

**ABSTRACTS**  
**International Council for Traditional Music**  
**37th World Conference**  
**Fuzhou & Quanzhou, China**  
**4–11 January 2004**

This book contains abstracts of the presentations to be made at the 37th World Conference of the International Council for Traditional Music. Although not originally prepared by the authors for publication, they are included here to provide an introduction to their papers. All abstracts are presented here in English, regardless of the language to be used during the Conference. Information about the language used in the presentation itself can be found in the program.

Some abstracts have been edited slightly to read more easily in English. I take full responsibility for this, but regret any changes in content or errors which may have arisen during this process. I also apologize for any missing diacritical marks or special letters which did not transmit well via email.

**Organization.** Abstracts are arranged alphabetically according to the author's family name (surname) followed by personal name, i.e., the normal order for names in countries such as China, Japan, Korea, Vietnam, etc. If the author originally sent me their name in this order, the name is presented in that way without any intervening punctuation. If the author's name was originally in the form of personal name followed by family name, it is inverted here with a comma following the family name to mark the inversion. The spelling of names follows what was sent to me; however, names here are never written in all capital letters and never include commas, except to indicate inversion. I have tried very hard to follow these rules consistently and adhere to the personal preference of the author concerned, but I apologize for any unintentional errors. Finding an abstract may take a bit more hunting, but hopefully it will end up being a learning experience, rather than a frustration.

The format for the listings here is as follows. The first paragraph consists of the author's name, country of residence or institution, and email address (if available) in angle brackets. The second paragraph is the title of the paper, panel, roundtable, or workshop. If the presentation is a panel, roundtable, or workshop, the title is preceded by this word. The third and following paragraphs consist of the abstract itself. Where there are joint authors, cross-references are included to assist locating their abstracts.

Because plans change and authors may be unable to attend, some of the papers abstracted here may not be presented at the Conference. Furthermore, there may be some presentations that are not included here. Any new abstracts will be made available separately at the time of registration for the Conference.

**Acknowledgments.** I'd like to thank the members of the Program Committee, listed below, for their great efforts during the past two and a half years leading up to the present conference—reading, evaluating, and commenting on the almost five hundred abstracts submitted have not been easy tasks. In the preparation of the book of abstracts in English, Lee Tong Soon surpassed his role as a member of the Program Committee in bravely undertaking and checking translations of Chinese language abstracts. Raymond Ammann also clarified some other questions of translation. In preparing the book of abstracts in Chinese, Lin Zhida and the teachers and students of the Foreign Languages Institute in Fujian Normal University took on the enormous

task of translating and checking all the English language abstracts. Through their tremendous efforts, all of these people contributed greatly to the books of abstracts in their present form. Vincent Palie, Balthazar Moriguba, Rhett Niles, and Eric Niles helped in verifying various details. The Institute of Papua New Guinea Studies and the Papua New Guinea National Cultural Commission provided an environment for this work to be undertaken. Finally, the authors of these abstracts cooperated in countless ways. Thank you to everyone for your patience, attention to detail, and contributions.

*Don Niles*

*Chair*

*37th ICTM World Conference Program Committee*

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**ABSTRACTS**  
**International Council for Traditional Music**  
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**Ahmedaja, Ardian**, Austria <Ahmedaja@mdw.ac.at>

**Musical Instruments and Musical Systems in Albanian Traditional Music**

The musical instruments of traditional Albanian music can be divided into regional and cross-regional. Regional instruments are important witnesses of regional musical features, including the musical system. One of these instruments is a double flute named *cula diare*, which is played solo. It corresponds to the multipart singing and pentatonic system of the South, where it is played.

The North, on the other hand, is “ruled” by the diatonic system and the phenomenon known as *maqam*, as well as homophonic singing. Such differences between North and South make the use of cross-regional instruments difficult. Nevertheless, folk musicians manage it in very proficient ways, as can be illustrated by the *llautë*, a string instrument. This is usually part of an instrumental ensemble composed of a violin, a clarinet, a *llautë*, and a little drum named *dajre* or *def*. This ensemble plays instrumental and dance music and accompaniments, as well homophonic songs in the North and multipart songs in the South. The rearrangement necessary to conform with the mentioned musical systems is not very difficult to achieve for the violin and the clarinet, as they are melodic instruments. The *llautë* is mostly a “harmony” instrument. Its “harmony” consists mainly of two tones, which are played as fifths or fourths, giving the melody in the North the necessary liberty to play with the characteristic intervals of the diatonic system and *maqams*. On the other hand, this makes a very useful doubled drone for the pentatonic multipart songs of the South.

Examination of musical examples with the corresponding transcriptions helps to understand these different connections between the musical instruments and musical systems within traditional Albanian music.

**Aksaranukrow, Sek**, Thailand, *see* **Sumrongthong, Bussakorn**, Thailand, & **Sek Aksaranukrow**, Thailand

**Alaszewska, Jane**, Japan <alaszewska@yahoo.co.uk>

**Preservation as a Force for Innovation: The Japanese Cultural Property Law and Its Impact on the Japanese Performing Arts**

The last fifty years has witnessed the launch of several preservation programs aimed at the protection and promotion of traditional ways of life as counter to the perceived globalizing of cultural systems. Such schemes have been introduced at local, national, and international levels. Although many of these schemes interact with music traditions, surprisingly little research has been done concerning the impact of such intervention on performance practice.

The Asia-Pacific region has produced several national-level preservation schemes. This paper will begin with a brief survey of legislation relating to musical heritage in this region, followed by a detailed case-study drawn from the Japanese Performing Arts.

The paper will take as its focus Chichibu Yataibayashi, a festival drumming

tradition, designated an Important Intangible Folk Cultural Property by the Japanese Culture Ministry in 1979. In the second half of this paper I will explore the role of the Cultural Property Law in promotion of this tradition at a national level, and how, by providing performance and teaching opportunities outside the traditional performance context, preservation programs can ironically act as a force for change.

**Ammann, Raymond**, Vanuatu <raymond.ammann@unibas.ch>

### **Musical Instruments as Insights into Traditional Belief and Social Systems in Vanuatu**

In the Melanesian archipelago of Vanuatu, there are a large variety of traditional musical instruments. In most parts of Vanuatu, wooden slit-drums are still frequently used, and they show a wide diversity in size, form, in playing technique, and in symbolism. These idiophones are used to send messages and to musically highlight certain moments during ceremonies. Large wooden slit-drums and their sounds are vital features of every important ceremony.

In Vanuatu, ceremonies connect the myriad facets of society and can be seen as a concentration of information on the people's belief and social system. Consequently the role of the drum in such ceremonies designates many aspects of the local culture. In this paper, the role of some drum types in ceremonies will be examined and explained in relation to their cultural context.

**April, David Thatanelo**, South Africa <midance@artslink.co.za, info@midance.co.za>

### **From Sacred Spaces to the Stage: Processes of Theatricalizing Sacred African Dance Rituals with Reference to Two South African Dance Works**

This paper describes and analyses the dance works of two South African choreographers. In *Tranceformations* (1991) by Sylvia Glasser, a dance based on Bushman or San rock art and trance dancing, this ritual journey explores the images and transformations visualized and experienced by the medicine men or shamans while in trance. While *Nomkhubulwana* (2001) concerns a ritual that emphasizes women in economic activity and taking over the roles of men: In the ritual the women communicate their extensive capabilities and their acceptance of culturally-defined roles and their sacrifices for the benefit of the community.

A discussion will be held around the intricacies of sacred rituals in terms of time, space, and context in their execution. The discussion will also center on the issue of whether the transposition and theatricalization of sacred African ritual onto the stage was done with sensitivity and understanding, and, more importantly, look at issues such as whether it is important for rituals to be shown on stage, what kind of choreographic structure and movement would be appropriate to convey sacred African rituals on stage, and what are the implications and effects of them being portrayed and not being trivialized.

There will be visual (videos and photographs) presentation of the two works depicting the two staged rituals and the issues raised by the performances and the audience reactions to the two works.

Some arguments included in the paper are: the reasons the choreographers chose to stage the rituals; was it for educational, entertainment, or for aggrandizement purposes; was there a need for them to share those sacred rituals; what are the problematics of transposing sacred rituals onto stage; and can sacred dance work within the conventions of a theater?

Social, cultural awareness of sacred African dance rituals and the transformative

powers of these are the central themes of the paper.

**Arom, Simha**, France <arom@vjf.cnrs.fr>

**Panel: A Cognitive Approach to Bedjan Pygmies Vocal Polyphony and Ouldeme Instrumental Polyphony (Cameroon): Methodology and Results**

Since some fifteen years ago, a new method for the study of the untempered pentatonic scales of Central Africa has been applied to the tuning of traditional xylophones. The idea was to find an interactive simulation device, which would allow different xylophonists to play on it the music of their respective ethnic groups.

The recent development of the most sophisticated acoustical computerized equipment has enabled us to enlarge the framework of this kind of interactive experimentation and adapt it also to vocal music, be it monodic or polyphonic. For the past two years, we have been investigating *in situ*—Cameroon—the untempered scales used by the Bedjan Pygmies in their contrapuntal songs and by the Ouldeme in their hoquet instrumental polyphony.

During our last fieldwork, conducted in July–August 2002, it appeared that the scales are based on a system of reciprocal constraints between intervals, rather than on the division of the octave into several types of intervals.

The research presented here is the result of a collective work. Our presentation is divided into three sections; each one will be addressed by a different speaker. The panel will attempt to answer the following questions:

1. Problematics and methodology (Fernando):
  - What difficulties does one confront when studying musical scales in oral tradition cultures in which musical theory is not explicit?
  - What kind of experiments can be used, and according to what methodology?
2. Application (Marandola):
  - What experimental devices do we need (equipment, proceedings)?
  - How are the experiments carried out? (videos)
  - To what mental templates of musical scales do the members of these traditions refer?
3. Experimental impact and resources (Arom):
  - What types of interaction occur during the experimental procedures?
  - What is the outlook on the use of interactive experiments?
  - How could this methodology be efficient for the comprehension of any orally transmitted scalar system, be it vocal or instrumental?

*Participants in panel: Simha Arom, Nathalie Fernando, and Fabrice Marandola.*

**Arom, Simha**, France <arom@vjf.cnrs.fr>

**A Cognitive Approach to the Study of Musical Scales in Polyphonies of Central Africa**

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After the papers of Fernando—related to problematics and methodology—and Marandola—about the application of these experiments and their results—I will emphasize the experimental impact and resources of such interactive methods.

I will examine successively:

- What types of interaction occur during the experimental procedures: 1) between the musicians, and 2) to what extent the use of these methods can change the relationships between the investigators and the musicians.
- How could this methodology be efficient for the comprehension of any orally-transmitted scalar system, be it vocal or instrumental.
- The outlook of the use of interactive experiments, not only in ethnomusicology, but in a general manner to any cognitive process related to a musical system.

**Bachmann-Geiser, Brigitte**, Switzerland <bachmann-geiser@bluewin.ch>

### **The Swiss *Halszither* as a Descendant of the Renaissance Cittern**

The Swiss *Halszither* is a nineteenth century traditional chordophone with a flat pear shaped soundbox, a neck with a fingerboard and nine to seventeen strings.

From 1828 to 1879, a cittern, called *Emmentaler Halszither* or *Hanottère*, was made in canton Bern, Switzerland. As a result of field work, up to now forty of these chordophones are known among them, twenty-nine are signed and dated. The following makers are known: Peter Zaugg, Signau/Röthenbach, Johannes Bütler, Lauperswil, Samuel und Niklaus Wegmüller, Ursenbach.

Additionally, in Entlebuch valley, canton Lucerne, a few popular citterns made in the first half of the nineteenth century called *Entlebucher Halszither* could be found. Among the twelve known instruments of this type, two names of makers could be discovered only in 2001: Niklaus Lötscher, Escholzmatt, and Joseph Schäfer, Entlebuch.

In Toggenburg, canton St. Gall, we found forty-nine similar string instruments, called *Toggenburger Halszither*. They were never signed, but were copied, probably after a German cittern made in 1779 in Straubing by Stephan Thumhard.

The *Entlebucher Halszither* is no longer played. The *Emmentaler Halszither* was used up to the 1940s and then, in the 1970s, rediscovered by young Bernese musicians. Four of them play this very instrument still today. They play traditional songs and dance or new compositions. The *Toggenburger Halszither*, the use of which is documented in iconographical sources since 1783, is used to accompany traditional songs, often with a spiritual touch. The tradition was supported by a schoolteacher, Albert Edelmann, in Ebnat-Kappel who founded in 1960 the *Toggenburger Halszithergruppe Ebnat-Kappel*. In Toggenburg valley there are still today seven folk musicians playing the cittern and the mentioned group has been using the same traditional repertory of songs for more than forty years.

More and more iconographical, but also written, documents support the possibility that this traditional chordophone has been, at the beginning, the cittern (*cistre, cetera, Cister*) of the Renaissance orchestra. That means that the Swiss *Halszither* can be considered a descendant of the Renaissance instrument still alive in today.

