have traditionally been the subjects of a biography in music? What criterion of hierar-
chy, of consensual aesthetic tendency, have founded the selection of subjects of the “best sellers” of music history? These questions inevitably lead us to the debate about the canon and its relevance in music studies in Latin America. Much has been written about it, but I highlight the solution suggested by Alejandro L. Madrid that perhaps has to be taken into account as an analytical principle for current musicology: to propose the study of musical art, whatever its cultural affiliation or social application, from its context, technical/artistic value, use and function, assimilation, and impact. On the one hand, because the canon has existed, imported, used, and stratified; because “another canon,” the native, has been ignored or assumed through “non-formal forms.” And because the iconic use of the canon is still in force, now supported—increasingly—by the fragile criteria of media impact, often economically incentivized or influenced by dominant institutions.

From Latin America, we must also consider the decolonial theories, whose relevance is linked to the need to see ourselves with local, national, and regional self-esteem and place ourselves precisely in the global network; not as “super” or “sub,” but reflecting our culture and leveraging it in correspondence with its social representation. In the search to validate ourselves, we must not wage war against the past, nor against traditional canons, nor those of impact, but build new foundations. Is our cultural battle one of competition or permanence? From a cultural heritage perspective, what capital do we manage: symbolic, commercial, or both? Do we understand music as an art of equal relevance in any of its applications? Musicians in Cuba do. By consensus, you are a musician when you have a technical skill, language proficiency, and practice. Moreover, when music serves to stimulate the senses and provoke the cathartic extroversion that purifies the soul, a transcendent experience inherited from Afro-descendant culture. The genre does not matter, because in Cuba, music has no social hierarchies, all music is art. The question is, do we, as the musicological academy, consider that a “tumbo de changüi” is as canonical as a “passacaglia bass ostinato”?

Rather than complain about the past, or even the present that continues to ignore us—although it is necessary to continue sharing knowledge so that references are expanded and diversified—let us return to the essential. Questioning the nationality and cultural development of Isaac Newton, his language, citizenship, and family origin, the day of his birth, his pre-eminence in the texts of formal education, or the priority given to the printed dissemination of his laws does not change the fact of universal gravitation. Why are we so concerned about Bach’s Germanic origin and the prevalence of his canonical model? Why do we fear that this high-impact paradigm will be imposed, taught, and repeated? Why consider its study as a conspiracy against indigenous art? A Bach fugue is nothing more than the affirmation of a formula of unique coordination between *melos* and harmonies that respond, in a superlative way, to the rules (to the canon as a prototype) that he learned. On the other hand, I believe that the anima of the Lutheran Bach spoke with his divine creator according to the extraordinary ability he had received; therefore, gratefully facing the mystery, he signed “Soli Deo Gloria.” What is relevant is that the study of his complex and singular art is as valid as the analytical audition of a polyrhythmic improvisation of *batá* drums, whose *Olú batá* also have an extraordinary ability, developed with tenacity to become competent interpreters and of “canonical” result, who also direct their gratitude to the supreme creator.

**About Musicological Management in Cuba**

The Cuban school of musicology, founded by Argeliers León (1918–1991), connected with Ortiz, and early on emphasized ethnomusicology and the knowledge of the cultural matrices that amalgamated in the *ajiaco* of Cuban identity.

While traditional musicology was divided into historical and systematic tendencies, their differences were rooted on the object of study and the observation point of the expert—in Cuba, the academic program had been conceived comprehensively by León since 1976. Hence, the study of the binomials subject/object and bearer/document was equally relevant, and a musicological perspective was applied to a creative process involving sound: to the *ethnos* and its practice; and to the construction of the “logos” in any of its manifestations. Consequently, a musicologist had to
learn how to decode the structure of a renaissance piece, while learning how to transcribe the rhythmic pattern of Arará drumming.

This musicological academy, based at the University of the Arts (formerly the Higher Institute of Art, ISA), today covers undergraduate, master’s, and doctoral degrees and teaches a hybrid program that combines various theoretical systems according to diverse subjects that emphasize Cuban themes. The admission process rigorously requires previous expertise in music, verifiable mastery of music theory, proficiency in an instrument, and analytical skills.

