International Council for Traditional Music

Study Group on Music and Minorities

The 8th International Symposium

July 19-23, 2014

National Museum of Ethnology
Osaka, Japan
Conference Themes

1) Cultural Policy and Minorities

The link between a minority and a majority is an essential one: a minority presupposes a majority. Minority-majority interaction is therefore inevitable. Cultural policy governing minority music, dance, and expressive culture in general is one result of that interaction. This theme seeks to explore the ways in which such policy comes to being, is enacted and shapes cultural life as a whole.

2) Tourism and Minorities

Music and dance of minority groups are an important component of tourism in many countries. They are used to promote the idea of "Authenticity" and "cultural diversity" in many places. This theme should examine the effect of tourism on the music and dance of minorities that are required to present their culture to foreign audiences in staged and artificial situations. The dynamics of the relationship between ethnography and tourism -- marked by complementarity, compromise, or conflict -- illuminates possible effects on cultural practices, musicians' employment, and local reappraisal of music and dance traditions.

3) Gender and Sexual Minorities

Gender has been a popular topic in ethnomusicology for many decades, but for the concerns of our study group, it needs to be recontextualized. Sexuality, on the other hand, has been one of the least researched topics in our study of music and minorities and we need to include this hitherto unexplored dimension in our attempt for general theorization of the minority concept. While gender and sexuality have important differences, they
also share many common features and are frequently inseparable. This theme treats gender and sexuality as one unit of inquiry as the intersection of these two identities is often crucial in understanding the complexity of the issue.

4) New Research

For the first time in the history of the Music and Minorities study group, we have added the theme, “new research”. With the growing importance of the category, minorities, and the dramatic increase in the world population of those who fall under the category, this theme seems particularly apt. Innovative and experimental approaches to the study of music and minorities will be particularly welcome.
PROGRAM

Saturday, 19 July 2014

9:00-10:00 Registration

10:00-10:30 Opening ceremony
Welcome addresses:
**Sudo Ken’ichi** (Director-General, National Museum of Ethnology)
**Ursula Hemetek** (President, Music and Minorities Study Group)
Introduction:
**Terada Yoshitaka** (Local Arrangement Committee)

10:30-11:30 Keynote lecture
**Ricardo Trimillos** (USA):
Music of “minorities” as lived experience and performed identity: the Philippines’ Sulu, America’s Hawai’i, and Japan’s Okinawa

11:30-12:00 Coffee/Tea break

12:00-13:00 Paper session 1: Cultural Policy
(Chair: **Fukuoka Madoka**)
**Gisa Jähnichen** (Malaysia): Stereotyping for peace: Minorities’ music and dance traditions on the Vietnamese stage
Lonán Ó Briain (United Kingdom): Debauchery and deference: Mythologizing the minorities in Vietnamese popular music culture

13:00-14:15 Lunch

14:15-15:45 **Paper session 2**: Cultural Policy  
(Chair: Gisa Jähnichen)

Ow Wei Chow (Malaysia): Sound of a religious minority: Mainstreaming Buddhist music in the late 1990s and the early 21st century Malaysia

Pragmaeth Meddegoda Chinthaka (Malaysia): Selective tolerance of Hindustani music practices in Malay musical life

Mashino Ako (Japan): Being Muslim Balinese: Music and identity in the tradition of the Sasak community in eastern Bali

15:45-16:15 Coffee/Tea break

16:15-17:15 **Paper session 3**: Cultural Policy  
(Chair: Barbara Hampton)

Wei Ya Lin (Austria/Taiwan): Let’s listen to the songs regarding the Tao (indigenous ethnic group in Taiwan)

Kumiko Uyeda (USA): Three Ainu musicians: A legacy of resistance and synergy

17:30-19:00 Director-General’s Reception
Sunday, 20 July 2014

9:30-10:30  **Paper session 4**: Cultural Policy  
(Chair: Inna Naroditskaya)  
**Dan Lundberg** (Sweden): Minorities and national archives  
**Elena Shishkina** (Russia): State cultural policy of preserving and promoting traditional musical culture of ethnic minorities in Russia

10:30-11:00  Coffee/Tea break

11:00-12:00  **Paper session 5**: Cultural Policy  
(Chair: Dan Lundberg)  
**Tom Solomon** (Norway): The play of colors: Staging multiculturalism in Norway  
**Takiguchi Sachiko** (Japan): Refugees in Japan: Cultural policy and their musical surroundings

12:00-14:00  Lunch

14:00-16:30  **Concert** (at Auditorium)  
*Over the Arirang Pass: Zainichi Korean Music Today*  
**Ahn Sungmin, Lee Jeongmi**  
**Kumgangsan Opera Troupe**

17:30-19:00  Reception for performers
Monday, 21 July 2014

9:30-11:00  **Paper session 6**: Tourism  
(Chair: **Johannes Brusila**)

**Nancy Hao-Ming Chao** (Taiwan): The effect of tourism on the music and dance of the Amis: A study on the socio-cultural change and transformation

**Yves DeFrance** (France): From secret rites of possession to public performances: The case of Gnawa in Morocco

**Bożena Muszkalska** (Poland): Wierszyna as the open-air museum of Polish musical culture in Siberia

11:00-11:30  Coffee/Tea break

11:30-12:15  **Film screening**  
(Chair: **Yves DeFrance**)

**Michiyo Yoneno-Reyes** (Philippines) and **Terada Yoshitaka** (Japan): *Sounds of Bliss, Echoes of War: A Kalinga Wedding in the Northern Philippines* (2014, 26 minutes)

12:15-13:30  Lunch

13:30-15:00  **Paper session 7**: Gender and Sexuality  
(Chair: **Adelaida Reyes**)

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Kai Åberg (Finland): Finnish Roma music, gender and sexuality: Opportunity, flexibility, and reflexivity

Barbara Hampton (USA): Ga women’s adaawee: A problem of feminist theory

Marko Kölbl (Austria): Female lamenting: Gender aspects in a Croatian lament tradition

15:00-15:30  Coffee/Tea break

15:30-16:30  Music Gallery tour

16:30-17:30  Study Group Meeting
Tuesday, 22 July 2014

12:30-21:00 Excursion (Buraku community in Osaka City)
1) Osaka Human Rights Museum
2) Taiko workshop
3) TaikoMasa Co. (Taiko manufacturer)
4) Dinner at Naniwa Kushibo Restaurant
5) Summer Festival at Naniwa Shrine

Taiko making at TaikoMasa Co.