**Bai Ling**, China <bailing333666@hotmail.com>

### **Tentative Research into the Inheritance and Development of the Folksongs of the Heiyi Zhuang Nationality (Black-Costume Zhuang Nationality) in Guangxi**

The Hei-yi Zhuang nationality (Black-Costume nationality), living in Napo county, Guangxi, is a special branch of the Zhuang nationality. It gets this name from their

black costume. Famous for their primitive, ethnic charms, their high-pitched, resonant, lyrical, and moving folksongs consist of multi-part singing.

The folksongs of Heiyi Zhuang are passed on by oral teaching from generation to generation or through folk song fairs in villages. In recent years, many professional musicians conducted field studies there and gathered and studied their folksongs. Based on original versions, through consultation and fusion with that of other branches, they compiled a series of new songs for the Heiyi Zhuang which is popular with their own people. Through the introduction of this medium, more and more people have come to know and love the unique folksongs.

In this paper, the inter-relationship between the tunings, multi-voice-part technique, singing styles, and principles of vocal music, the internal principles and means of development of folksongs are probed, according to the development of this kind of folksong from primitive inheritance to social inheritance. Thus, the Heiyi Zhuang folksongs will be better inherited and developed in the new environment.

**Bakka, Egil**, Norway <egil.bakka@hf.ntnu.no>

### **To Dance on the Beat: Changing Norms in Metrical Dance-Music Relationship**

When analyzing traditional dance in performance one may observe repeated movement patterns, like steps, intended to relate in certain ways to the pulses or groups of pulses in the music. I refer to this kind of relationship as a metrical dance-music relationship. The paper will briefly describe and discuss some main types of such a relationship as principles based on material from the Nordic countries.

The paper contends that the metrical dance-music relationship is fundamental for interaction between dancers and musicians in performance. It is however based in local norms which differ from region to region, and which also change through time. Consequently, both dancers and musicians will be confronted with other sets of norms than the ones they subscribe to themselves. The paper will, by analyzing video examples, explore the norms, how they change and what conflicts arise. In conclusion the paper will propose some main tendencies in norm development.

**Bakka, Egil**, Norway, *see* **Anca Giurchescu**, Denmark

**Bao Darhan**, China <baodarhan@hotmail.com>

### **Rhythmic Patterns in the Chanting of Mongolian Sutra**

The formation of Mongolian Buddhism is the result of the introduction of Tibetan Buddhism into Mongolia and its confluence and assimilation with the inherent culture. Its music can be classified into four categories: the music of sutra chanting, Buddhist music and dance, Buddhist music and dance play, and Buddhist musical instruments, among which the music of sutra chanting includes the largest quantities of Mongolian Buddhist music. Classified according to language, the music of sutra chanting can be divided into two kinds, music of sutra chanting in the Tibetan language and in the Mongolian language. Mongolian music of sutra chanting refers to the tone formed by chanting Buddhist sutra. Its quantity and scope of application is small. Due to the unique characteristics of the ceremony and chanting of sutra, its music and word structure also exhibit distinctive characteristics: it has a sectional tune structure and symmetrical rhythm, with a repeated rhythmic form. Since the sutra is required to harmonize with its melody, its rules and forms are adjusted accordingly. One pause equals one beat. The pause emphasizes the number of vowels and harmony between pause and rhythm. Thus, one pause unit is one rhythmic unit, and one pause

unit usually contains one vowel. This is quite different from the rules and forms of the Mongolian poem.

**Béhague, Gerard**, U.S.A. <gbehague@mail.utexas.edu>

***Atabaques Drums in Afro-Brazilian Candomblé Religion: The Voices of the Gods***

*Premises:* The value of organological research is not limited to the functional and symbolic concerns that characterized studies from the 1970s and 80s. Musical instruments have maintained their significance in contemporary ethnomusicological inquiry, generating new questions about social change (Waksmann 1999), cultural concepts (Kartomi 1990), gender and identity (Qureshi 1997, La Rue 1994) and globalization (Dawe 2003).

In *Instruments of Desire* (1999), Steve Waksman explores the means by which instruments generate “Noise” (as described by Jacques Attali) and have resounding social impact. He argues that the electric guitar was both a musical commodity and a “cultural hero” of sorts whose structural innovations held the potential for not only stylistic, but also social change. Although the electric guitar’s innovative technology enabled a new kind of relation between the body and the instrument, he demonstrates how the symbolic and physical union between the “primitive” and the technological has done more to reaffirm existing gender, race and economic relations than it has to overturn them.

The study of musical instruments has also contributed to current threads of disciplinary self-reflection. Margaret Kartomi’s cross-cultural and comparative study on classification systems and concepts of musical instruments (1990) offers insight into Western systems and the corresponding understandings of musical instruments they reveal. As she points out, it was not until the 1960s that we began to look for native systems of classification and understandings of what an “instrument” is. Only recently has music scholarship begun to understand instruments as ever-changing and multiple in nature, rather than fixed, static objects.

*Case study:* In the gêge-nagô religious groups of (Brazilian) Afro-Bahian *candomblé*, drums (*atabaques*) fulfill a particularly significant function relating to the most essential factors of the religious dogma and practices. In this paper, I propose

1. to describe and analyze the rite of passage that sacralizes the drums, based on new ethnographic data
2. to interpret the internal cohesion of song cycles performed at this particular ritual
3. to show the connection between this ritual and subsequent roles of drummers in the music and dance performance of *candomblé*, and
4. to relate the symbolic meaning assigned to drums and drummers to some of the quintessential elements of the belief system and practice (spiritual force known as *axé*, spirit possession of initiates, command and control of the sacred choreography). Finally, the paper will comment on the high significance of the drums and drummers for the very fulfillment of the basic religious dogmas.

**Bi Fengqi**, China, & **Qi Junbo**, China

***Integration of Music and Movement in Beijing Opera***

From the perspectives on music and dance, this paper examines the interrelationship between Beijing opera music and movements by exploring its performance aesthetics. There are three parts in this paper. First, I study the cultural origins of Beijing opera in folk opera tunes and dance. Second, I look at the broad



spectrum of dramatic arts including singing, reciting, and acting. Third, I examine the unique qualities of voice and dance movements in Beijing opera and its artistic significance in China and abroad.

**Bithell, Caroline**, United Kingdom <c.bithell@bangor.ac.uk>

**“We Are Here to Bear Witness”: The Confraternite and Their Musical Activities in Contemporary Corsica**

One of the most significant and intriguing developments in Corsican cultural and religious life during the past decade has been the revival of the confraternities (Catholic lay brotherhoods). This paper will explore the conditions and motivations behind this phenomenon, paying particular attention to the central role played by polyphonic singing in the activity and identity of the confraternities today.

The Corsican confraternities enjoyed their golden age following the Council of Trent (mid-sixteenth century) when they played a vital role in popular mission activity. Their musical repertoires included offices, processional and devotional songs, and song cycles for Holy Week. Polyphonic settings of the Latin mass—often unique to a single village and preserved only in the oral tradition—were the domain of smaller ensembles who may or may not have been part of the confraternity. The brotherhoods entered a period of decline in the twentieth century as their social role diminished and many were disbanded after the Second World War; musical repertoires were likewise affected.

My analysis will include comment on: *a*) the tensions often existing between the church authorities and the relatively autonomous confraternities, and the association of the latter with “ancient”, local ritual practices; and *b*) the relationship between religious faith and the broader project of cultural revival fuelled by increased nationalist activity from the 1970s onwards, and the way in which, as part of this trend, music has come to occupy an increasingly central place in confraternity activity. The interest shown by young people in the confraternities—many of which have, with their help, been reconstituted after a break in their activities of forty or more years—is viewed in the context of the revalorization of indigenous traditions: they are bearing witness, not simply to their Christian faith, but to what they see as their authentic cultural heritage which needs defending against latter-day colonization (both political and musical).

The core of my analysis will be based on my own fieldwork (1993–present), and in particular on a special investigation during the summer of 2002. A broad overview will be balanced by material drawn from case studies of selected villages.

**Bolle, Sylvie**, Switzerland <s.bolle@bluewin.ch>

**Singing Style from the Inhabitants of Swaneti, South Caucasus, Georgia: Questions of Interpretations**

The inhabitants living on a territory that they call Swaneti (*shwä:n* in phonetic transliteration), on the southern part of the Caucasus mountains (northwest Georgia), still transmit poems without words but with vowels, expressing centuries and often more than a thousand years of cultural encounters and exchange processes.

According to what I understand from the recent accounts of several inhabitants during our subjective dialogue, I have asked the question if these poems could be interpreted from the point of view of the relations between vocal art, language, and “scripture”, rather than from an analysis of the correlations between text and music. This new proposal of interpretation seems to allow us to perceive this vocal art not so much as “vocal polyphony”, but also as a “poetic art of communication with a

calligraphy in sound”.

**Boström, Mathias**, Sweden <mathias.bostrom@visarkiv.se>

**From China and Lapland with the Phonograph for Entertainment? The Phonogram Archive at the Ethnographic Museum in Stockholm 1910–1930 and Additional Perspectives on Early Ethnographic Recordings**

The phonograph is generally regarded as a prerequisite for modern ethnomusicology. The great archives in e.g., Austria, Germany, and the U.S.A. were early models of research and preservation techniques. But musical ethnography was not only an archival and scholarly activity, but also a not so often observed part of imperialistic policies and exotic (often racist) entertainment.

This paper deals with the rather unknown Phonogram Archive at the Ethnographic Museum in Stockholm, and its original cylinder collections from five continents recorded between 1910 and 1930. The perspective is on the use of recording technology from the field to the museum. What intentions lay behind the recording activities and what came out of it? What can we do with the recordings today?

**Bröcker, Marianne**, Germany, *see* **Anca Giurchescu**, Denmark

**Burns, James**, United Kingdom <Enekezara@aol.com>

**Death Doesn't Know that We Are Poor: The Ethnographer as D.J.—Mixing Texts to Represent Meaning in the Sonu Funeral Song Tradition**

This paper is a discourse with a group of rural Ewe women on several songs from the repertoire of Sonu funeral dirges. The Ewe, who live mainly in southern Ghana and Togo in the territory between the Volta and Mono Rivers, have developed many local styles of funeral songs. In the town of Dzodze, for example, the Sonu tradition is performed by groups of women, with themes that explore the unpredictability of life and death.

Nketia (1962) writes that meaning is important in African music because of how it can portray elements from social life. The difficulty arises not in appreciating the value of his statement, but in the problem of disseminating and contextualizing meaning itself. Ethnomusicology, and ethnography in general, have been confronting previously-held notions of observer/observed, meaning/representation, and text/discourse, in an attempt to change the way we look for and represent meaning (Clifford & Marcus 1986). In particular it has been argued that there isn't meaning, but meanings, and all attempts at representation should result from collaboration with the subject(s), in the hope of producing a dialogue not a monologue (Tyler 1986: 126).

Following from these ideas, I am proposing in this paper a new type of post-modern ethnography in which the ethnographer takes on the role of the D.J. Just as a D.J. takes fragments and choruses from different albums and assembles them together to produce a work united by a constant tempo, I want to use different “texts”: Sonu song lyrics, commentaries from different women singers on the meanings of the songs, biographical anecdotes from the singers, and relevant statements they have made to me during my fieldwork to offer a glimpse at a possible “staging” of Nketia's idea of meaning and social life. In other words this paper looks for meaning(s) in the Sonu songs by what Tyler calls a “contrapuntal interweaving of tellings” (Tyler 1986: 126).

The fieldwork for this paper has been carried out during three separate trips to the town of Dzodze, located in the Volta region of Ghana, all of which lasted three years.

During this time, I lived with the family of musicians responsible for creating and developing this repertoire, including the women singers who form the basis of this study. By learning to speak fluent Ewe I was able to not only gather the different “texts” that make up this study, but importantly I was able to participate in the daily life of which these songs are a part of.

Ewe music has been extensively studied by ethnomusicologists (Koetting 1970, Pantaleoni 1972, Locke 1979, Avorgbedor 1987). Most of these studies have looked at the drumming tradition which is dominated by the men. My study, therefore, is the first to give a voice to the women who play an equally important role in Ewe music, but as they are singers, they have not attracted the attention given to the male drummers whose tradition has served as an example of African polyrhythm in ethnomusicological literature. This paper, therefore, aims at opening up systems of meaning and representation to include voices and ideas that up to now have remained in the background.

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**Cai Jizhou**, China <caijizhou@sina.com>

**Ecological Environment and Changes in Traditional Chinese Music**

Using the relationship between the ecological environment and traditional Chinese music as a lens, this essay combines the civilizations of various historical periods and makes a preliminary investigation of their impact on changes in traditional Chinese music. The author believes that changes in traditional Chinese music are closely related to specific ecological environments. During the period of agricultural civilization, the relationship between traditional music and its ecological environment is one of dependence. During the period of industrial civilization, the relationship is antagonistic. During the period of informational civilization, the relationship is coordinated. Looking into the future of informational civilization, the path that the development of traditional Chinese music shall take is certainly that of continuous development.