Between 1981 and 2019, 227 students earned degrees as musicologists; several have obtained master’s and doctoral degrees. In the period from 1974 to 1991 Cuban musicologists were also educated at the Tchaikovsky Conservatory in Moscow and earned doctorates at the Humboldt University of Berlin. This influenced the syllabus of the time, which was permeated by the historiographical and analytical view of these schools of thought. Principally since 1990, graduates of the University of the Arts, have also continued postgraduate studies at universities in Argentina, Austria, Brazil, Chile, France, Germany, Mexico, Spain (beneficiaries, for example, of the Ibero-America+Asia scholarship of Banco Santander), and the USA, among others. This academic migration has nurtured musicology of Cuban origin from diverse sources and has led to the research of a broader range of topics. At the same time, this has promoted the positioning of Cuban professionals in conservatories, universities, research centers, and reference libraries inside and outside Cuba.

A more recent application of musicology is the study of the musical document from the vantage point of heritage education concreted in the master’s degree dedicated to Management of Historical-Documental Music Heritage (2015–22), offered by the University of Havana College of San Gerónimo de La Habana, in collaboration with the Office of the Historian of the City of Havana. As a result, thirty-seven theses have contributed to locating, analyzing, and disseminating important sources of musical documents, as a way to improve digital preservation, access strategies, and guidelines to support the validation of cultural goods. These results have been published in El Sincopado Habanero, digital bulletin of the Department of Musical Heritage “Esteban Salas.”

National institutions such as the Center for the Research and Development of Cuban Music (1978) and the National Museum of Music (1971) guide musicological research and heritage management of document reservoirs. They support a broad spectrum of specialists and possess collections of unique documents of notated music, instruments, field notebooks, and recordings. The result of musicological work is accredited by the Ministry of Science, Technology, and Environment. Remarkably, several musicological investigations have received awards by the Academy of Sciences of Cuba, the highest achievement of science in the country, which endorses the musicological results as a scientific contribution and as an academic referent.

Cidmuc Editions and Museum of Music Editions are leading specialized publishers in book format and Clave: Cuban Journal of Music disseminates scientific articles. Among Cuban record labels, Colibrí Productions stands out for its dual function of recording local artists and preserving Cuban musical heritage. Recently there have been plans to market these products through local streaming alternatives such as Sandunga. In addition, the Cuban Institute of Music promotes the insertion of musicologists in activities applied to the recording industry, media, and cultural management.

An alternative space, the Music Department of the Casa de las Américas, emerged in 1965 with the intent of spreading and stimulating Latin American and Caribbean musical thinking and creation in the most diverse of its expressions, from the folkloric and popular to the academic and experimental. The stimulus for knowledge and scientific research is materialized by the Casa de las Américas International Musicology Award (1979), with the purpose of promoting and publishing books that contribute to a more comprehensive understanding of the music and culture of Latin America and the Caribbean. This has resulted in the Musicology Prize Collection. Between 1979 and 2020, twenty-four researchers from ten Latin American countries have been recognized with the Casa de las Américas International Musicology Award.
After rigorous examination of each work, a prestigious expert international jury comprising prominent researchers in musicology elect the winner. Seventy-five judges from sixteen countries (thirteen Latin American states, Spain, Germany, and the USA) convened juries between 1979 and 2020. Since 1999, the award has been linked to the International Colloquium of Musicology, which is committed to the development of the most diverse fields of contemporary music and its results are published in *Boletín Música de la Casa de las Américas*. This biannual opportunity has guaranteed an update of the musicological trends in the region, has created a space for international exchange for students and local professionals who do not have access to other stages, and has promoted the meeting of global organizations such as ARLAC, IASPM, RIdIM, RILM, RIPM, and RISM in Havana.

**Toward Global Exchange**

In today’s world there are many obstacles which make access to original sources difficult. These “cultural goods” are the pillar on which we build the results of our profession. Sometimes our work demands the study of living memory, in other occasions, the examination of documents as recipients of information.

Several essential types of sources are not accessible from Cuba. In the same and opposite manner, foreign researchers cannot access the oral and documentary sources that are in Cuba nor the academic perspective of Cuban scholars. This stems from disruptive laws and agreements that are difficult to overcome. But we can choose to share inclusive alternatives.