Naniwa Shrine
**Wednesday, 23 July 2014**

10:30-11:30  **Paper session 8: New Research**  
(Chair: Ursula Hemetek)

**Marija Balubdžić-Makivić** (Serbia): Vocal music improvisation and integration of Roma youth: The case of GRUBB

**Suwa Jun’ichiro** (Japan): The embodiment of cultural capital among Roma Lautari in Romania

11:30-12:00  Coffee/Tea break

12:00-13:00  **Paper session 9: New Research**  
(Chair: Terada Yoshitaka)

**Fujita Rinko** (Austria): *Chindon-ya*: A social minority in the modern Japanese society

**Nakamura Mia** (Japan): The 2011 Japan earthquake and music

13:00-14:15  Lunch

14:15-15:45  **Paper session 10: New Research**  
(Chair: Tom Solomon)

**Arisawa Shino** (Japan): The role of music in “ethnic education” at overseas Chinese schools in Japan

**Sheen Dae-Cheol** (South Korea): The North Korean music as minority music in South Korea
**Johannes Brusila** (Finland): (Self-)ironic playing with minority identities: Humorous music videos as an empowering tool among minorities in Finland

15:45-16:15 Coffee/Tea break

16:15-17:30 **Final discussion**

17:30-17:45 **Closing ceremony**
TRIMILLOS, Ricardo (USA)

Music of “minorities” as lived experience and performed identity: The Philippines’ Sulu, America’s Hawai‘i, and Japan’s Okinawa

As structural construct, the notion of “minority” in relation to society and culture has been largely considered as negative, frequently with connotations of suppression, loss, and decentered agency. The productive output of this Study Group clearly shows that these concerns still obtain and have both currency and relevancy, e.g. Adriana Helbig’s 2006 Study Group paper on racialised class identities in post-Orange Revolution Ukraine. However taking into account prevailing and increasingly invoked neo-Liberalist discourses, I suggest that other meaning makings cast “minority” as positivist, if not positive. I further argue that invocations of multiculturalism and developments in cultural tourism as part of national projects have contributed to a qualitative shift of a majority gaze on its minorities and their music—various state responses to UNESCO’s Intangible Cultural Heritage initiative are fascinating evidence for such a shift.

For this exploration of minority as a category, I distinguish between music as lived experience and as performed identity. By lived experience, I denote the practice of music within communitas. By performed identity, I reference constructs and strategies a minority subject invokes in negotiations with an external entity, whether it be a national hegemon, foreign tourism, or an invading enemy. Our usual understanding of “minority” in contradistinction to “majority” assumes an asymmetrical access to power, with the former
subjected to the will of the latter. I propose to problematise such assumptions and our complicity as researchers for their existence.

As interrogation of “minority” in the prevailing global context, I consider three musical locales: Sulu as the southernmost archipelago of the nation of the Philippines, Hawai’i as the southernmost archipelago of the United States, and Okinawa as southernmost archipelago of the nation of Japan. In addition to their geographical location and nature as islands within a nation state, the three share similar histories: 1) each is a former sovereign kingdom conquered by an invading force; 2) each references a cultural heritage distinct from that of its prevailing hegemon; 3) each experienced the trauma of the Pacific War and its political-economic-social aftermath; 4) modernity for each has been informed by an American subjectivity with implications for identity and safeguarding tradition; and finally 5) I have had personal engagement with the music of all three. Although a minority American trained within an American tradition of ethnography and area studies, I am emboldened by the rhetorical question “What can we learn from a comparative study?” posed by Svanibor Pettan and Lasanht Manaranjanie at the 2008 Study Group meeting in Prague. I welcome the opportunity to share my thoughts on this theme with you.
Finnish Roma music, gender and sexuality: 
Opportunity, flexibility, and reflexivity

From the late 1980s on, research on gender and sexuality in relation to music has been a productive and exciting field, with excellent scholarship from professional music scholars and fruitful interaction between ethnomusicology and other fields such as cultural studies. I have earlier written about topics such as the male domination of Finnish Roma music-culture (Åberg 2011), an alternative tradition of female and sometimes feminist musicians (Åberg 2013), the ambiguous accomplishments of early "women's music,” and the gender politics of religious music (Åberg 2012). However, I reject, like Simon Frith and Angela McRobbie (2007) the commonplace idea that “there is some sort of ‘natural’ sexuality which music expresses,” arguing instead that “the most important ideological work done by music is the construction of sexuality.” I also argue that analysis of lyrics is inadequate to show how music constructs sexuality, and that a full account must also discuss musical sound.