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**Playing the Drums for Understanding the Musical system: Carnival Songs in the Argentine Northwest**

This paper is based on fieldwork between 1977 and 2000 in the Northwestern highlands of Argentina. Some ideas are presented about the importance of the *caja* (frame drum used in this area by Indian and mestizo singers during the summer season), for articulating the structural and psychological basis of musical

communication. During the Carnival days, the owners of livestock make the *señaladas* (ceremony of marking the animals), and the singing of *coplas* is essential for increasing the power of the ritual activities. Some of the issues proposed in this paper are related to fieldwork (the levels of preparation for participant observation, the psychological components of sharing a collective experience and crossing the border of social intimacy, the emotional predispositions and the interaction of communication strategies between the researcher and the insiders, the interchange of roles during documentation activities, and the levels of interference and respect). Other reflections are related to the understanding of the dynamic interaction between musical language and other domains of expressive behavior. The theory proposed by Carlos Vega about the importance of pitch for defining the musical system of the *coplas* is reconsidered here through analysis of the interplay between rhythm, timbre, lyrics, movements, and proxemics during the performances (under the leadership of the motor strength provided by the drums).

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### **Whose Song? Meanings of a Song in Local and Regional Contexts**

Out of a sample of songs from a village in the state of Minas Gerais, Brazil, I examine a single song that I have repeatedly recorded over the last six years. I try to extrapolate the meanings of the different song realizations from the specific performance contexts and the differences of the recorded sounds. In the participants' discourses, however, this diversity in the local performance settings, conceived under the categories of gender, age-classes, and religion, is less important. Rather the sameness of the different song versions is stressed, and the idea of local ownership emphasized. This attitude can be explained as a result of contacts with folk music researchers that have introduced the concept of a "musical work" into the community, and as a consequence of the use of the song by non-community members as symbol of a regional African-Brazilian identity. Considering these discourses, then, there is a significant shift in interpretation toward class and race identity and aesthetic values as guiding categories.

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### **Development and Changes in Traditional Chinese Music: Music of the Hani Community**

How does one define "continuity" and "changes" in traditional Chinese music? What is the relationship between them? In this paper, the author will define the motivation behind research for this topic.

1. The circumstances of Hani nationality music in modern society.
2. The vehicles for the continuation of Hani nationality music. The thorough analysis and explanation of Hani nationality musicians will allow us to realize the richness and diversity of the vehicles for the continuation of traditional Chinese music.
3. The basic forms of teaching and learning music in Hani nationality and other nationalities.
4. The causes for the change of the forms of learning and teaching Hani nationality music. Explanations: substitution, syncretism, addition, syncretism, reaction.
5. The discussion of the methods in the study of the continuity and changes of traditional Chinese music.
6. The discussion of the meaning of the study of the continuity and changes of traditional Chinese music.

We should be fully aware of the value and meaning of studying the continuity and changes of traditional Chinese music, and fieldwork should be the basis for research. We should strive to explain the real causes and consequences of the changes and continuity in music through the lens of “etic” study, and to realize that the results from such study is most suitable for the groups that are being investigated, and cannot be applied to anything or everything in the world.

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**Cantonese *Nanyin*: Musical Structure, Performance Practice, Improvisation, and Oral Transmission**

The performance and dissemination of Cantonese narrative singing *nanyin* rely heavily on improvisation and oral transmission. *Nanyin* has a vast body of traditional repertoire and has also been adopted into the music of Cantonese opera. While the traditional context of narrative singing of *nanyin* (singing in the teahouse) has gradually disappeared in the cities of China since the second half of the previous century, both traditional and newly-composed pieces of *nanyin* struggle to survive in the modern context of studio recording and CD production. In this paper, the authors argue that it is the musical structure and performance practice of *nanyin* that enable, facilitate, and regulate the so-called improvisation in performance and oral transmission without the use of pitch notation. Chan will discuss and analyze the basic music structure of traditional Cantonese *nanyin*. Yu will use his experience of participation in a commercial recording of newly-composed *nanyin* in 1996 to illustrate how the textual script served as *pu* music notation in the course of realizing *nanyin* music from the script. Such a phenomenon also relies on the communal understanding of the performance practice among singers and musicians of Cantonese *nanyin*. The authors will focus on the following points in their presentation:

1. Modal contrast, tempo changes, and instrumental interludes are used as structural devices in the music-making of *nanyin*.
2. Regulating several structural constraints, the textual script used in *nanyin*, although without pitch and rhythm notation, is practically “music notation” or *pu* within the Chinese cultural context.
3. Improvisation works only idiomatically on the basis of a mutual and thorough understanding of the tradition.

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**The 24 *Jie Ling Gu*: The Relationship between Music and Choreography with the 24 *Jie Qi* (Seasonal Periods) in the Chinese Agricultural Calendar**

The roots of the Chinese people in Malaysia today (2003) go back Guangdong and Fujian in southern China. Spurred by new economic activities, mass immigration of these Chinese people to the Straits Settlement and Malay States of Peninsular Malaya began in the late nineteenth and early twentieth century.

These Chinese immigrants brought along their culture, music and art to Malaysia. The Lion Dance, Dragon Dance, Chinese Opera and Hand Puppet Theatre was performed at festivals and celebrations. In 1988, a new performance art genre was created by the Chinese in Malaysia. This was the art of the 24 *Jie ling gu*, a drum ensemble consisting of 24 lion drums (*shigu*) which are struck to specific rhythm patterns by 24 drummers. These drummers move to spectacular and dynamic choreography in synchronization with the rhythmic patterns.

The music and choreography of the 24 *Jie Ling Gu* is based on a concept inherited

from China. This concept is called the *24 Joints and Breaths (24 jie qi)* which form the basis of the Chinese Agricultural Calendar. The *24 Joints and Breaths (24 jie qi)* divide this calendar into twenty-four periods based on changes in weather. Farmers in China have used the calendar since ancient times. This paper aims to show the relationship between the music and choreography of the *24 Jie Ling Gu* with the natural phenomena, farming activities, festivals or rituals related to each *Joint and Breath*.

The Chinese in Malaysia created the *24 Joints and Breaths (24 Jie Ling Gu)* ensemble in the late 1980s as they look for their identity in response to transnational culture, modernization and tourism. Even though the concept of the *24 jie qi* is from China, the music and choreography are local and based on the ideas, creativity and experiences of the Chinese in Malaysia.

### **Chao Lu, China**

#### **The Current State of Mongolian Pastoral Songs**

The Mongolians are the inheritors, developers, and transmitters of the culture of Chinese northern nomads. The long tune herding songs of Mongolia have a long history and a folk song form with grassland characteristics. Since the 1980s, this kind of folk song has received widespread concern, and has become one of the main contents in the study of the historical conditions and inheritance of Mongolian folk songs, their forms and special characteristics, and ways of expression.

The following are the three main aspects to be presented:

- 1) Theoretical research in historiography, ethnic studies, and morphology.
- 2) Realization in the realm of musical creation.
- 3) The effort to move into formalized teachings.

Two problems to be considered are:

- 1) whether economic development will have an impact upon the continuation and transmission of Mongolian long tune herding songs.
- 2) whether the tendency towards globalization will affect the continuation and transmission of Mongolian long tune herding songs.

The Mongolian long tune herding song is a form of folk song that is representative of the grassland nomadic culture. Discussion concerning research conditions on this folk song form and the possibilities of continuous development can help foster an understanding of the relationship between the survival and natural development of a kind of folk song form with its cultural environment.

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#### **Rethinking the “Transmission” of *Qin* Music in the Past and Present Using the *Qin* Song “Three Variations on Yangguan Gate” as an Example**

The Chinese ancient *qin* (seven-stringed zither) is revered for its antiquity and, since the Sung period, has been regarded as the exclusive instrument for the Confucian scholar. The earliest surviving work for it is thought to date from the sixth century and is preserved in tablature in a manuscript from the Tang dynasty (618–906).

Since the twentieth century, Chinese society has been undergoing rapid changes in the political and economic areas. Beginning in the 1920s, Euro-centric music is evident through field studies and through the Western education system flooding throughout China. After the 1950s, mass communications technology starts to have a tremendous impact on traditional *qin* music, repeatedly transforming the sounds,

music theory, score collection, performance spaces, and contexts in natural ways.

This paper addresses and discusses the following issues. The theoretical aspect of *qin* music history, scores, and ancient pieces is used to examine particular case studies for the transformation in natural ways both before the twentieth century and through European composition as evidence of musical hybridization, specifically in the application of Western harmony to Chinese *qin* song melodic style, i.e., the Chinese traditional instrument combined with Western orchestral instrumentation. The historical and cultural factors that underlie musical hybridization, in particular the influence of Westernization on the development of Chinese *qin* musical culture, will be considered using the *qin* song “Three Variations on Yangguan Gate” as an example

The text of the original tune “Three Variations on Yangguan Gate” is a famous poem written by the renowned poet Wang Wei (about 699–759), “On Yuan Er’s Leaving for Anxi”. This is the best known farewell poem of the Tang dynasty. The poem describes the moment when the poet saw off his friend to serve as an envoy at the Anxi Frontier-Governor’s Residency. The verse expresses the author’s reluctance to part with his friend. Later, the message was intensified after some lines were added when the poem was composed to a song for the *qin*. The tune first appeared in the *Zheyin Shizi qin* score of the Ming dynasty (1491). This paper is primarily a historical study of the *qin* song and its development until today, presenting an analytical study of five different versions of “Three Variations on Yangguan Gate” through different periods.

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***Rock Mantra: The Concords and Discords of Contemporary Chinese Buddhist Music***

This paper focuses on the study of pop Buddhist music and, in particular, on rock mantra. Rock mantra projects itself as an unambiguous industrial commodity and as a Buddhist cultural product in Taiwan. The creation of rock mantra reveals a renewed religious consciousness, the open borders of a consumerist economic policy among religious institutions, and new manufacturing technologies. These mass-mediated musical objects have gained certain monastic support, and more significantly they attract lay Buddhists, non-Buddhists, the secular elite of religious intellectuals, and capitalists. The wedding of Western pop dance music with the Buddhist sacred mantra witnesses a mediation of social and religious processes that expressively reveals the dominant structures of meaning and the hegemonic definition of cultural values in Taiwan. With its sensational and anti-traditional characteristics, rock mantra interrupts the conventional formation of Buddhist music. Rock mantra, as a distinct musical genre and style, is a site of negotiation that repositions the role of pop Buddhist music in social place and cultural life.

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***The Cultural Diffusion of an Instrument: The Example of the Nanguan Pi-pa***

*Nanguan*, imported to Taiwan from Fukien China, is one of the oldest types of music still existing in Taiwan. Most scholars believe that *Nanguan* music has been greatly influenced by the music and literatures that had been popular for centuries, from the Han dynasty (206 BC – 219 AD) to the Ming dynasty (1368–1644 AD), in the instruments used, the performance format, tune titles, notational system, scales, and musical structure.

The *pi-pa* instrument leading the *Nanguan* music shows its important position in

the unique notational system employed. *Nanguan* has a unique notational system, *kung-chih-pu*, which only scores notes of the skeletal melody played by the *pi-pa*. Lyrics are sometimes included as well.

The pear-shaped *pi-pa* of *Nanguan* with a crooked neck—actually a short-necked lute with reversed pegged box—is cradled horizontally. There are four frets on the neck and nine frets on the front soundboard, which has two symmetrical crescent-shaped sound holes. The pear-shaped plucked lute in Korea, the *wusian pipa* in Japan, and the *dan ty ba* in Vietnam are similar instruments to the *Nanguan pi-pa*. In China, *pi-pa* is a general name for various types of plucked lute, including long-necked or short-necked, round or pear-shaped sound box, played from the Han dynasty to the Tang dynasty, about two centuries BC down to the ninth century. It is believed that this kind of instrument was introduced into China from abroad. According to research, the pear-shaped sound box was introduced into China from India in 346–53 AD, but its origin was in ancient Persia. In other words, it was imported to China via the ancient Silk Road.

Through a review of historical literature, archeology, and photography, this paper considers how the importance of the *Nanguan pi-pa* is symbolized in the cultural diffusion process of the music.

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#### **Structure and Development of the “Zasui” Tune in *Gezai* Opera**

The most significant musical feature of *Zasui Diao* [“Zasui tune”] is that it departs from the content of the play and, upon the foundation of *yinyun* (the organization of speech sound), creates different kinds of singing by altering tempo, melody, rhythm, etc., in order to meet the needs of the plot and emotions of the roles.

There are multiple sources of the tones of *Zasui Diao*; they are categorized as follows:

First, the basic form, *sijuzheng* (four music phrases pattern), which was the standard form in the preliminary formation of *Zasui Diao*. The finalization of its form is essential to the development of *Gezai* Opera.

Second, *changduanju* (long or short phrase pattern) which broke through the structural form of *sijuzheng*. Shao Jianghai’s composition in *Zasui Diao* integrated the phrase structure of *changduanju* with the changes of *banshi*, thus breaking through the rhyming pattern of the tones of the language, enabling the expression of emotions and narration to occur simultaneously, thus bringing roles to life.