Why should it be necessary to promote academic exchange with Cuba and its musicological products, inside or outside the island? Because native scholars study, from their cultural singularity the matrices of musical phenomena such as *tumba francesa*, *changüí*, *rumba*, *punto cubano*, *bolero*, *danzón*, and *son* that energized other processes; for their own musical characterization and inculturated performance that they have given to external genres (such as jazz, rap, contradanza, or villancico); for mapping an active endemic transculturation process; for the permanence of a musicological academy with its own roots; for results that support the interconnection of Cuban symbolic contents with the Ibero-American, North-American, African, and European scope. All this makes this island, its resources, and cultural products a relevant matter of study for musicology just as a natural reservoir is to a botanist.

The challenge lies in the fact that musical thought from Cuba has little or almost no diffusion. First, the products of Cuban thought and music are mostly written in Spanish. Second, only a small part is published digitally (either as merchandise or with free access). Third, what is accessible online on Cuban issues, in spaces of impact, is written mostly in English, usually by experts who have approached the study from other equally legitimated cultural perspectives; see Google Scholar, Google Books, Oxford Music Online, JSTOR, Musa, etc.

In turn, the high competitiveness involved in reaching, for example, a tenured professor position means that most high-impact institutional journals are controlled by the information market that restricts access by subscription. Job success, social impact, price, and exclusivity are related in today’s scientific world. Is everything exclusive, quality, and everything accessible, mediocre?

The path to utopia leads in another direction. Free platforms (which only charge through ads or storage), are a ready means for us to share our work. IMSLP, ResearchGate, Academia, YouTube, Facebook, Twitter, and Instagram have become friendly spaces for articles, videos, books, and records not subject to rights by the relevant institutions. More spaces accredited with open access online are needed.

Let us bet on collaboration and respect to improve the space of ethno(musico)logical knowledge accessible to all. Together, from our cultural positions, we can contribute to enrich it. That is utopia, but utopia works when there are results. Find them!

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2. Georgetown University, ”República de Cuba: Constitución Política de 1940,” in *Political Database of the Americas*. https://pdba.george
Miriam Escudero, musicologist, holds a PhD from the University of Valladolid, Spain, and a bachelor’s degree from the University of Arts of Cuba. She has been professor at the San Geronimo College, University of Havana, where she coordinates graduate studies in musical heritage preservation; senior researcher at the Center for the Research and Development of Cuban Music; director of the “Esteban Salas” Musical Heritage Department at the Office of the Historian of the City of Havana; and a member of the Ars Longa early music ensemble. Escudero has published multiple materials focused on Cuban and Latin American Music.

Music in Nigeria: Self-Introduction of an African Musicologist

Jude Orakwe

When Dinko Fabris, IMS Immediate Past President, and Daniel K. L. Chua, IMS President, asked me to write a brief article for *IMSMusicological Brainfood*, I was really wondering where to start. I thought the best option for me is to start with a self-introduction. My thinking is that the reading audience of this online publication, by getting an insight into my journey into the world of music and musicology, would already be able to make a great start with regard to—what I would topically describe as—the way we do music in Africa.

First clarification! Notice that I mentioned “Africa” as a way of leading my readers from the world of “known” to the world of “unknown.” Certainly, many readers would be very much at home with the term *African music* because it is in regular use in musicological as well as ethnomusicological literature. But it must be borne in mind, as Kofi Agawu pointed out, “that [an] African music [that] constitutes a homogenous body” of artistic creation does not exist. As I noted in my doctoral dissertation, the term *African music* “must be understood in terms of...
potential commonalities\(^2\) that can be discerned in different forms of African music.\(^3\)