In my paper, I try to enter the scholarly conversation about Romani men’s and women’s sexuality and its relation to their music and construction of gender. Like Frith, Angela McRobbie and Susan McClary, I argue that music participates in the social construction of gender, in part by creating vivid, gendered musical images of sexual experience. I will not only discuss Roma music in relation to gender and sexuality, but also turn my attention to professional discourse about Roma music. In this way I join critics like Kerman (1985) in arguing that conventional verbal resources of music scholars fail to address important experiential qualities, and add that professional norms of objectivity make it difficult to articulate
issues of gender and sexuality that are pervasive in musical experience. Based on my fieldwork since 1994, this paper touches on complex images of gender and sexuality in recent Roma music and music-culture, the importance of media and the need to understand constructions of sexuality in the context of leisure and consumption.

ARISAWA Shino (Japan)

The roles of music in “ethnic education” at overseas Chinese schools in Japan

“Ethnic education” (minzoku kyōiku) is considered to be the most important part of the curriculum at overseas Chinese schools in Japan. Students are sent to these schools by their parents who wish for them to learn the Chinese language and culture to maintain their Chinese identities. This paper focuses on the role of music in the ethnic education at Yokohama Overseas Chinese School, which is located in the largest Chinatown in Japan, and investigates the ideologies that the overseas Chinese community tries to promote among youth through music education. The paper examines the school’s curriculum, teaching methods, and musical repertoire. Further, it includes a discussion of the ways in which images of ethnicity and nationality are advocated within their education. The gender images that are promoted through music education are investigated in relation to the concept of “Chineseness” that leaders of the overseas Chinese community try to construct among young members of the group. The paper includes an investigation of how the aforementioned issues are influenced by the community members’ association with their “motherland”, which is currently split into two nations: the People’s Republic of China (mainland) and the Republic of China (Taiwan).
Vocal music improvisation and integration of Roma youth: The case of GRUBB

Young people from the Roma community too often grow up traumatised and marginalized by their social environment, having difficulties integrating with the wider population. An organization known as GRUBB works with Roma youth in Serbia through creative education striving to regenerate their self-confidence and to build their motivation. GRUBB stands for “Gipsy Roma Urban Balkan Beats”, reflecting the mix of traditional Roma music with pop, rap and world music. Working with international artists, these young Roma eager to change the stereotype images of their population, produced GRUBB - The Musical (2011, grubbmusic.com).

Reflecting on my working experience with GRUBB, as music pedagogue in the context of community music activities, it became clear that the key element to their expression is musical improvisation. Especially vocal improvisation, both individually and when facilitated by another in a group setting, can bring psychological containment to personal and collective traumata. Through an analysis of vocal improvisation, I suggest that “finding one’s voice” becomes the main way for Roma youth to heal and to keep recreating positive identity. Understanding this phenomenon and its implications requires an interdisciplinary approach, thus the theoretical background relies on scientific perspectives of the cognitive and social psychology of music, depth psychology, ethnomusicology, etc.

Ongoing exploratory research is based on music analysis of 12 recorded solo improvisation pieces sung by 3 Muslim Arlje and Ashkalije Roma adolescents, 16-20 years old, followed by qualitative content analysis of their reflections on improvisation process collected through semi-structured interviews, and quantitative analysis of data obtained from various GRUBB participants. Preliminary results show the importance of improvisation for individual and social integration: improved self-
confidence, gender equality, building positive role models from within the group.

BRUSILA, Johannes (Finland)

(Self-)ironic playing with minority identities: Humorous music videos as an empowering tool among minorities in Finland

During the last few decades the changes in the music media have opened up new possibilities for minorities to create and disseminate music videos. As a result of digitalization the production costs have become but a fraction of what they were. New Internet techniques have opened up possibilities to not only spread material, but also on a wider level to interact, socialize and create meanings around for example music videos. Internet sites such as Youtube have also made it possible to store and spread clips that have previously been shown only once or twice on national television.

In my paper I intend to discuss how humor is used in music videos to ironically, and most often self-ironically, play with identities. This includes commenting and ridiculing stereotypes and expectations that are tied to ethnic classifications of people. At the same time such ironic playfulness always includes many sensitive issues concerning social relationships and appropriation of culture. As audiovisual media texts, music videos incorporate many structural elements that emphasize the intended message, but also open up new possibilities for various multifaceted readings. Thus, the paper draws on theories of music minority studies, but also on for example studies related to critical humour studies, and analysis of music and aesthetics. The examples analyzed mainly derive from the Swedish-speaking minority of Finland, but also references to examples from the Sami and Roma minorities will be made.
The effect of tourism on the music and dance of the Amis: A study on the socio-cultural change and transformation

The Amis is the largest tribal group among the Taiwan aborigines, who live on the east coast of Taiwan. They can be divided into three (northern, middle, and southern) subgroups. Singing is an integral part of Amis life and their songs are distinctive from those of other tribes. The most important traditional ceremony is the harvest festival (commonly known as Ilisin) which takes place every July to September. The singing and dancing of the Ilisin of the northern Amis became an icon of the Taiwanese aborigines during Japan’s colonial rule (1895-1945). In addition to traditional polyphonic music, outstanding dancing forms of the Amis combine ritual and practical functions. Besides dancing and singing, some places have gradually become popular destinations for Amis cultural tourism. Many Taiwanese aboriginal tourist destinations offer Amis dancing and singing as attractions.

The government also puts forth a great deal of effort to promote the Amis harvest festivals as an important tourist resource. In central Taiwan, the Formosan Aboriginal Culture Village is an outdoor museum with an outdoor stage area for indigenous song-and-dance performances. The Indigenous Peoples Cultural Parks in several areas also have outdoor museums offering similar attractions.

Based on the case study on Amis, this paper discusses the effect of tourism which moves the music and dance of Taiwan's aboriginal peoples from village to international stage. It is also concerned with the touristic commercialization and its effect on performing arts: if tourists come, does culture go? This paper also looks at the connections between tourism and historical portrayals of Taiwan's Aborigines.