Third, *Zasui Diao* and the tones of the language. The dialect of Fujian is a basic element in the formation of *Zasui Diao*. The relationship amongst the tunes of the melody and that of the words, etc., eventually formulated into certain patterns.

Fourth, a combination of the advantages of various arts to modify *banshi*. *Zasui Diao* widely absorbed the tunes of Fujian *nanyin*, *chaoju*, etc., folk music, and made use of the changes in *banshi* as an important means of further development. The development in *banqiang* brought *Zasui Diao* closer to *jiqiangti* music.

Fifth, *Zasui Diao* and *Douma Diao*. After *Zasui Diao* was disseminated into Taiwan, it was called *Douma Diao*. There was no further development of *Douma Diao* after its entrance to Taiwan.

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#### **The Evolution of Church Music in Taiwan**

The Protestant church has more than hundred years of history in Taiwan. It was first introduced by Canadian missionaries. According to my observation, Protestant



church music is constantly evolving in the following steps:

1. An original Western hymn melody with words translated into Taiwanese. In this case, in general, the end of the verse is put into the same rhythm as that of the folksong. This is the most important category which is still largely in use today.

2. A Chinese music style hymn with Chinese words, which may be accompanied by the piano or Chinese traditional orchestra.

3. A Chinese traditional orchestra playing a Western hymn, in particular, a Christmas carol. There are only few cases for the second and third categories.

4. The original Western hymn melody with words translated into aboriginal words. These words may also be sung with the aboriginal melody.

5. The melody and the words of a hymn in Western hymn style, composed by a Chinese Christian. It may be accompanied by the piano or by an orchestra.

6. The melody of a hymn in Chinese folk style and using a Bible verse as words, accompanied by a traditional instrument, composed by a Chinese Christian.

7. The melody and words of a hymn in Chinese folk style, accompanied by a traditional instrument, composed by a Chinese Christian.

8. The melody and words of a hymn in jazz or rock and roll style, composed by a Chinese Christian, accompanied by a band composed of electric guitar and percussion. It is very popular during young men's reunions or evangelic meetings.

The author is a Chinese Christian researcher. He will show the evolution of Taiwanese church music through his living experience and field work.

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#### **Chinese *Yayue* in Korea: Change and Continuity**

Chinese *yayue*, which originated from the ceremonial music system of the West-Zhou dynasty, disappeared with the decline of the court stage. In the early twelfth century, the emperor, Song-Huizong, presented the Korea dynasty with *yayue* instruments twice, in 1114 and 1116. Thus the culture of *yayue* is wonderfully inherited and preserved in Korea. Also the performance is in progress till today. Therefore, it is of great significance to the study of Chinese music history. The present paper aims to achieve a full understanding of the history, inheritance, evolution of Korean *yayue*, and Korea's attitude, behaviors, acts, and capabilities regarding Chinese music culture through a comprehensive investigation of the historical documents and the inheritance and evolution of *yayue* in the Li dynasty in Korea. The structure of the paper is organized as follows. The first part deals with the origin and development of Chinese *yayue*. The second part discusses the inheritance and evolution of *yayue* in the Gaoli and Li dynasties. And the third part deals with the causes for the evolution Korean *yayue*.

From a historical musicological and ethnomusicological approach, the paper presents a comprehensive and deep contrastive study of instrument compilation and orchestra organization between Korean *aak* and Chinese *yayue* on the basis of historical documents of the same period between China and Korea. Thus it reveals the nature of culture through the analysis of concrete music forms.

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#### **The Development of Hokkien Music in Singapore: A Case Study—The Performance of Both Traditional and Modern *Nan Yin* Music**

This paper will trace the development of *nan yin* music in Singapore from the nineteenth century. Although there is evidence of the practice of *nan yin* music going

back several centuries, this research will briefly look at the development of *nan yin* music of the Ming period in China and it will discuss the early arrival of this style of music to Southeast Asia, and particular in Singapore.

In Singapore, *nan yin* was at one point very popular with the Hokkien community, an indispensable part of the community as they relish the music as a reminder of their ancestral home. From the 1960s, Singapore's rapid modernization programme and the advancement of technology could be seen to have affected the development of traditional *nan yin* music to some degree. The post-independent period saw a tremendous decline in the appreciation on *nan yin* music. There were various factors responsible for this decline, but political considerations such as the discouragement of the use of dialects over the vigorous promotion of Mandarin have had tremendous repercussions on *nan yin* music. This not only affected the appreciation of *nan yin*, but also of the other Chinese dialect traditions. Thus, the purpose of the research is also to highlight the dangers of this tradition disappearing altogether. It is hoped that this research into *nan yin* music will help to revive interest in *nan yin* music as part of preserving and documenting Singapore's musical heritage.

**Cho, Gene**, U.S.A., *see* **Ma Libing**, China, & **Gene Cho**, U.S.A.

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***Nanguan* in Contemporary Taiwan: The Preservation Strategies and Their Impact on Music Transmission**

*Nanguan*, literally "southern pipe" music, appears to have originated in Fujian in southern China and was brought by Fujianese migrants to Taiwan, Hong Kong, Malaysia, the Philippines, and Singapore. The music is today seen primarily as an amateur ensemble music with ancient historical roots, and is played both for the musicians' own entertainment and in occasional temple ceremonials. The preservation of traditional music in modern society often relates closely to issues of social, cultural or political identity and *nanguan* is no exception. Up to the middle of the twentieth century in Taiwan, *nanguan* musicians in amateur groups were males who saw themselves as gaining social capital through performance, but female musicians are now appearing as significant figures in the maintenance of this tradition. Moreover, the preserving of the *nanguan* tradition has also become a key issue in contemporary Taiwanese national cultural policy, one usually promoted through the formal educational system. This paper looks at how representatives of different social-political ideologies respectively present the advantages of preserving *nanguan*, and also how the resulting strategies of preservation impact on the behaviors, skills, and materials used in musical transmission in contemporary society.

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**National Aesthetic Psychology and Chinese Traditional Instrumental Music Composition**

The study of aesthetics and psychology is increasingly concerned with the study of national aesthetic psychology. As the intersection or extension of aesthetics and psychology, national aesthetic psychology is yet a new field in our country. The studies of Chinese musical historiography and the morphology of traditional music tell us that national aesthetic psychology has a direct influence and effect upon the construction of the systematic structure of music composition, music appreciation, and music acceptance. This influence and effect can even be considered a fundamental one. This phenomenon is fully manifested especially in the composition

of Chinese traditional instrumental music, in which the patterns and special characteristics of national aesthetic psychology are realized.

This paper attempts to discuss the relationship between national aesthetic psychology and the development of Chinese traditional instrumental music from several perspectives: 1) the cultural and philosophical foundation of the formation of national aesthetic psychology, including the concept and category of national aesthetic psychology and the relationship between national aesthetic psychology and national music; 2) the demands of national aesthetic psychology and the composition of Chinese traditional instrumental music, touching on the objectivity, regularity, and utility of the demands of national aesthetic psychology, the concrete expression of characters of national aesthetic psychology in music composition, and the spirit of nationalism in music; 3) national aesthetic psychology and the standard of musical critique, with discussion on the judgment of music morphology, the standard of evaluating the aesthetics of music, and the implications and guidance of national aesthetic psychology for contemporary national instrumental music composition

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### **Transmission and Change of *Dai Yue* in Xian Drum Music**

In the history of Chinese music, *dai yue* is the name for a category of music that emerged in the Liao, Song, and Qing dynasties. Although its meanings varied in different time periods and dynasties, it nevertheless stayed within the realm of court music, especially leaning towards the grander, more ceremonious kinds.

The *dai yue* in Xian drum music is a kind of large song cycle formed by connecting many pieces. But it is presently lost among artists, and is only preserved in ancient scores. Based on records in ancient scores, it was used at the position of the *zhuan* after the Chief Piece in the latter part of the *zuo yue* Whole Cycle to replace the *zhuan*, or used right after the *zhuan*.

Based on the title, musical structure, style, and historical background, the *dai yue* in Xian Drum Music ought to have originated from the court music of the Tang and Song dynasties. And after southern and northern drama music arose, *dai yue* made substantial developments under their influence, although they did not alter the fundamental qualities of upper class culture and court music in *dai yue*. Therefore in the middle and later periods of the development of Xian drum music, as the drum music began to gravitate towards lower economic classes and was popularized among the common people, this grand and refined *dai yue* form also disappeared from the programs of performances. The rise and fall of musical types and forms are thus the results of the development and changes of the times and trends.

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### **Korean *Julpungryu* and Chinese *Sizhuyue***

The aim of this paper is to compare these two types of ensembles according to the instrumentation, repertoire, method of variation, texture, aesthetics, and the circumstances in which they are played. The comparison reveals many similarities and differences between Korean *julpungryu* and Chinese *sizhuyue*

The instrumentation of the two different musical types is both dominated by wind instruments and string instruments. The types of variation used are “melodic and rhythmic extension and extraction”.

The musical texture of *julpungryu* and *sizhuyue* is characterized by its heterophonic structure. The heterophonic melodies are created by chance, different parts perform the same tune at the same time.

Jin Zuli has identified four important elements that contribute to the beauty of *sizhuyue*. They are the following: a small-sized ensemble, a light atmosphere, a delicate musical structure, and a dignified performance. These terms and expressions can be used to describe the aesthetics of Korean *julpungryu*.

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**“In the Pulse of My Drum and the Beat of My Heart I Create an Eternal Altar”: Drum Sound Images as Cultural Sanctuaries for Individuals and Audible Visiting Cards of Cultural Formations**

The article focuses the comparison of three cultural formations, where drum instruments play a dominant role for the sound-image, which is transported representatively as a kind of audible visiting-card to the observer. The quotation in the title comes from Layne Redmond (1999:253).

The linear creation of independent audible rhythm patterns in the Maloya, the representative formation of the descendants of slaves from Madagascar, the African east-coast or migrant workers from Tamil Nadu on the island of Reunion, is compared with a rhythmical drum composition created by a representative of a female, mainly urban cultural formation, reconstructed and reanimated by female percussionists all over the world starting from a western feminist context. Both are compared with the rhythm-structure of a Goa-Trance composition of a DJ, who is a recent representative of the sub-cultural formation, called Techno-Trance in the disco-landscape of Germany.

A requirement for the understanding of the interpretation is the imagination of a systemic conception of cultures. The recent world is divided beside the partitioning concept of nations or maybe societies into cultural systems, which can be described as discourse formations, recognisable through a certain limitic, but nevertheless dynamic structure, a “supply of identity-borderline markers” which is created, stabilized, and dissolved by individuals, who act as the constructors and participants of these systems in an autopoietic way. That means, they ensure their self-maintenance during a period as long as possible by the exchange of awareness, maintenance, and ideas with the cultural system with the effect to guarantee their mental existence with the embodiment of the cultural forms of expression, which the cultural system offers. Besides other forms of expression like living-style, dance-style, texts, body-styling, etc., the audible style, the sound image, which is created by all musical parameters, but also mainly and holistic by the pure or mixed instrumental sound, plays a key role for the process of constructing a mental identity. Moreover, these three formations show the role of marginality for the re- or construction process of cultural patterns as a counter identity against established systems with dominant audible visiting cards.

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**Sacred and Secular Changes in Chamorro Music Resulting from Catholic Missionization**

This paper examines the impact of Spanish missionization on the *lalai* (chant) of the shaman, funeral lament, dialog song poetry, and the recitation of Chamorro myth in the Mariana Islands of Western Micronesia. It describes the origin and character of Chamorro music, including connections with Chinese oral history, dialog song of Island Southeast Asia, and the *belimbau tuyan* (musical bow) used to accompany song.

My paper discusses how the Jesuit missionaries replaced ancestral ideology in song

and poetry with Christian doctrine and introduced instruments, music, and dance to wean Chamorros from their ancestral music. Dances of Christian conquest employed by the missionaries to convert the heathens of Spain, Mexico, and the Philippine Islands developed into the Dances of Montezuma on Guam. A Chamorro “Montezuma” is danced to a 3/8 melody in Renaissance style. When the Jesuit missionaries departed Guam in the 1770s, the process of missionization was complete. Through the process of *mestizaje*, Chamorro culture had assimilated Pilipino and Mexican social influences into its music performances. Extemporaneous poetic song debate moved from the rice fields to public street corners. *Amaga* chants turned into the *complimento*, and the *fandango* and *seguidilla* were danced at weddings. The button accordion and guitar accompanied the Mexican waltz or *batsu*.

Although the Jesuits accustomed the Chamorros to Western melody, harmony, rhythm, and cadence, Chamorro song retains its indigenous flavor. The melodic motif around which dialog song lyrics were improvised for more than two centuries is linked to an ancient ceremonial chant motif. The mixed Indigenous/Christian metaphor of the dove in the lyric “An gumupu si paluma” (as the dove flies) shows that Chamorro and mestizo culture persisted, side by side, in song, up to the twentieth century. This dialog song form bears the mestizo name *tsamorita* and is living testimony to the impact of Spanish missionization on Chamorro culture.