I first got to know of the IMS through Dinko Fabris. That was in 2012/13, during my year of fieldwork experience in Rome. I came as a research student of ethnomusicology from the Ethnomusicology Institute of Indiana University, Bloomington. The institute is situated within the Department of Folklore and Ethnomusicology of the same university. It was Mons. Vincenzo Di Gregorio, the current president of the Pontificio Istituto di Musica Sacra (PIMS), Rome, who linked me up to Fabris. I guessed then that Mons. Vincenzo must have been fascinated by the fieldwork research I was conducting with the Nigerian Catholic Community in Rome, given that I was an alumnus of PIMS, having graduated from the institute with a master’s degree in Gregorian chant in 2008. Having been enrolled to study at Indiana University from 2009, I became adept in research regarding African worship music in African (including diasporic) setting. This prompted my advisers to suggest that I travel back to Rome and study the religious worship music of diasporic Nigerian communities in Italy by way of ethnographic research. The background to the study was that I had previously worked with the Nigerian Catholic Community in Rome during my time as a student of PIMS from 2003 to 2008 both as a pastoral assistant and a music director. My research culminated in my doctoral dissertation, titled “Joyful Noise and Violent Prayer: Music and Charismatic Worship Performance in Nigerian Catholic Communities in Rome, Italy,” which I began to write as soon as I came back to the USA exactly on the eve of the American feast of Thanksgiving in November 2013 and defended before a panel of four professors (Dan Reed, Ruth Stone, Mellonee V. Burnim, and Katherine Strand) in February 2015.

I came back to Nigeria in September 2015 and began a career of multiple engagements in the area of music direction and pedagogy. I am presently the chairman of the Onitsha Archdiocesan Liturgical Music Commission with the major work of coordinating more than a thousand parish choirs scattered in various nooks and crannies of the Archdiocese of Onitsha in Nigeria. My duties involve that of assuring quality control of the choirs such that every choir does its best to operate within the parameters laid down by the church in such important liturgical music documents as the eighth chapter of the Constitution on the Sacred Liturgy (Sacrosanctum concilium) and the Instructions on Sacred Music (Musicam sacram). One of the ways of affecting such control is through organization of regular competitions, of which the last proposed for the year 2020 is still in abeyance because of the limitations imposed on the music commission by the global COVID-19 pandemic. The commission also organizes seminars and study sessions for choirs as a way of improving the skills of choir directors and other parish musicians.

I am sure many would like to know the kind of choral singing I am called to preside over as chairman of a diocesan music commission. I say this because I remember rather fondly an experience I had in one of the Italian cities on the Adriatic coast. A lady chuckled having seen me play the organ at the Mass. She told me something that can be paraphrased thus: “I am conversant with Africa of elephants but not with Africa of an African playing an organ.”

I am aware that the readers of IMS Musicological Brainfood would like to know how music performance functions in Africa. It would be difficult to describe how music sounds or functions in all parts of Africa because the continent is composed of multiple ethnic affiliations. For example, in Nigeria alone, there are more than 200 ethnic groups, each with its own cultural approach to music making. But beyond peculiar cultural approaches, there is much of what has been defined above as potential commonalities, for example, dominance of instrumental percussion and use of call and response.\(^4\)

There is also a tendency for African music to be open to intercultural and acculturational influence. Many genres of African music performance incorporate elements of Western pop music giving rise to what is known as Afropop. In the area of sacred music, Nigerians sing and perform religious music in Latin, English, and in Nigerian local languages. They are at home with the ancient Christian monody, otherwise known as Gregorian chant; they are equally familiar with music from all epochs of music
history, especially the artistic music of the renaissance, baroque, classical, and romantic eras. Music production and appreciation in Nigeria is not just in the realm of folk minstrelsy and pop music; there are also composers who produce works of small and huge volume for choirs to use in church service or even for stage performance.

Apart from working with local choirs through the music commission, I am also a regular university teacher. I presently lecture in one of our local universities, namely, Chukwuemeka Odumegwu Ojukwu University, Anambra State, Nigeria. I handle courses like “Music History,” “Music and Cybertechnology,” or “Composition and Basic Tonal Harmony.” I also belong to the Nigerian Association of Musicologists and attended my first conference of the association in August 2021. Previously, I had attended annual colloquia of the Church Music Association of America (2014, 2017, 2018, and 2019) and even given lectures during breakout sessions of the association colloquia in 2017 and 2019. Then came 2019, when I met Fabris again together with some other IMS members during the international conference “Church, Music, Interpreters: A Necessary Dialogue,” organized by the Pontifical Council for Culture (November 7–9, 2019).