The appendices contain particular reference including audio and audio-visual materials. I'll play the Amis song and dance music
through the ages, from the village to the international Stage, including “Amis Hip Hop”.

CHINTHAKA, Prageeth Meddegoda (Malaysia)

Selective tolerance of Hindustani music practices in Malay musical life

Malaysia consists of three main ethnic groups: the Malay being the majority, followed by Chinese and Indians who immigrated mostly during the colonial era as workers, traders, and officers hired by the British from other overseas colonies. During a long time of cultural contacts, a number of musical features were taken over by Malay communities from migrating cultures. However, a selection of features took place that could allow for a full appropriation and transformation of some music styles without compromising cultural characteristics such as religious, social and gender ideas from minority cultures. In course of this process, Malay music practices took over Hindustani musical elements which were integrated when musicians from India were travelling in Southeast Asia performing various Hindustani music forms serving the Indian Diaspora as well as the Malayan audience. According to some Malay musicians, mainly ghazal Melayu derived from Hindustani ghazal practices that were performed during the end of nineteenth century and mid twentieth century.

This paper aims at an exploration of cultural, political and religious reasons for a selective tolerance of musical features originating from a minority culture. A further aspect is the clarification of ‘Indian’ music through the gaze of Malay musicians and audiences. Hindustani music is again a ‘minority culture’ among ‘Indian music’ in present day Malaysia. How this fact is reflected in performance practice and the audience’s awareness will be discussed based on extensive fieldwork undertaken in the last 18 months.
CHOW Ow Wei (Malaysia)

Sound of a religious minority: Mainstreaming Buddhist music in the late 1990s and the early 21st century Malaysia

Despite being a country predominantly populated by Muslim Malays, Malaysia offers an abundant soundscape of diverse ethnicity, languages, and religions. Buddhist music, on one hand as a part of the soundscape, serves the Buddhist population as a religious minority in Malaysia, but on the other hand, it is also stereotyped for the ‘mainstream’ market as musical product that appeals to general listeners or religious bearers of the Chinese heritage. In many cases, it fulfils the marketing policies that often exoticise music of minority as high art.

Three perspectives will hence develop the outcomes. How Buddhist music associates itself with the increasingly popular music genres of ‘pop’, ‘folk’ and ‘new age’ as an adaptation of music of minority to the mass market, where folk ballads and ‘ethereal’ stylistic singing of mantra text are among the favourite options in music composition. The musical theme, often sounding optimistic and inspirational and dealing with the universal truth, the matters of life and death, is based on a common vision composers have employed through their involvement in music. Lastly, the questions of how Buddhist music negotiates with the ‘mainstream’ and whether a distinctive musical sound within a supposed heterogeneous ‘mainstream’ entity, which is often ironically referred to as the ‘majority’, is more appealing than any other ‘mainstream’ music, will be discussed.

This paper deals with the contextualization of modern Buddhist music in the ‘mainstream’ and investigates its possible
transformation in Malaysia from late 1990s until the early 21st century. Through inductive interviews with three contemporary Malaysian Buddhist composers who are actively involved in Buddhist music production, their common vision and inevitable negotiation, which significantly reflects a minority’s stance in ‘mainstream’ marketing, are explored.

DEFRANCE, Yves (France)

From secret rites of possession to public performances: The case of Gnawa in Morocco

In Maghreb, the Western Arabic world, is living a minority of coloured people, known as Gnawa, who are descendants from ancient Sub-African slaves. Most of them are professional musicians specialized in playing African music during private meetings organized by the local population in order to become cured from different illness. The strangeness of non-Arabic musical instruments, pentatonic melodic scales and African rhythms produce a particular effect on the small audience. The aim of those secret ceremonies is to fall in trance, aided by a special repetitive music played at home for hours. Gnawa musicians sang traditionally in languages foreign to Arabic and Barbarian speaking audiences. Their songs, mostly in Bambara language, were then supposed to get special therapeutic powers.

In Morocco, the spectacular development of tourism industry during the last 20 years has strongly influenced the repertory and the social position of Gnawa musicians. They are today invited to perform “concerts” in public for foreign audiences at music festivals in Northern Africa and abroad. They mostly play outside, wear newly invented folk costumes, add acting and choreographic steps and begin to sing in Arabic language. They earn money so effortlessly that Arab musicians do not hesitate to play Gnawa music in touristic contexts.
This paper will describe and analyse, with the help of new video material, the mutation phenomenon by Gnawa people and the transformation of their social function and artistic practice.

FUJITA Rinko (Austria)

Chindon-ya: A social minority in the modern Japanese society

Chindon-ya are groups of musicians who are engaged mainly in advertising for stores, hotels, theaters, events, etc. They perform music and sketches, sometimes standing and other times while walking along the street. The essential differences between chindon-ya and street performers are that the former are directly employed by clients and perform on their behalf to achieve the goals of the clients, while the latter perform in public places and receive payment for their performance directly from the audience.

The history of chindon-ya can be traced back to the middle of the 19th century in Osaka and Edo (today’s Tokyo), where a variety of street vendors walked through the city peddling all sorts of daily necessities. Chindon-ya as a common term for this profession has been used from around the 1930s and this profession was practiced by the small communities of musicians until 1980. However, because of their lowest social status in the past the term has often been used as an epithet of contempt in the Japanese society.

On the other hand, with the intention of creating successful businesses, chindon-ya have always adapted themselves to their environment under the existing conditions, and thus the music and instrumentation of chindon ensembles has also changed accordingly.