**Cui Ling-ling, China**

#### **Music and Ritual of the Mongolian Banquet Ceremony**

Since ancient times the Mongolians have had unique banquet ceremonies and rich and colorful banquet songs. Until today, the ancient custom of the banquet ceremony and the tradition of singing banquet songs are still preserved. However, following historical changes, these forms are also experiencing changes. From the banquet ceremony today, we can still see traces of the history of its changes. Banquet songs, which are a kind of folk music and a form of artistic performance in the banquet, adapt to the procedure and content of the ceremony and thus form into a large-scale set of banquet songs made up of combinations of songs that are relatively independent yet are innerly connected. These include many banquet songs with long melodies, banquet songs with short melodies, and *chao-er* banquet song with different modes, tonality, and rhythmic forms. Banquet songs possess the special characteristics of ritual, procedure, education, and entertainment, etc. This essay aims at introducing and analyzing the continuity and changes in the Mongolian banquet ceremony, the procedures of the modern banquet ceremony, and the musical form, style and special characteristics, artistic values, and song lyrics of the banquet songs.

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#### **Examining the Historical Causes for *Guqin* Schools in the Song Dynasty**

*Guqin* music is an important component of the music of the literati in Chinese traditional music. It has a distant source and a long history. Although its origins are in the remote past and thus unable to be investigated, according to the classification of “Ba yin” recorded in the Rites, the “silk” type of “*qin*” had appeared at the latest by the West Zhou dynasty (1066 BC – 771 BC). Henceforth, the *guqin* underwent several significant historical periods—the finalization of the design of its form in the Han dynasty and Three Kingdoms period, the accumulation of musical works in the Wei and Jin dynasties, the new invention of music scores with Chinese characters, and improvements in the reduction of Chinese characters in music scores in the Sui and Tang dynasties. Finally, the first *guqin* school with far-reaching influence—the

Zhe School—arose in the South Song dynasty (1127–1279). People always regard schools as the signal of maturity in the development of an art form. From the West Zhou to the South Song dynasties, why did it take more than two thousand years for the art of *guqin* to enter the mature period? This is a question that deserves investigation. For this purpose, the writer makes use of the unique political background, social system, and trends of the Song dynasty as starting points to begin a multidimensional investigation of the literati who constitute the main body of *guqin* music.

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### **Charting Paths through Terror's Wake: A Russian-American Community Responds to September 11**

The instinct to respond to violence and death with music is surely as old and ubiquitous as music itself. And yet, within this global musical urge, the world's musicians display the broadest conceivable range of reactions to specific acts of violence, reactions created from their individual spatially-, culturally- and historically-situated vantage points.

This paper presents an analysis of several discrete musical responses to the violent events of September 11, 2001, which were generated by a community of Russian émigré musicians in Southern California. In October 2001, over 900 people gathered in the mountains outside Los Angeles to attend a bi-annual music festival devoted to the Russian-language genre of *avtorskaya pesnya* (often translated as “guitar poetry” or, more literally, “authors’ songs”). The festival’s main concert, which was dedicated to those who died in New York, Washington, and Pennsylvania, featured performances that addressed the events of September 11. The interpretive stances these musicians adopted—ranging from the introspective to the satirical—demonstrate the diversity that roils beneath the surface of the most seemingly homogenous groups, as well as the ways individuals draw upon disparate cultural resources to craft not static identities but rather narrative paths through a chaotic world.

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### **Ximón and the Fusional Sound of Holy Week in Highland Guatemala**

The music of the Q’eqchi’ people in Tactic, a Maya town in highland Guatemala, has been transformed both by the propagation of the music of the Catholic faith as well as by indigenous Maya cultural resources. The effects of this transformation can be found across the entire range of Q’eqchi’ music: the music of the Catholic Mass; the dance music of patron saint days; the music of the Maya new year festival, Wayeb, where Q’eqchi’ people worship their ancestors and nature.

The processional music which is played throughout the Holy Week of Easter is one of the fusional products of long-term Christian missionary activity. The sound scene of Holy Week is constructed of four kinds of music: the tract singing of catechists, the brass band, the fanfare of trumpet and drum, and the *matracas* noise. After six days of Holy Week processions, the music and its vigor reach a feverish climax in the burning of Ximón on Holy Saturday. The townspeople form a huge circle around a life-size doll named Ximón (semantically the effigy of Judas Iscariot) which they burn. As the trumpet, drum, and *matracas* play loudly, the people douse Ximón with kerosene and gasoline to make the fire bigger, in much the same way as they douse the traditional Maya bonfires with alcohol. Also, the same traditional Maya musicians who play the *chirimía* (Maya oboe) and the drum at the Wayeb bonfires also play the trumpet and

drum at the burning of Ximón. During these burning rituals, the sounds of the particular instruments are essential for enhancing the spiritual worship. Maya component elements are operative throughout Tactic's highly syncretic celebration of Holy Week, but they are more during the burning of Ximón than at any other time during Holy Week.

Although the tract singing, trumpet fanfares, and brass band marching of imported Christian soundmaking overtly characterize Holy Week, inspection reveals a syncretism, whose indigenous Maya elements are especially salient at the burning of Ximón. This presentation will describe the Q'eqchi' fusional music of Holy Week, with its indigenous and Christian components.

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### **Sounding Indigenous: Inuit and Sami Film Scores**

There is little doubt that work by indigenous film-makers such as Inuit, Zacharias Kunuk, or Sami, Nils Gaup, is redefining the global perspective on their cultures and identities, as well as their histories and futures. This paper will focus on the uses of music in the award-winning, feature-length Inuit film, *Atanarjuat (The Fast Runner)*, co-directed by Kunuk and Norman Cohn and produced by Igloolik Isuma Productions (1999). Critics have remarked upon narrative and cinematographic innovations: the blurring of the boundary between fiction and documentary in light of its basis in legend, the stark intimacy of the camera-work, the slow rhythm and long shots that approximate "personal, natural time" (Gale 2002), or the subversive power of production processes that organized people in new ways, empowering them through "participation in an act of reflection or expression" (ibid.). Among these new discourses of authenticity, however, there has been virtually no consideration of the rich sound-track, one that juxtaposes both traditional Inuit singing, newly-composed material by Chris Crilly, as well as Huun-Huur-Tu and The Bulgarian Voices. The narrative nuances of regionally specific Inuit drum dances and vocal games, the connotations of composed parodies of those styles, and the curious choice of Tuvan and Bulgarian excerpts cast the imagery in a more complex light, resisting the stereotypes of "scoring the Indian" (Gorbman 2000), but cognizant of the currency of exoticized sounds in world music. The paper puts my reading of the text in dialogue with those of some of the participants. Additionally, it offers some comparative remarks about the construction of an alternative vision in other indigenous films, particularly Nils Gaup's 1989 hit, *Ofelas (The Pathfinder)*, based on a Sami legend.

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**Diettrich, Brian**, U.S.A. <briandiettrich@hotmail.com>

### **Navigating Cultural Tensions: Traditional Performing Arts and the Church in Chuuk**

The people of the high lagoon islands and the various atoll communities that comprise present-day Chuuk State in the Federated States of Micronesia once maintained similar traditional music cultures. Islanders of the State's various regions, however, responded differently to the influence of Christianity that brought extensive

changes to their respective performing arts. Today, the peoples of Chuuk State shape their traditional music practices around two distinct notions of Christianity. While Islanders of the Western atolls easily accommodate many of their traditional arts with their Christian beliefs, Islanders residing in the eastern part of the State, known as Chuuk Lagoon, perceive Christianity and the traditional performing arts as incompatible and oppositional.

Today on Chuuk's island capital of Weno, where people from both the western and eastern areas of the State live together, tensions exist because of these different views concerning the role of traditional music and the different approaches to negotiating the arts under the guidance of the church. This paper explores the historical development of Christian influence in Chuuk and examines the resulting cultural, religious, and social tensions that exist in the State today. After analyzing how these tensions affect and shape Islanders' conceptions of the traditional arts, I speculate on how they may impact the future of artistic performance in the region.

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### **The Traffic in Chaozhou *Xianshi* Music Culture: The China-Hong Kong-Thailand Connection**

The Chinese inhabitants of the Chaozhou region in eastern Guangdong province, the Teochiu, have a long history of going abroad by sea as hired labor, often becoming successful businessmen. Their frequent success in business owes largely to their extensive social and cultural networks and to their reputation for being extremely hard-working and highly organized. They have typically formed voluntary associations and cultural clubs for the benefit of fellow compatriots from the same region everywhere they have settled. The regular performance of Chaozhou folk music is a feature in many of these clubs and associations. In fact, the persistence of Chaozhou music traditions to this day could be credited largely to the presence and support of these organizations. They have also been responsible for the transformation of the local string ensemble music called *xianshi* from a regional into a transnational music. Clubs and voluntary associations span the globe and function as nexuses linking Teochiu in Chaozhou to their compatriots from the same region living in Hong Kong, Taiwan, Southeast Asian countries, such as Thailand, Singapore, and Malaysia, and North American cities like New York, Los Angeles, Vancouver, and Toronto. As such, they are important nodes within a vast cultural web where commerce, music, religion, and politics often intersect.

The past decade since the implementation of economic and political reforms in the People's Republic of China has seen renewed activity in and contact between the music clubs in Chaozhou and those abroad, particularly those in Hong Kong and Thailand. With borders now more porous than before and systems of communications and transportation vastly improved, the flow of people, musical instruments, recorded media, and musical ideas have considerably increased. This paper attempts to map this ongoing cross-border traffic of people and culture related to the performance of Chaozhou *xianshi* music between the above-mentioned sites. In the process, it examines the extent to which they correspond to what anthropologist Arjun Appadurai (1996:164–72) refers to as “post-nation”, i.e., a delocalized group which retains a special ideological link to a putative place of origin other than the nation with which it has an ambivalent and oftentimes antagonistic relationship. I argue that the individual contexts of *xianshi* performance in Chaozhou and the two diasporic sites point to a distancing from the Chinese nation or may function as a bridge to it at various times depending on certain factors.



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### **Dancing the Rhythms of *Txalaparta*, an Embodiment of Musical/Social Meaning**

*Txalaparta* is a Basque percussion instrument that, only recovered in the 1960s from near extinction after being banned by Franco's Regime, is currently going through a strong revival in Basque Country. This instrument, its music, the interlocking fashion with which it is most often played, seems to represent Basque identity in a very singular manner paired with its own uniqueness. Audience and performers of *txalaparta* often define themselves as distinctive from the Spanish and are highly committed to the revival of their language, Euskara, their culture in general, and the freedom to be achieved in particular (Basque Country, Euskal Herria, defines a culturally distinctive nation that sees itself currently divided between the Spanish and French states.) In this political juncture, many of those Basques see *txalaparta* as the symbol of their rebellion within the Basque left wing national liberation movement. It is often played, for instance, in funerals of ETA members, though often accompanying and adapting itself to the *aurreku* dancers, who in such solemn situations offer reverence to the deceased and the cause he/she died for. This is one instance of a growing trend of collaboration between *txalaparta* performers and dancers. This paper is concerned with how the Basque instrument *txalaparta* interacts with dancers in the creation of a meaningful performative event in the greater context of Basque identity issues. The dance I will be mainly referring to is a men's dance, the *banako* (a section of the *dantzari dantzak*, a group dance, that is performed individually one by one, entailing an element of challenge.) This is one of the men's dances that are military in nature and, when accompanied by *txalaparta* (which is not as such danced to, despite oral records that it might have been in the past), it seems to convey a more powerful meaning within the context of the Basque struggle.

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### **Discussions on Ritual Music in Prehistoric China**

Based on evidence from historic documents (including mythology and legend) and archaeological findings (musical instruments and other artifacts), this paper discusses the ritual element in the pre-historic music of China, and the connection between archaeology, historiography, and music ethnography.

Historical writings such as *Shanhajing*, *Shangshu*, and *Lushi chunqui* describe the importance of ritual in the performances of music and dance. These descriptions, when combined with visual images from archaeological findings of pottery in Qinghai and rock cave paintings in Yunnan, and musical instruments of the Neolithic Age of the Jiahu and Taosi cultures in the Huanghe Valley and the Hemudu culture of the Changjiang Valley, underline the importance of ritual in pre-historic music of China. Music ethnography of the role and meaning of ritual in pre-historic music of China can thus be constructed by analyzing historic documents in conjunction with archaeological findings within their cultural-historic contexts.

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### **Five Schemata in Explaining the Functions of Traditional Chinese Music**

What are the Five Tones? What are the Twelve Frequencies? What is the Seven

Key Notes Scale? What are the Eight Wind-Energies? What is the basic difference between Oriental and Occidental music cultures?

I have published three studies which contain schemata that indicate the functions of traditional Chinese music:

1) 1998, “A Simple Discourse on Some Basic Music Problems of ‘Introverted Culture’”, published at the 25th Anniversary of the Founding of Hong Kong Chinese University, on the 1st International Ethno-Musicology Seminar held by the Hong Kong Ethno-Musicology Research Association.

