

CALL FOR **PAPERS** APPEL À **CONTRIBUTIONS**

CONVOCATORIA PARA CONTRIBUCIONES CIENTÍFICAS:

« **África en la música cubana:
perspectivas y desafíos en el Siglo XXI** »

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The Centre d'études et de Recherche Musicales (CERMUS) invites the academic community to submit original works for consideration for publication in the collective work titled "África en la música cubana: perspectivas y desafíos en el siglo XXI". The initiative for this publication is motivated by the debates sparked at the Latin American Studies Association (LASA - Africa) congress held in Ghana in 2023, which highlighted the need to revisit, systematize, and update the scope of those approaches that have underpinned musicological, ethnological, and other social science research, which today are benchmarks in the field of studies of African heritage in Cuban music. The complexities inherent to the new century pose significant challenges to the academic field, which must reconsider the influence of technology on the perception and dissemination of Africanity, the transformation of cultural objects in the context of new migratory currents, and the application of pedagogical approaches that question colonial narratives. This results in the progressive blurring of traditional boundaries in cultural expression, facilitating the emergence of new forms of manifestation and perception of the African element.

The bibliography in musicology and ethnology related to the expression of African heritage in Cuban music, or "manifestations of Africanity," as characterized by Fernando Ortiz, includes numerous examples of work that have made significant and widely recognized contributions in the field. One of them is the "Instrumentos de la música folclórico-popular de Cuba, Atlas" produced by the Centro de Investigación y Desarrollo de la Música Cubana (CIDMUC) in 1997, continuing the work initiated by Ortiz with the five volumes of "Los instrumentos de la música afrocubana," published between 1952 and 1955. Another work is "Del canto y el tiempo" by Argeliers León (1974). However, a rigorous examination of these works, interpreted through the sociocultural conditions prevalent in the 21st century, could reveal previously unexplored dimensions. An analysis of this nature would be fundamental to clarify the emerging directions in which the manifestations of Africanity are developing in contemporary times.

Following the above, the current call invites researchers to submit texts that fall within the following themes:

- Transcultural processes of African-origin music in Cuba.
- The organology of African provenance in Cuban music. Processes, actors, and validity.
- Semiotics, semantics, and iconography of African elements in Cuban music.
- Rites and ritualizations in Afro-Cuban musical and dance manifestations.
- Africanization and resistance in Cuban popular music.
- Stereotypes and sociocultural reinterpretations of the African element in Cuba.
- Africanities and Africanisms in manifestations and genres of Cuban popular music.
- Africanist discourses in literate transmission music: dialogues and synergies.
- Historical consciousness and transmission mechanisms of African-origin musical cultures.
- Living memory: bearers, actors, and managers of the musical heritage of African origin in Cuban music.
- Gender studies in Afro-Cuban music.
- Analysis and relevance of performance and gestures of Afro-Cuban origin in popular music.

Regarding the submission of proposals:

- Proposals should be sent in the form of extended abstracts of 400 to 600 words (including references). It must indicate whether the text to be sent contains images and specify their number.
- Researchers should send their name(s) and surname(s), academic or scientific rank, institutional affiliation, brief biography (of 100 words), and an email address.
- All proposals and additional inquiries should be sent directly through the CERMUS website <https://cermus.fr/call-for-papers> or by email to the coordinators projet@cermus.fr before **March 15, 2024, 23:59 French time**.
- Communication of accepted proposals will take place on **April 15, 2024**.

Once the accepted proposals have been communicated:

- Authors must send the full texts with a length of 8,000 to 10,000 words, including images, tables, graphics, and consulted sources.
- Final texts must be delivered following the sixteenth edition of the Chicago Manual of Style, using the notes and bibliography system for references. The manuscript should be written in 12-point Times New Roman with 1.5 line spacing. Images, tables, and graphics must be delivered in separate files, properly labeled, and referenced in the text, in high-quality TIFF or JPEG formats. For more details on style and reference guidelines, please visit the following link: [Guía de Estilo de Chicago](#).
- The text must be written in Spanish, French, or English, be original, not be published, or have commitments to do so with another publisher and/or journal or digital media.
- The volume is expected to be published in October 2024. For any reference concerning individual copyright, editorial distribution, and commercialization of the book, consult the copyright norms here: **normas de derecho de autor aquí**.