The paper focuses on chindon-ya as a social minority in the Japanese society. The main interests of the paper are the historical background of the discrimination to the chindon-occupation and the musical features of their performance. The interviews to chindon-
performers that I made and the publication are used as source materials for this study.

HAMPTON, Barbara (USA)

Ga women’s Adaawe: A problem of feminist theory

In the late afternoons when the farm work and cooking are completed and when the water and firewood are gathered, the women of Afuaman, a Ga village in the Accra Region of Ghana, assemble under the large tree in the village square to perform Adaawe music. The Ga are a minority group within Ghana.

Like other Ga villages, Afuaman is a political dependency of an *akutso* or quarter of one of the Ga coastal towns—Accra, Osu, La, Teshie, Nungua, and Temma. Afuaman is an inland farming village where much of the farming is done by women who grow corn, cassava, yams, plantain, okra and other food staples. Women enter the cash economy by selling their surplus harvest or foods prepared from harvested commodities to passersby along the main road arteries. Specifically, Afuaman is a dependency of Gbese *akutso* (quarter within Accra) and its *mantse* or chief.

Singing Adaawe in a circle formation, the Afuaman women agentively articulate their own subjectivities, using the poetics available to them as Ga musicians. In the face of a proscription on women drumming, handclapping accompanies their songs which feature improvised solos followed by choral refrains. Each woman takes a solo in turn, counterclockwise around the circle as she improvises a solo dance into the center and back. This responsorial form structures Adaawe as performed by women in all Ga farming and fishing villages and in the six major Ga towns along the coast.

This study trains an optic on the specific ways in which Ga women empower themselves through Adaawe to publicly, and occasionally even scathingly, critique and comment on personal, domestic and community matters in order to restore, maintain, subvert, adjust, or otherwise alter individual conduct and, by extension, social
relations. The majority, though not all, of the targeted individuals are men. It further examines how and why music is the only effective method available to the women for achieving these goals with impunity or without a backlash.

The classic feminist analytical frameworks are distinguished by the ways in which they understand the causes and consequences of women’s subordination. This study places the Ga Afuaman Adaawe data into the interdisciplinary conversation on these frameworks. It demonstrates the ways in which musical data can engage, refine, and in other ways contribute to feminist theory-building in both ethnomusicology and across the disciplines.

JÄHNICHEN, Gisa (Malaysia)

Stereotyping for peace: Minorities’ music and dance traditions on the Vietnamese stage

In present day Vietnam, tourist shows, state events, and competitions incorporate elements of music and dance traditions of ethnic minorities into stage performances in order to attract attention and to promote a rich diversity of cultures representing Vietnam as a whole. Despite few appraisals and numerous critical reviews in local newspapers and magazines, the social background as a facilitating environment for these stage performances is yet to be included in a thorough cultural study on this phenomenon.

This paper aims at analyzing a variety of social mindsets, perspectives and motivations deriving from actual purposes in producing stage performances that include ‘ethnic minority culture’. Taking selected examples observed over a period of 15 years as basic material, a framework of dependencies and stimuli can be drafted that helps to overlook and categorize performance types and functions. Considering the various perspectives from which minorities’ music and dance traditions are seen and dealt with, further developments can be delineated and rationalized.
The paper is based on extensive fieldwork, linguistic and cultural studies carried out in Vietnam. It intends to help in overcoming an underlying bewailing of authenticity losses and other simplifications in a number of previous studies on this topic.

KÖLBL, Marko (Austria)

Female lamenting: Gender aspects in a Croatian lament tradition

This paper aims to discuss gender aspects regarding the musical utterance of funeral lament amongst the Croatian minority in southeastern Austrian province of Burgenland, but also including lament traditions of the minority’s country of origin, Croatia. Lament is a genre in many ways associated with femininity. The role of lamenters for instance is usually taken by women. The underlying assumption is that competence in processing and expressing emotional pain is rather attributed to women. Furthermore I want to question how ritual lamenting constructs, confirms and mediates gender ideologies and inter-gender relations. Moreover the conceptual linking between gender specific musical behaviour and gender identity is to be shown. This becomes apparent in content, performance, and social functions of the lament. For these implications, I also take a closer look at the role and view of gender in ritual-religious practice. Thus the meaning of death and the dealing with grief are important aspects. Gender specific ways of mourning also need to be considered as an influence on the gendered conception of lament. In addition stylistic parameters are of further relevance for the feminine characterisation of lament.

This paper is based on original research, uses theories of gender studies, and includes views arising from the intersection of gender and minority issues.
Let’s listen to the songs regarding the Tao (indigenous ethnic group in Taiwan)

Tao (or Yami) is one of the fourteen recognized indigenous groups in Taiwan, who live on Orchid Island (Lanyu in Chinese), southeast of the main island of Taiwan. Their language is orally transmitted. The traditional music of the Tao consists primarily of songs, and through singing these songs, they transmit their history, views of life, and taboos. In this way, they have found their own ways to live in harmony with nature. Since the 1960s, the government have undertaken many policies to help “develop” and “modernize” the communities of ethnic minorities in Taiwan. Following these policies, the Tao themselves have kept distance from their traditional religion and practices. They started using the imposed economic and monetary system in 1967, and in 1971 the island was opened for tourism. In 1980, an "intermediate deposit" for "weak" radioactive waste was established on the island, as a result of many scams and closed cooperation by the Taiwan Power Company and the Taiwan government. Since 2009, radioactive substances have been found outside of the dumpsite on Orchid Island. With the establishment of the “Special Area” on the Orchid Island in 2009, the Tao lost their right to make decisions about their entire living territory without prior discussion. This paper explores how the policies affect the music practices and tradition of the Tao, and tries to define how cultural policy has been constructed for the Tao, as well as to discuss the increasing attention from independent music groups and songwriters in Taiwan.