2) November 1999, “Discoursing the History of Music’s Fountainhead and the Foundation and Prospect of the Development of Music Function”, on Prof. Yang Yinliu’s 100th Birthday Commemoration Seminar, held by the China Music Research Institute, China Central Conservatory, and Shanghai Conservatory.

3) September 2001, “Contest, Mop-up, Inter-promotion—Review and Prospect of the Interflow of Oriental and Occidental Musical Cultures”.

The foundation of my theories is derived from “Canon of Change”, “Canon of Nature Therapy”, “Records of the Historian”, and so on, as well as my ongoing field work and scientific research and practices of Chinese ethnomusicology since 1958.

I want to dedicate these schemata to this year’s conference of the International Council for Traditional Music. I also hope my achievement can be approved and safeguarded with Intellectual Property Rights.

**Feng Guangyu**, China <lucky-jane@163.com>

#### **Homogeneity and Change in Traditional Chinese Music**

Homogeneity prevails in various types of traditional Chinese music. The homogeneity of music is mainly reflected in how a certain basic tune (mother tune or mother form), through dissemination and change, is spread to other parts of the country from one class, and, through assimilation with the music of foreign places, evolves to produce a child form (child tune, variant form, or “other” form). Types of homogeneity include homogeneous folk songs, homogeneous folk compositions, homogeneous systematic tunes of many varieties of Chinese operas, and homogeneous ballads.

The paper is divided into five parts:

1. The origin of the concept of homogeneous music
2. Types of homogeneous music
3. The unique logic of homogeneous and traditional music
4. Homogeneity and transmission and changes
5. Transmitters and receivers of the transmission and change in homogeneous music

This paper traces the proposition of the concept of homogeneous music and probes into various types of homogeneity, transmission, changes, and the use of basic tones in traditional music. It also expounds the roles played by folk musicians and immigration in the spread and change of music and the formation of homogeneous music.

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#### **The Study of Non-tempered Systems: Problematics and Methodology**

In the oral traditional cultures of Central Africa, the scales are non-tempered and present some remarkable properties. In Bedzan Pygmies vocal polyphony for example, the same piece presents a wide mobility of the tuning of the scale degrees from one version to another, or it can be sung either with a *tetratonic* or a *pentatonic*

scale. In Ouldeme instrumental polyphony, the pentatonic scale which is observed in the low register is not reproduced identically in the higher register, and the octave seems not to be the frame which structures the entire scale.

When studying such scales, two problems related to measurement and verbalization occur:

1. Measuring the intervals which separate each degree as well as their margin of production is not satisfactory in the area of musical scales: such measurements merely reflect possible *actualizations*, but they don't give us access to the *model* of the scale system. In other terms, they don't enable us to explain the way the system works and the *indigenous conception* of it.

2. In such oral traditional cultures, the rules which underline the musical system are rarely verbalized: abstract concepts like "scale", "degree", or "interval", are not just non-verbalized, they are practically *unverbalizable*; there is indeed conception, but not conceptualization. That's why the scale cannot be isolated as a distinct element of the musical system and only exists for the musicians through its materialization in the polyphony.

Thus the study of musical scales requires the use of *interactive experimental methods*. This seems the only way to determine the principles on which these scales are based. Pioneering work in the field of tuning of xylophones and gamelans has been conducted by Simha Arom since 1989, in Central Africa and in Indonesia. I will show in what innovative ways recent developments of the most sophisticated computerized equipment have enabled us to enlarge the framework of interactive experimentation by adapting it to Bedzan Pygmies' vocal polyphonies, as well as hocket instrumental polyphony of the Ouldeme of Cameroon.

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### ***Angin* and Musical Structure in *Makyung*: Overriding the Colotomic Status Quo**

In the main body of *makyung* repertory, the colotomic unit occurs as the main structuring event, defining dance and musical performance. However, in the initial part of most *makyung* musical and dance pieces and in the first part of *makyung*'s seminal opening song, *Lagu Menghadap Rebab*, (Song of Homage to the *Rebab*, a traditional bowed-lute), colotomic structuring gives way to vocal and *rebab* melodic expression. This phenomenon indicates a site for a different kind of negotiation and interaction between performers and musicians than that as determined by the colotomic unit.

This paper aims to link this musical phenomenon as it occurs in *Lagu Menghadap Rebab* to the operations of *angin*, a core value of traditional Malay society. *Angin* is seen as an indigenous concept of energy found in Malay concepts of illness, cures, and performance, where the *rebab* is a producer of *angin*. The essential purpose of *Lagu Menghadap Rebab* is to arouse *angin*, conceptualized as a mythic king, from within the psyche of the lead actress, in preparation for the performance of *makyung*. Evidence for *angin* is to be found through investigating the textual/melodic expressivity of *makyung* vocal style in conjunction with *rebab* melodic style, their mutual interdependency, and how gongs and drum pulses interact with this, giving way to the singer's performative intention. This paper also investigates other ritual and socio-political implications of *makyung* performance to indicate how *angin* as an energizing and aesthetical agent overrides the colotomic status quo.

**Fu Cuiping**, China, *see* **Guan Jie**, China, Hong Kong (HKSAR), & **Fu Cuiping**,

China

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### **Research Regarding Tempo in Japanese Court Music *Gagaku***

The Japanese imperial court music *gagaku* is based on the ancient native (Japanese) music and the foreign music forms with Central Asian, Southeast Asian and Indian elements, which were introduced from China and Korea during the sixth and seventh centuries.

*Gagaku* includes classic form of dancing and singing with instrumental accompaniment as well as purely instrumental music. This musical form has been preserved by musicians from the same hereditary families for more than one thousand years.

*Gagaku* contrasts to the Western musical conception, where the composition is an inseparable blend of melodic, harmonic and rhythmical elements. With *gagaku*, each instrument section is responsible for different elements, and the harmonic aspect in the Western sense does not apply. The woodwind instruments play the melody, and are supported rhythmically by the strings. The percussion section is responsible for the repeating rhythmic structure of the entire piece. Consequently the melody and the rhythm proceed independently of one another in the composition.

In current performing practice the increase of tempo is one of the distinctive features of *gagaku*. Percussionists increase the tempo as much as 50% over the course of a piece, while this change remains barely audible to the listener.

This research addresses two basic questions: How is the *accelerando* achieved and why is it unrecognizable.

Some recorded samples of *gagaku*, especially instrumental music, were analyzed using a sound spectrograph. Because of the uncoordinated, simultaneous playing of each section, the tempo is investigated through the time-measurement from different aspects as follows:

1. Rhythmical pattern. The rhythmical pattern which is played by percussion instruments is repeated throughout the performance.

2. *Kobyôshi*. *Kobyôshi* is a unit of musical system which corresponds with the *measure* or *bar* of Western music. The relationship between *kobyôshi* and the rhythmical pattern is surveyed here.

3. Melodic phrase. Some different melodies are played and repeated by woodwind instruments. The length of melody and the rhythmical pattern are regularly different. The time of the melodic strains is measured here.

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### **The Structure and Practice of the Mongolian *Urtiin Duu* Vocal Form**

Mongolian *urtiin duu* is a kind of music with loose meter and prolongation of tunes. This musical form also exists to different extents in many countries and in the folk music of different nationalities in the east. This musical form is retained in Japan, Korea, India, and among many different nationalities in China. Thus this musical form possesses the special characteristics of eastern music. However, compared with the various forms of loose meter and long tune music, Mongolian *urtiin duu* is the most representative.

This essay seeks to use the following points to illustrate the representative nature of Mongolian *urtiin duu*.

1. Mongolian *urtiin duu* has a long history. According to the *Weiji*, there existed vocal long tunes on the plains of Mongolia two thousand years ago. In addition,

according to the *Nanci Julu* and *Hengqu Chentan*, there also existed a musical form where “lyrics could not be fitted into the tempo of the tune” in the Yuan dynasty.

2. According to historical data during the Yuan dynasty, this musical form had impacted the music of the Han, as well as that of Japan. The *mazibei* and *zhui fun* in the northern regions of Japan bear striking resemblance to Mongolian *urtiin duu*. Many Japanese scholars believe that they originated from Mongolian *urtiin duu*.

3. The musical structure of Mongolian *urtiin duu* has its own system. It contains the categories of the short *urtiin duu*, the general *urtiin duu*, the long and the slow *urtiin duu*, the *chugur* (a special musical instrument regarded as the origin of the horse-headed violin) *urtiin duu*, the long and short tune mixed *urtiin duu*, and the music-accompaniment *urtiin duu*. They are diverse in their styles of performance and musical forms.

4. The techniques of singing are extremely challenging and scientific. Thus the author believes that Mongolian *urtiin duu* is a representative classical art form in the east.

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### **Roundtable: East-West Meeting in Ethnochoreology: Current Research and New Perspectives**

Aiming to continue and further develop the positive results of the roundtables organized at the ICTM World Conferences in Hiroshima, 1999, and Rio de Janeiro, 2001, the ICTM Study Group on Ethnochoreology proposes the organization of a roundtable with the title: “East-West meeting in Ethnochoreology: current research and new perspectives”.

The main idea for the roundtable is to create a scientific arena open to discussion and confrontation of opinions for all dance scholars or dance interested people (a counterpart to the more restrictive paper sessions).

We hope that these discussions focusing on topical themes will help develop a fruitful exchange of information between scholars from East and West, revealing their research priorities, methods and theoretical perspectives in dance ethnology.

A synthetic introduction will present the Study Group on Ethnochoreology: aims, structure and current activities—including the 23rd Symposium in Szeged, Hungary, the forthcoming one in 2004, in Monghidoro, Italy, and the profile of the six Sub-Study Groups.

In essence the roundtable will be based on presentations of current research by all the active participants and on discussions about future research programs and theoretical perspectives.

The roundtable will be organized as follows:

#### *I. Presentation of the Study Group:*

Egil Bakka, Norway <egil.bakka@hf.ntnu.no>: Short History: Goals and Stages of Scientific Development of the Study Group on Ethnochoreology

Marianne Bröcker, Germany <marianne.broecker@ppp.uni-bamberg.de>: Presentation of the Sub-Study Groups Which Are the Working Nuclei of the Study Group

Mohd Anis Md Nor, Malaysia <anisnor@um.edu.my>: Synthetic Presentation of the 22nd Symposium of the Study Group on Ethnochoreology, Szeged, Hungary, 2002

Adrienne Kaeppler, U.S.A. <kaeppler.adrienne@nsmnh.si.edu>: Presentation of the Study Group’s Publications (Proceedings, Yearbooks #23 and #33, Newsletter)

Tvrtko Zebec, Croatia <zebec@ief.hr>: Short Presentation of the Published

Bibliography on Dance Research by Members of the Study Group on Ethnochoreology

*II. Current Research and New Perspectives:*

Discussions based on personal presentations of current research and/or research perspectives (new research) carried out by the participants at the roundtable.

Summing up of the most relevant ideas, research perspectives, methods, etc., by the chair of the session.

Discussion from attendees is welcome!

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**Who Is “Missionizing” Who? Tiwi Dancers and the Mission of the Sacred Heart in Northern Australia**

The paper looks at the relationship between the missionaries of the Sacred Heart on Bathurst and Melville Islands, Northern Australia, and the indigenous population. Although the missionaries incorporated Tiwi artistic practices within the Church as a part of their evangelization process, it is important to realize that the Tiwi too had an agenda of establishing bridges of understanding between two culturally very different groups of people and used dance to propose quite radical views of the world from a Western perspective, which the missionaries did not necessarily grasp fully. The paper will give a detailed ethnography of Tiwi dance as embodied spiritual practice within an indigenous setting and how this practice was extended to the new contexts of the missionary movement.

**Guan Jie**, China, Hong Kong (HKSAR) <s030660@cuhk.edu.hk>, & **Fu Cuiping**, China

**Examining the Prototype of Music Memory: A Narrative and Afterthoughts on the Shamanistic Ceremony of the Manchus**

In July 2002, I made a special trip to Ning’an, Heilongjiang to interview the great Manchu shaman, Fu Yingren, who is almost in his nineties. The day prior to my interview, however, his health fell into critical condition (due to a prolonged interview by the Jilin Social Science Academy), which deterred the planned contents of my interview. In order that I should not return empty-handed, Mr Fu asked his daughter to find his apprentice, Zhao Junwei (79 years old), in the market, and asked Zhao to lead us to places such as Jiangfu, Tuanshanzi, etc., to carry out interviews with the shamans of the Guan clan and those of the Zhao clan.

This special visit enabled me to further understand that the inheritance and development of shamanism in Ning’an, Heilongjiang is extremely active and intact. On this piece of land, shamanist activities are continued through clan inheritance. More than two hundred clans each possess their own unique way of shamanist inheritance. My visit this time investigated specifically the shamans of the Guan and Zhao clans. I went to Jiangfu and Tuanshanzi, and carried out investigations on the form in which the Guan and Zhao shamans worshipped their ancestors. Here, the concept that people most believe in is that of ancestors. Ancestors are the basis of the survival of their nation. All the rules, habits, customs, way of worship and sacrifice, form of shamanist singing, etc., left behind by the ancestors cannot be altered. Even amidst the continuously changing and developing structure and form of society, regardless of how the society develops and how the concept and aesthetics of the people change, the things left behind by the ancestors remain constant truths. How, then, do people resolve the relationship between history and changing times? I thus make use of the prototype of tracing musical memories to trace the aesthetic standards

that people hold today, the adaptability of people in conditions of change and stability, and the place and function of shamanism in people's hearts and minds.