Now, serving as a music lecturer in the southeastern part of Nigeria is an intriguing experience because while Igbo people love music and are very much at home with music making, the idea of “wasting one’s time” engaged in academic study of music is seen as rather novel and even problematic. As I mentioned in one of my articles,

music in Igbo culture is seen as what Italians define as passatempo but never as an occupation or a professional career. In pre-colonial Igbo culture, only “riff-raff” would devote themselves full-time to the professional practice or study of music.5

In my country, particularly in the south-eastern part of Nigeria, music is studied by relatively few students, however, in—more or less—the same way as it is done in the Western academies but with the exception that learning resources might not always be as adequate as those found in many Western music departments. A typical good and hardworking Nigerian university president would likely spend a huge sum of money to procure some heavy equipment for a science laboratory or technology workshop but would not be as quick to “waste” the same amount of money or its equivalent on a grand piano or pipe organ. Therefore, the music lecturer would have to make do with what is available and encourage his or her few students to persevere.

Another music phenomenon that is presently engaging my attention in Nigeria is that of informal music academies for young people. I became fascinated with this aspect of music education partly because I saw the wonderful results of my previous engagement in similar work during my time as a music director in a junior seminary (high school) before my studies in Rome. I noticed on my return from the USA (after my studies) that many of the students I trained in music—some of whom are now priests—are really doing well in their areas of assignment because of the intellectual refinement that came with their music training.6 Some of them had already founded functional academies of music for young people in their places of assignment. I was also motivated to engage in kids’ music academy because such venture falls within the purview of my study of music education as my doctoral minor in Bloomington.

So, I joined the fray by starting a similar academy in my parish of residence, namely the George Handel Music Academy. I was personally fascinated by the children’s appreciation of Western music and their attachment to musical training, which they pursue with an uncommon zeal. In trying to understand this zeal, an expert in child education helped to inform me that the children must have felt “gentrified” by the exposure I was giving them to the world of classical music. For me this implied that “the children’s advertence to music opened up the door to their feeling of greater self-confidence and self-esteem.”7

I will conclude with an Igbo proverb which says: “Different nations speak in different tongues but in all nations, human beings cough in the same way.” There could be nuances in the way the study (and/or practice) of music (and musicology) is approached in the different continents but in the end, there is always a distinction be-
tween the musical folklore of the people, a folklore whose definitive form is seen in their folk music and classical music, sometimes referred to as Western music. In Nigeria, as in other African countries, attention is paid to these two branches of world music at all levels of formal education. While African music praxis has something to do with the use of the percussive beat as well as physical and choreographic expression, it is much more than playing drums and dancing. Besides, various levels and intensities of African versus Western acculturation and similar cultural evolutions can also lead to hybrids of musical production as can be seen in such genres as Afropop or Afrobeat. At this level, one is dealing with music making in urban life in Africa; and the contemporary evolution and emergence of urban life in Africa is presently a burning and living issue in anthropology.

Finally, I wish to thank the officials of the IMS for the outreach to Africa—through me and others—in what I would want to term ecumenical musicology or musicological ecumenism. Hopefully, as more Africans join the IMS, more sharing of ideas can lead to a development of fuller musicological knowledge and literature that is more balanced and globally encompassing.

References
2 Ibid., xiv.
4 I will deal with such commonalities in the future.
6 I am a fanatic of the Mozart effect and similar musico-educational theories.

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A new issue of the IMS’s peer-reviewed journal Acta Musicologica is available, including articles by Jen-yen Chen, Sanela Nikolić, Aurèlia Pessarrodona, Eva Esteve Roldán, and Haiganuş Predaschimek.

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“Temporaliesties in Music Theater”: Kunio Hara (US), Laura Moeckli (CH), Colleen Renihan (CA)
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*Musicological Brainfood* is a fresh intermittent IMS dish—an “amuse-bouche”—that may delight or possibly perturb you. These pithy, informal paragraphs are cooked up by leading musicologists to advance, refresh, or reinvigorate different aspects of our field; and they are anything but bland. Remember, these are “provocations” with flavors designed to prod, needle, and pinch your brain. They are not meant to be representative, and they are surely not official or definitive. Enjoy!