Minorities and national archives

One important aim of the various national collecting projects in European countries during the 19th century was to create a sense of unity – to demonstrate that each nation was culturally
homogeneous. The familiar recipe reads "one country, one people, one language, one culture". Minorities have, therefore - by definition - no or a marginal place in national mythologies and history writing. This is the case with the original autochthonous minorities, such as the Sami in Sweden, as well as for those who migrated to Sweden many centuries ago, such as the Jews, Roma and Finns. And, of course, this includes the very newest immigrants and refugees; Turks, Greeks, south-Slavic peoples, Pakistanis, Iranians and many more. All these immigrants have, over the centuries, thoroughly reshaped the societies they settled in and this will of course continue. But they have not been able to change the original ideas of nationalism and thus were not assigned a place in national mythology.

An important function of archives is to provide the raw materials for a constant, ongoing reconstruction of history, and this reconstruction always reflects the collectors’ and users’ ideas and values. All interpretations of the past are impregnated by, and filtered through, the ideologies of their own time. Even more important is that these ideologies are marked by the context in which they are intended to be used. The fact that there is so little music of minorities in Nordic archives must be understood against this background. All those who were outside of the utopia of the homogeneous nation are barely represented: the Sami, Roma, Germans, Finns and Travellers, not to mention the more recent immigrants. Anyone that goes to the Swedish archives and museums to search for minority and immigrant music will be looking more or less in vain.

We must realize that the collection and documentation of folk music-making is not governed by democratic principles of everyone’s equal rights, but by utopian visions of individuals and organizations, and state and national interests and needs. The lack of minority or immigrant cultural expressions and traditions within archives and museums is hardly the result of malice or racism. Instead, it is the effect of the museums’ and archives’ role in the creation of official versions of our common history, and the value placed on what is determined to be worthy of being collected and
archived, and what can be discarded. The problem for migrated music and its practitioners is not a lack of cultural capital but that the foreign exchange offices are so few and the rate is so bad.

MASHINO Ako (Japan)

Being Muslim Balinese: Music and identity in the tradition of the Sasak community in eastern Bali

This paper examines the traditional music culture of Muslim Balinese, specifically focusing on rebana (frame drum) music, which earlier studies in ethnomusicology have largely ignored, using my fieldwork in two Sasak-descendent Muslim Balinese communities, Nyuling and Daginsema, in Karangasem, East Bali.

The ancestors of the Nyuling and Daginsema people were Sasak immigrants from the adjacent island of Lombok, who settled in Bali in the nineteenth century. Their descendants have maintained their own culture, language, and custom, as well as their religion. Today, most of them identify as Balinese as well as Muslim, since they have a long history in Bali, although they are a religious minority on this predominantly Hindu island.

Rebana, in general, are strongly associated with Muslims in Balinese society, as the instrument is not commonly used in performance by Hindus. The rebana of Nyuling and Daginsema are also clearly distinguishable from those of other Muslim communities in terms of shape, sound, performing practice, and repertoire: they are definitely of Sasak origin. On the other hand, rebana music also shares several characteristics with Hindu Balinese musical practice, such as musical structure and repertoire, reflecting their cultural exchange.

Rebana music has been performed for Hindu Balinese, especially for the puri (the palaces and, by extension, the royalty of the Karangasem kingdom before colonialization), as well as at weddings and on other occasions in their own communities. Performance for the Hindu audience has historically contributed to
establishing and maintaining peaceful relationships between the Hindu majority and the Muslim community, and has also provided opportunities to effectively represent Muslim Balinese cultural characteristics.

This paper discusses how rebana music represents the cultural and religious identity of the Muslim Balinese, and how both Hindu and Muslim Balinese interpret it.

MUSZKALSKA, Bożena (Poland)

Wierszyna as the open-air museum of Polish musical culture in Siberia

The participation of tourists as audiences at musical events is in general an artificially produced interaction, connected with the sampling of music and dance in condensed presentations, bounded by momentariness. The sample is often shown as a museum exhibit item, "frozen" in the traditional past, and contrasted with surrounding everyday reality of the ongoing culture. Tourists become nescient witnesses of such practices and are present “at synchronic moments in the diachrony of a living culture” (Dunbar-Hall 2006). In this way they co-cause, and sometimes provoke cultural change and development.

Between participants of the events under discussion numerous relations are occurring. Undertaking an analysis of these relations, a researcher must take into consideration, that 1) the discourse connected with cultural events is always a discourse of different voices, 2) the musical performances for tourists aren't uniform in terms of their purposes, and 3) performers often demonstrate tendency of enhancing them through the costume, choreography, exotic, historical, or traditional plot, selection of musical pieces etc.

If we want to understand bases of the dialogue of the culture bearers with cultural tourism, deconstruction of their positions in activities associated with musical performances meant for tourists is necessary.
In this paper, I will take up a case of Wierszyna, a village located in the Irkutsk area, which visitors from Poland treat as the open-air ethnographic museum of the Polish culture in Siberia. I will try to demonstrate how the residents of the village use musical events intended for tourists to create, preserve, and represent their unique national and cultural identity.

My reflections are based on both field research in situ and “virtual field research” (Cooley 2008) in 2006 and 2013.

**NAKAMURA Mia (Japan)**

**The 2011 Japan Earthquake and music**

In the aftermath of the 2011 Great East Japan Earthquake “the power of music” received remarkable attention. Not only various musical performances within and outside the country were consciously devoted to the disaster victims, but also many musical activities in the disaster area took place to encourage people, hoping for fast recovery. While mass media frequently used the phrase “the power of music” for any musical activity without reservation, sincere musicians confronted the question of what music could do for the crisis, exploring the potential of musical mediation.