At the end of October 2002, the Guan shamans will hold a grand shamanist sacrifice—this is an extremely rare opportunity, as, according to the habit of their clan, it is only held once in every three to five years. Therefore, I will make a thorough interview and investigation of this event. The gist of the topic is: the continuity, change, and development of the rituals of ancestral worship by the Guan shamans, i.e., an investigation into the relationship amongst the extendibility of the musical form in the process of continuation of the Guan shamans' sacrificial ceremony and the stability and changeability in people's concepts.

**Han Baoqiang**, China, *see* **Li Mei**, China, **Han Baoqiang**, China, & **Tsao Penyeh**, China, Hong Kong (HKSAR)

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***Wayang Sasak, the Shadowplay of Lombok, Indonesia: Music, Performance, and Negotiations with Religion and Modernity***

The history, story content, and music elements of *wayang Sasak*, the shadow puppet theater of Lombok, have been contested over the past few decades. Originally popularized to help spread an early form of Islam in the eighteenth century, it later became problemized as a distraction from Islam due to its depicted images and alcohol consumption. While Lombok has become increasingly Islamic and leaders have scrutinized the performing arts, the regional government has sought to control and direct the arts to achieve a national standard and empower the national. Meanwhile, citizens in Lombok have gradually modernized and become media-savvy, and traditional arts like *wayang Sasak* have had trouble finding audiences. Thus, puppeteers and musicians have had to negotiate pressure from Islamic leaders (who decry the ritualistic elements), conditional support from the government (which wants to manipulate the form), and decreasing audiences who increasingly view the arts as a source for leisure and entertainment.

This presentation will explore how the current environment has developed and how practitioners have responded to this series of pressures. It will also explicate the aesthetic elements—music, puppet characterization, performance processes, etc.—and the role of migrant Balinese to illustrate how *wayang Sasak* has combined Javanese and Balinese influences into a unique realization of Sasak ethnicity that is now undergoing transition and re-negotiation.

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***Medicine: Colonial Reconciliation and Music in a Theater Production on Native Residential Schools in Canada***

Outside of litigation, few formal state processes promote reconciliation between Canadian Natives and non-Natives. Much pain has resulted from colonial policies on aboriginals in Canada, for example the Native residential school system. Indian residential schools were first funded by British colonial authorities, and later by the Canadian government in conjunction with the Anglican and Roman Catholic Churches. The schools existed in Canada from 1879–1986.

Local grassroots theatre productions can offer important leadership on how healing and resolution can take place. This paper examines music in Canadian Native theatre, which usually is produced by community-based groups—Natives working together with non-Natives for multicultural audiences.

This type of theatre often aims to address problems of postcolonialism and reconciliation. Music is integral to its goals. The music's social significance has been overlooked, and little academic research has been done on its performance and social impact.

In this paper, I focus on music performances in a production of one Native Canadian play—LaVerne Adams' *Medicine*—by the Vancouver, British Columbia grassroots company Theatre in the Raw (director: Jay Hamburger). *Medicine* is the story of five First Nations girls, based on their childhood experiences at a Canadian residential school in the 1950s.

I discuss how First Nations and non-Native musicians interacted in the performances in efforts to help people deal with the personal and cultural trauma of colonialism. The performances interweave North American Native traditional music genres (Navajo, Dene and Coast Salish song) with Western theatre music techniques. I explore how the artists negotiate the various musics to produce healing for aboriginals and non-Natives, and how diverse concepts of music performance enable this. Implications of this research for colonial relations and cross-cultural music production are considered.

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**Understanding Malay “Music Theory” through the Performance of the Malay Lute (*Gambus*)**

In this paper I will explore the practice of the Malay musical system through the performance of the two kinds of Malay lutes, commonly known as *gambus* throughout the Malay world. Proficient Malay musicians are steeped in their traditions, but like any creative artists from oral traditions, these musicians cannot usually explain the “theoretical processes” of what they do in the performance. The main argument in this paper is to establish an understanding of Malay “music theory” as perceived by the practitioners of the culture. The Malay folk views of its musical system are determined by playing musical instruments such as *rebab*, harmonium, violin, and accordion. However, in this paper, I will only concentrate on the *gambus* lutes.

I will also explore the characteristics of their music, which are expressed through the playing of musical instruments. I will do this through conscious discussions and elaborate theoretical and technical verbalization. I will attempt to provide an appropriate theoretical explanation focusing particularly on two Malay music genres, *zapin* and *ghazal*, in which the *gambus* plays the lead role.

Generally, many aspects of music theory in relation to pitch in *zapin* and *ghazal* can be understood and explained through performance practice. For convenience, I have used Western note names, but these are not usually used by Malay traditional musicians.

In this paper I will explore the five key musical elements essential in *gambus* playing. These are: 1) scales, 2) *taksim* and mode, 3) improvisation and ornamentation, 4) drone, and 5) rhythm. All these will show how the *gambus* instruments could provide insight into the understanding of the Malay musical system through learning to perform.

**Hilarian, Larry Francis**, Singapore, *see* **Chia Wei Khuan**, Singapore, & **Larry Francis Hilarian**, Singapore

**Hồ Thị Hồng Dung**, Vietnam <musicology@hn.vnn.vn>



### **Musical Instruments in Shamanism Ceremonies of Vietnamese Ethnic Groups**

The agriculturally-based lives of the Vietnam people create interactions with the plentiful spirit beings. Shamanism is the primitive religion of most of the fifty-four ethnic groups in Vietnam. The religion itself leads directly to the formation of the music. From the two typical orchestras of the shamanism of the Tày ethnic group (in the mountains of northern Vietnam) and the Việt ethnic group (which includes eighty-seven percent of the population, living mainly in delta areas and the towns of Vietnam), are shown the main features of each specific instrument in shamanism ceremonies in Vietnam.

- The instruments are organized into ensembles of a few instruments, similar to chamber music.

- The ensemble for *then* singing in the Tày shamanism ceremony includes the *tính tàu* (plucked string instrument) and *sóc nhạc* (small bunch of rings).

- The ensemble for *văn* singing in the Việt shamanism ceremony includes the *nguyệt* (two-stringed, moon-shaped lute) and percussion instruments, such as *thanh la*, *cánh*, *phách*, *trống ban*, and *trống cái*.

- The instrumental ensemble normally combines with the singing. The combination of the two is quite variable, however, and it would seem that singing tends to be more frequent than instruments.

- The ensemble normally combines with dancing, so the main instruments of the ensemble are percussion, with only one melodic instrument, such as the Tày *tính tàu* or the Việt *nguyệt*.

- Musicians are folk-religious dignitaries. They are not only good at music, but also understand the religious regulations well.

During research on Vietnam religious music, we became aware that the musical instruments in shamanism are outstanding, with independent ensemble combinations, plentiful timbres, and techniques which create the typical features of shamanistic music.

**Huang Fu**, China, *see* **Li An'ming**, China, & **Huang Fu**, China

**Huang Mingzhu**, China <mz6112@public.fz.fj.cn>

#### **The Interaction of Dance and Music in the Fujian Folk Genre *Caicha Pudie* (Playing with Butterflies while Picking Tea)**

*Playing with Butterflies while Picking Tea* is a renowned work of Fujian folk music and dance. The dance and the music complement each other. This essay makes use of the folk dance and music in this play to reveal the mutual adaptation of the rhythm of the dance, style, dance poses, and the rhythm, melody, and scales of the music. The paper consists of three parts:

- 1) A general description of Chinese folk song and dance.
- 2) The mutual coordination present in the song and dance *Playing with Butterflies while Picking Tea*.
- 3) The nature of the song and dance.

**Huang Shaomei**, China, *see* **Wu Shaojing**, China, & **Huang Shaomei**, China

**Huang Xiuqing**, China

#### **On the Origins of *Nanci* in Nanping and the Dissemination of *Sutan* in Southeast China**

*Nanci* originated in Suzhou at approximately the late-Ming and early-Qing

dynasties. Integrated with the Huagu Opera of the Tanhuang countryside of Suzhou, the melodies were named *suzhoutanhuang* after entering Shanghai—*sutan* in short. During the reign of Qianlong, *sutan* was widespread in the provinces of Jiangsu, Zhejiang, Jiangxi, and Fujian, and both directly and indirectly influenced *nanci* tunes at various districts to different extents. The first part of this paper refers to two sayings regarding the origins of Nanping *nanci*: one saying is that, according to the later generations of a Suzhou merchant Li, the old form of *hengyangci* claims to be the orthodox form of Su school. The second saying on the other hand, according to later generations of Zhejiang, attributes it to Jiangxi, since Nanping *nanci* contains the additional part of *beidiao*, which originated in Hubei Jingxiang and is not part of the original *sutan*, and was generated into *nanbeici* by integrating with *nanci* in Jiangxi. In this paper, the author studies and compares a variety of related music of Nanping *nanci* by examining their similarities and characteristics, from narrated materials and the materials documenting migration, cultural and commercial exchange to reach the conclusion that Nanping *nanci* was disseminated through a variety of means. The second part of the essay mainly introduces the conditions of the dissemination and changes of *sutan* in various regions of China.

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**Okinawan Music Today: Whose Music, What Music?**

Okinawa in the late 1970s: few non-Okinawans were involved in the performance or appreciation of Okinawan music or culture. Few Yamatunchu (Okinawan term for non-Okinawan Japanese) spent much time in the prefecture, and the Americans on the large U.S. military bases rarely interacted with the local traditional performing arts. In Tokyo, every Sunday afternoon dozens of Okinawan immigrants met to dance their *eisa* ancestral dances, as a way to overcome discrimination and isolation; in the evenings the immigrants might congregate in Okinawan-run bars and restaurants to sing songs from back home. Meanwhile, Kina Shoukichi, son of a renowned traditional folk singer, is still a lonely exemplar of the melding of Okinawan folk music with Western rock. Okinawa in the year 2000: Yamatunchu and foreign tourists flock to Okinawa for the beaches, the climate and the music; Americans are more often drawn off the bases to take part in festivals and occasionally to study the *sanshin* or the local dances. Music clubs featuring the fusion music of Kina Shoukichi, the Rincken Band, or the Nenes attract hordes of non-Okinawans. In Tokyo, the immigrants' *eisa* dance group now has more Yamatunchu members than Okinawans. The Okinawa Actors School turns out national pop stars such as Amuro Namie, as Yamatunchu acknowledge the innate musicality of Okinawans. The *eisa*-derived Ryukyukoku Maturidaiko group sets up branches throughout Japan and even abroad. Yamatunchu pop groups such as The Boom adopt Okinawan instruments and write songs about Okinawa. In England, Talvin Singh releases an album whose theme song, "OK", is built around a sample of Okinawan music. How do Okinawans—musicians and others—react to all of this? How do the singers at Okinawan clubs feel when Yamatunchu visitors ask them to sing that "Okinawan" song "Shimauta"—which was composed by a non-Okinawan? How do the politically motivated founders of the Tokyo *eisa* group feel now that they are outnumbered by their former oppressors? And how do Okinawan musicians (Kina, Rincken, and others) raised in a mixed-Okinawan-Western musical environment deal with their competing identities?

**Isabirye, James**, Uganda <jgisabirye@yahoo.com>

**Endongo Thumb Piano and Matta's Ensemble of Busoga, East Uganda: Any**

### **Hopes in This Age?**

One of the key instruments widely played by the Busoga people of East Uganda is the *endongo*, whose long history has been associated with religious rituals along the Zambezi River, according to Dr. Mbabi Katana in his book, *A History of Likembe*.

This plucked idiophone is believed to have been brought to Uganda from the Congo, through the western Nile, into northwest Uganda. The Alur People, who live in this region, brought it along to Busoga and other parts of Uganda, where they went to search for work especially in sugar plantations.

One of the greatest *endongo* players is an illiterate, blind man called Matta who lives at Nawangisa in Iganga district. In my long interaction with him and other musicians, I found out that the *endongo* has actually undergone many transformations through changing times and places in the make, shapes, sizes, tuning system, and functions of the instrument.

In Matta's instrumental ensemble, his leader, the *endongo*, is a soft instrument with a buzzing, metallic yet rich tone. It is combined with the *ndingidi* tube fiddle (a single string bowed chordophone), the *ndere* (a notched flute), and the *ensaasi* (a shaker creating a rattling, non-melodic texture).

Matta, the philosopher king, uses his ensemble to address many and all manner of social issues. His music is so popular.

After discussing the role of the *endongo* in the changing times and places of Busoga, I will look at its complex tuning system in relation to the other musical instruments of Busoga, and, very briefly, Matta's socio-musical influence in Busoga despite his handicaps.