I have been conducting research on the musical activities during the disaster recovery, funded by Japan Society for the Promotions of Science. The research project consists of three parts: 1) textual analyses of newspaper articles regarding musical activities after the 2011 earthquake, 2) ethnographical studies of particular musical activities in the disaster areas, and 3) interdisciplinary investigation of musical effect on human beings in time of crisis.

For this symposium in particular, I will discuss the use of music among different groups of people, which the disaster abruptly divided: those who live in the disaster area (i.e. the newly formed minority group), and those who do not (i.e. the majority). Are there differences in the use of music between the minority and the majority groups? How could these different positioned people be
bridged through musical activities? What are common in the musical practices of the aftermath regardless of the people’s positions? And above all, what can we learn about “the power of music” through the experience of the earthquake?

This project is a sequel of my preceding ethnographical and interdisciplinary study on music and sexual minorities in Tokyo, which has revealed the potentials of musical mediation in terms of retelling, memory-work, and metanarrative.

Ó BRIAIN, Lonán (United Kingdom)

Debauchery and deference: Mythologizing the minorities in Vietnamese popular music culture

From State-sponsored light pop artists to counterculture metal bands, the cultures of the ethnic minority peoples of Vietnam have become conventional subjects in contemporary Vietnamese popular music. Singer Thu Thủy launched her V-pop career with a rendition of “The Hmong People Pay Deference (to the Party),” a 1975 composition by Thanh Phúc which appeared on the propagandistic compilation album Welcome to the Communist Party of Vietnam (2001). At the other end of the spectrum, progressive rock band Ngũ Cung (Pentatonic) broke onto the national scene in 2008 with their hit song “Wife-Stealing: A Hmong Practice,” which caricatures the Hmong tradition of marriage by capture and their supposed propensity for excessive alcohol consumption. Using a case study of references to Hmong cultural life in Vietnamese popular music, this paper examines the mythologization of the ethnic minorities by artists in mainstream Vietnamese culture. These hyperbolic depictions of a subaltern people are not aberrations by misinformed artists; they are widely circulated folkloric beliefs and expectations that urban dwellers maintain on the largely rural-based minority populations. The stereotypes, which range from romanticization to vilification of ethnic minority cultural life, are deployed innocently by artists for enhanced aesthetic effect. But, I argue that the dissemination of
these distorted images negatively impact the minority communities in question through their pervasiveness in the national media. They affect interethnic social dynamics on a micro-level and influence cultural policy and other political activities concerning the ethnic minorities on regional and national levels. For the Hmong, in particular, they impede access to State services and benefits by exaggerating the cultural distance between themselves and the majority.

SHEEN Dae-Cheol (South Korea)

North Korean music as minority music in South Korea

Approximately 28,000 North Korean defectors are currently living in South Korea. Most of them have come to South Korea via China and several other third countries since around the 1990s after the democratization of the Eastern European countries. Only a few have directly come from North Korea. These defectors come to South Korea at the risk of their lives, and their courageous activities deserve a high praise. They are called saeteo-min (literally “the people of new place”) because they wanted to lead a new life in a new place. The South Korean government, religious charitable organizations and NGOs are sparing no effort in providing assistance to ensure their wellbeing. They have already produced a National Assembly member, a few high-ranking public officers, several successful scholars, journalists and businessmen. However, it has not been easy for them to be accustomed to competitive capitalistic society of South Korea. While not an ethnic minority, strictly speaking, the saeteo-min are regarded as a minority group of sort by some Koreans and sometimes even by themselves. Their former occupations in North Korea are diverse, of which a professional musician is one. Not a few former North Korean professional musicians have come to South Korea and enjoyed their new lives. While some have changed their occupation after arriving in South Korea, the majority are active as professional musicians. How many North Korean professional musicians came
to South Korea, then? What did they do in North Korea? Why have they come to South Korea? How do they lead their lives now? Are there any musical organizations by them? What music do they perform? Are there any typical characteristics in their music? Are they influencing the South Korean music circle or vice versa? These matters will be addressed in this paper.

SHISHKINA, Elena (Russia)

State cultural policy of preserving and promoting traditional musical culture of ethnic minorities in Russia

The author aims to consider how traditional musical culture is preserved and popularized by Russian state organizations. Particularly emphasized is the necessity to preserve archive musical funds by means of setting up Internet information systems with folklore data base of sound collections of Russia’s ethnic minorities, such as those of Vepses and Karels in the European North of the country, Samodian, Yenisey and Yugoric minorities in Northern Asia. The report describes the project by “The Astrakhan Song” center to create such an Internet information system with the folklore database of sound collections of ethnic minorities’ music who inhabit the Lower Volga area, such as Astrakhan Tartars, Astrakhan Kazakhs, Astrakhan Kalmyks, Volga Germans.

The report also dwells on the minorities’ relationships and disagreements arising between them and ethnic social establishments, religious communities and state structures. In Russia traditional musical culture of ethnic minorities is a complex web of artifacts reflecting values of society’s various layers and groups.

The author suggests her own classification of musical festivals and contests held in Russia, which support the traditional musical culture of ethnic minorities and which in their turn get support from state, ethnic and ethno-confessional organizations.
The report underlines the necessity for modern society to study and preserve musical artifacts of ethnic minorities which have already disappeared or are on the point of disappearing.

SOLOMON, Tom (Norway)

The play of colors: Staging multiculturalism in Norway

_Fargespill_ (lit. “play of colors”) is a series of periodic musical performances in Norway that have been staged from 2004 to the present. Each performance consists of a sequence of musical and dance numbers performed by children from different minority and immigrant groups, many of whom came to Norway as refugees, together with white Norwegian children. The songs and choreographies represent the home countries of the children who perform, and have included for example music and dance from Somalia, Myanmar (Burma), Rwanda, Kurdistan, and Eritrea, combined together with Norwegian folk music in often elaborate production numbers with complex musical arrangements. While the specific musical numbers used and cast members change from performance to performance, the concept remains the same – a representation of ethnic, racial and cultural diversity in Norway staged through the voices and bodies of the children on stage. From its beginnings as a cultural initiative in the city of Bergen, _Fargespill_ has gained increasing national attention within Norway, leading to performances in other cities such as Oslo and Trondheim.

Using as starting points recent theorizations of multiculturalism and critical discussions of race and racism in Norway, this paper will analyze the _Fargespill_ performances. While the public face of _Fargespill_ is that of children of various minority groups, behind the scenes the performances are actually conceptualized, scripted, choreographed, and extensively stage-managed by majority (white) Norwegian adult arts professionals. The paper especially explores the question of whether the representations of _Fargespill_ constitute
a positive contribution to creating a climate for embracing difference in Norway, or whether Fargespill is better understood as a reassuring story white Norwegians tell themselves about multicultural Norway that, at best, naively sidesteps ongoing problems of racism and intolerance toward minorities and immigrants endemic in contemporary Norwegian society.

**SUWA Jun’ichiro (Japan)**

**The embodiment of cultural capital among Roma lautari in Romania**

Romanian band music known as muzicalaurareasca initially contained no particular ethnic image as it developed from urban Balkan music by the end of the 19th century; however, the musicians who are called lautari today are solely professed by the Roma. By providing cases from southern Wallachia this paper aims to show how Roma lautari embody their cultural capital of music in order to survive post-socialist Romania. Whereas music-making per se hardly alters the nature of patron-client interaction between the Roma and Romanians, its cultural capital changes condition of their relationships. For instance, music is indispensable for conducting pre-Christian wedding ritual as well as the party and the lautari weave their patrons into their desire by selecting appropriate songs impromptu to evoke feelings; in this process the audience becomes lautari’s music. As a consequence, the national cultural policy of Romania is always displaced by the lautari’s cultural capital that operates in terms of non-academic and situated contexts. Something that appears as elusive or marginal in muzicalautareasca is in fact the strength and power of its cultural capital as it operates in Romanian political landscape.
Refugees in Japan: Cultural policy and their musical surroundings

Japan recognizes two categories of refugees: The first is defined according to the guidelines of the 1951 "Refugee Convention" and the 1967 "Protocol Relating to the Status of Refugees," both of which Japan endorsed in 1981. The second and new category under “Refugee settlement” policy began in 2010. However, Japan has been reluctant in accepting refugees. Between 1981 and 2011, only 598 persons were recognized as refugees from 11,754 applicants in asylums, and only 18 out of 2,545 people from approximately 50 countries were recognized as refugees in 2012. Despite all the difficulties that the immigrants experience, many Japanese are not particularly sympathetic to their conditions.

However, some governmental and non-governmental organizations hold a variety of events to introduce the cultures of refugees’ home countries and foster awareness about the refugee situations in Japan. These events also affect the political, social and cultural activities of the refugees as well as their identity.

In this paper, I will focus on some cultural events held in Tokyo and the surrounding district. Here music performances serve as commentaries on the current situation and problems of the inadequate refugee system in Japan. I will consider what kinds of music Japanese regard as refugee’s music, and what kinds of music refugees call their own.

Three Ainu musicians: A legacy of resistance and synergy

In May 1997, the Japanese Diet passed the Ainu Cultural Promotion Law, seen as a watershed moment in the struggle for
Ainu indigenous rights. Far from fulfilling the hopes of the Ainu coalition, the law generated disappointment for most dedicated Ainu, who had struggled for decades in social and political activism, appealing for more wide-reaching reforms. Still, the Ainu Cultural Promotion Law had a profound effect on the landscape of Ainu music and arts. This paper investigates how three Ainu musicians - Oki Kano, Yuki Koji, and Ogawa Motoi - interacted in the political process leading up to the passage of this law and how they are negotiating the aftereffects of its social, political, and economic influence. These three musicians, who are part of a small group of full-time professional Ainu performers, are also the descendants of well-known political activists from the 1960s and 70s. In what ways do these musicians deal with the power dynamic of the FRPAC (The Foundation for Research and Promotion of Ainu Culture), the administrating body of the Ainu Cultural Promotion Law? How has their individual positions engaging with the FRPAC affected their performance? Contextualizing the Ainu Cultural Promotion Law within the larger arc of Ainu social movements, this paper explores how minoritization shaped musical expression, and how performers simultaneously contribute to the political activism process through music. From videotaped interviews and personal narratives, this paper examines the synergy between the Minority through Ainu individuals and the Majority society through governmental agencies and the wider Japanese audience.
YONENO-REYES, Michiyo (Philippines) and
TERADA Yoshitaka (Japan)

Sounds of Bliss, Echoes of War: A Kalinga Wedding in the Northern Philippines (2014, 26 minutes)

Kalinga people who live in the northern mountain region of Luzon Island in the Philippines have adopted Christianity since the early twentieth century while maintaining traditional customs and beliefs. This film documents a marriage ceremony of a young Kalinga couple in Tabuk, which consists of the consecration of marriage at a Christian church followed by an all night gong playing and dancing at the house of the bride’s family. While celebrating the joyous event, the sounds of gongs also generate highly complex emotions that are informed by memories of bloody conflicts involving headhunting in the past.
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