**Iwasawa Takako, Japan <kakako0777@hotmail.com>**

### **The Teacher's Body and the Dancing Body: Traditional *Nooraa* Performance in the Southern Part of Thailand**

*Nooraa* is a well-known traditional performance in the southern part of Thailand. It includes many types of performance: dancing, music, singing, a comic chat, a play, magic, and ritual. Even now there exists quite a lot of *nooraa* troupes, especially in the area surrounding Lake Songkhla. Most *nooraa* performers make a living by other jobs, but during some events—both the nationwide festival and the private ceremony—they are strive to perform with the *nooraa* troupe. Above all, they emphasize performance in the special ritual. They hold this ritual for the main purpose of teacher worship.

The idea of the teacher worship called *wai khruu* is one of the indigenous beliefs spread all over the country. In particular those who are engaged in the traditional performing arts tend to consider it as the core for their communities. For people engaged in *nooraa* performance, the ritual is the most important event too. The participants of this ritual consist of three kinds of people: the members of the *nooraa* troupe, the audience (most of them are the members of the host family of this ritual), and the spiritual teachers. They acknowledge that all of them belong to one group called *chua saai nooraa*. The relationship is woven from two kinds of thread: one is the relationship between teacher and disciple, and the other is the blood relationship. They are tightly connected through the central being of the spiritual teachers. The performers are connected with living teachers and spiritual teachers through the relationship between teacher and disciple, and with the audience through blood relationships. During the ritual, the leader of *nooraa* troupe plays the role of mediator who connects the spiritual being with the other participants. At the ritual all of these participants have an experience of dancing represented or related to the teacher. Even

the audience can indulge themselves in dance of the *nooraa*. In this presentation I'd like to describe the importance of the existence of the teacher and the dancing for *nooraa* people.

**Jähnichen, Gisa**, Germany <gisajaehnichen@web.de>

**Abstract Motion: Imaging Polysonic Structures of Traditional Instrumental Music**

My research in the last ten years on ensembles of musical instruments, especially in South Vietnam, led to new methodical aspects in the analysis of musical practices, which can be understood as an alternative to current musical theories on scales and modes by putting the polysonic order of musical formation in the center. Traditional musical instruments and the further development of their characteristics confirm this point of view clearly.

Polysony means that the “complex sound quality” of a musical unit, a morpheme, an elementary figure, or whatever we may call it, precedes the melodically-fixed rules of frequencies in its “hierarchy of perception”. This attempt can be of meaning for further analytical approaches in other cultures as well.

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**Video: ... And Don't Forget Your Shoes! Observations on the Fringes of Field Research in Laos**

The video shows humorous episodes on the fringes of the real collecting of traditional music; on the one hand, from the viewpoint of the researchers and, on the other hand, from the viewpoint of the musicians. Earnest presentations in the region often leave out these details. However they are just an impressive source of deep understanding not only of the recorded music, but of the personalities, which make the music.

Assembled from the extensive material of the last three years, the video should promote the rich collection of the “Archives of Traditional Music in Laos” and the actual efforts of my Lao colleagues.

**Jang Jyh-Shing Roger**, Tsing Hua University, *see* **Weng Chih Wen**, Tainan College of the Arts, **Lin Cheng-Yuan**, Tsing Hua University, **Jang Jyh-Shing Roger**, Tsing Hua University, & **Shen Qia**, China

**Jiayong Qunpei**, China

**The Art of Dying: Music of the Tibetan Buddhist Sky Burial Ritual**

Sky burial is the principal burial custom of the Tibetan people. Sky burial originates from ancient belief systems such as naturism, totemism, and soul worship. The ancient native Tibetan belief system, *Bon*, divides the universe into Upper, Middle, and Lower Realms. The Upper Realm, where God and the ancestors of *Bon* lived, is held in high esteem. Sky burial was one part of the rituals practiced by *Bon* disciples. The dissemination of Buddhism into Tibet combined elements of the *Bon* belief system and its rites with Buddhist worldviews of reincarnation, the six great divisions of the Wheel of *Dharma* and the *Karma*. As both *Bon* and Buddhism believed in the immortality of the soul, sky burial is regarded not only as the terminal point of life but also as the beginning of rebirth.

Music and dance are integral to sky burial. There are chantings by a Buddhist *lama* (Tibetan Buddhist monk) and family members during the dying minutes of the person to alleviate his fear of death and guide his path to rebirth. While the body of the

deceased is offered as alms given on the platform of sky burial, *lamas* chant *The Tibetan Book of the Dead* and play music in the temple, together with family members of the deceased. Dances are also performed by the *lamas* to emancipate the *Hpho* of the deceased. This paper describes the process of sky burial and examines its ritual meanings.

**Johnson, Henry**, New Zealand <henry.johnson@stonebow.otago.ac.nz>, & **Margaret Kartomi**, Australia <Margaret.Kartomi@arts.monash.edu.au>

**Panel: Musical Instruments as Insights on Musical Systems**

Musical instruments and instrument ensembles are complex objects of material culture. They usually have a primary function of being played in music contexts by humans, while at the same time often embody meanings that can provide a valuable insight into the people that use them. Furthermore, the physical structure of an instrument and the way it is played is sometimes interrelated with a musical system connected with that instrument.

This panel will bring together scholars working in diverse ethnographic Asian regions who will explore the interconnectedness of musical instruments and their musical systems. The contributors will approach instruments as meaningful objects of music material culture that should necessarily be examined holistically in connection with the performers who play them and the music that is the product of this human behavior. While examining such topics as ergology and the socio-historical context of instruments, the focus of the papers presented by the panel will be on the interrelationship between instrument structure, performance practice, and music structure.

*Participants in panel: Gerard Béhague, Margaret Kartomi, Tsai Tsan-huang, and Zheng-Ting Wang.*

**Kaeppeler, Adrienne**, U.S.A., *see* **Anca Giurchescu**, Denmark

**Karahasanoglu Ata, Songül**, Turkey <atason@itu.edu.tr>

**A Comparative View of the *Mey*, *Balaban*, and *Duduk* as Organological Phenomena and Representatives of Differing Musical Systems**

The Turkish *mey*, the Caucasian *balaban* (particularly in Azerbaijan, but also in northern Iran and northeastern Iraq), and the Armenian *duduk* are closely related, double-reed aerophones, characterized by a short cylindrical tube with seven or more fingerholes and a thumbhole coupled with a bridle affixed to a large flattened reed. These intimate, indoor instruments provide the melody in larger ensembles, but can also accompany minstrels (*asik*, *ashug*). Closely related instruments are the *balaban* of Central Asia, the *duduki* of Georgia, and the *guan* of China.

The Turkish *mey* is 23 to 44 cm long with seven fingerholes on the front side and one on the back. It is made of the wood of plum, walnut, apricot, and acacia trees. The length of the freshwater reeds varies between 80 to 150 mm.

The Caucasian *balaban* has eight fingerholes and one thumbhole, and occasionally an additional hole on the lower back end. The Azerbaijani *balaban* is 28 to 31 cm long and made of mulberry or apricot wood. The reed is 9 to 11 cm long and inserted into the globular head.

The Armenian *duduk* requires a slit-tube double reed and is built in three sizes, ranging from 28 to 41 cm in length. Although its range is only an octave, it is difficult to play, its dynamics controlled by constantly adjusting the lips and fingers.

This paper will illustrate that although these instruments share characteristics such

as difficulty in achieving precise pitches because of the unpredictable nature of reed/tube combination, they differ with respect to range, function, and repertoire because of the unique musical systems they represent. The presentation will include demonstrations of traditional instruments as well as slides and video clips.

**Kartomi, Margaret**, Australia <Margaret.Kartomi@arts.monash.edu.au>

**“If a Man Can Kill a Buffalo with One Blow He Can Play a *Rapa’i Pasè*”:  
How the Frame Drum Expresses Facets of Acehnese Identity**

Given the varied uses and functions of the family of *rapa’i* instruments in all the districts in which the ethnic Acehnese live, this instrumental type is fairly claimed to be a potent symbol of Acehnese identity, especially the male view of identity. The spiritual and practical aspects of creating a *rapa’i* in all its morphological variants—ranging from the great *rapa’i Pasè* to the tiny *dap*—have influenced its performance practice, the structures of the musical sounds produced, and the form and content of the partly improvised texts sung with *rapa’i* accompaniment. All these facets merge into the Acehnese cultural memory of the role of the *rapa’i* as a symbol of their glorious past. The largest variant form, the *rapa’i Pasè*, is one of the largest frame drums in the world, with a diameter of up to a meter or more and producing a thunderous sound audible up to ten kilometers away. The variants of the *rapa’i* are associated with various streams of pre-Muslim animist and Islamic thought, especially the Sufi-influenced mystical forms of worship. Devotional genres using *rapa’i* are a reminder of Aceh’s long history as *Serambi Mekah*, the religious “porch” and last port of call for Southeast Asian pilgrims on the way to the Holy Land. For the local, mystically inclined majority, the *rapa’i* is also associated with veneration of the ancestors—a mystical element most clearly seen in the rituals that surround the making of the instruments. Popular views of Aceh’s aristocratic, religious, and martial history are closely bound up with the wide range of functions associated with the *rapa’i*-linked arts and their highly disciplined, even martial character. The largely segregated male and female sub-cultures of the genders play a role, as the *rapa’i* is mostly played by members of devotional brotherhoods, or in male, secular instrumental ensembles. The ergological, morphological, performative, and musical facets of the *rapa’i* (frame drums) serve as a lens through which the values, cultural style, gender relations, class distinctions, and historical experience of Acehnese society may be viewed.

**Kartomi, Margaret**, Australia <Margaret.Kartomi@arts.monash.edu.au>, *see* **Johnson, Henry**, New Zealand <henry.johnson@stonebow.otago.ac.nz>, & **Margaret Kartomi**, Australia <Margaret.Kartomi@arts.monash.edu.au>

**Kidula, Jean**, U.S.A. <jkidula@uga.edu>

**The Arrogation of African Folk and Spirit Songs as English Anthems for Academic and Church Use**

Christian music in Africa has in the past been seen as really of Western abstraction because of the introduction of Western musical aesthetics, folk, and cultural structures as the way to approach the Christian God. Christianity was also the main agent for Western style academics that are the norm in most African contemporary educational systems. The most studied forms of resultant musics have been the Makwaya Phenomenon of Eastern and Southern Africa rooted in Lutheran and other European hymn styles. Students of religious education have also been fascinated by African-initiated churches particularly those of Pentecostal and charismatic persuasion that

posited a type of music with African structural forms and performance practices. These became a way of preserving African musical traditions in a new religious understanding. This paper will examine one of the ways of archiving traditional folk and religious tunes and performance practices while accommodating enforced musical behavior from the North and West. I will examine the use of the African indigenous and religious folk song as basic material for religious anthems first propagated by the British for her colonies and how this arrogation was turned around by African composers with a better understanding and closer affiliation with the traditions being re-arranged. I will therefore outline the historical development and contemporary practice of this phenomenon in Kenya, East Africa, starting with the works of the then British colonial music officer, Graham Hyslop; to the works of contemporary arrangers like Wilson Shitandi. I will look at the creation of a British aesthetic and its transformation into a Kenyan music ethos to posit a contemporary African choral compositional ideology and performance practice.

**Kim Hee-sun**, U.S.A. <hekst10@hotmail.com>

**Music and Life of a Pioneer: Yi Söng-ch'ön and His *Kayagŭm Shin'gok* in South Korea**

A composer, Yi Söng-ch'ön, was born in May 1936 and passed away on Friday, 26 September 2003, following a battle with cancer. This paper documents a great composer who devoted his life to pioneering and developing a new musical genre, called *kayagŭm shin'gok* or *kayagŭm ch'angjakgok*.

In 1963, as a student majoring in music composition at Seoul National University, he composed a piece for the Korean traditional instrument, *kayagŭm*, which had not yet explored by modern composers. Beginning with his initial composition, his passion toward this twelve-stringed half-tube zither has continued. Since the 1960s, he has written more than two hundred compositions including about fifty *kayagŭm shin'gok* which have been published and recorded in his five volumes of composition scores and five compact disks, respectively.

Yi's musical exploration for the *kayagŭm* contributed to create a new genre as well as concert stages for performers. His musical productions have largely influenced the musical scenes while his life as a professor, composer, scholar, and teacher inspired the next generation musicians. Yi's contributions to the establishment of *kayagŭm shin'gok* are as follows: first, as one of the pioneers of this genre, he diligently produced numerous compositions, which become fertile repertoires for the new music stages. Many of his pieces have later become "classics" of the genre; secondly, his pioneering spirit led him to develop a newly modified *kayagŭm* with twenty-one strings, the *yisipilhyongŭm*, which has now become an essential part of a new practice, "*Kayagŭm Ensemble*"; and finally, changes in his compositional styles during the last four decades reflect the history of *kayagŭm shin'gok*, thus new playing techniques and expressions that he first proposed are now widely practiced.

This paper aims to examine a composer, Yi Söng-ch'ön, whose music and life are embedded in his *kayagŭm shin'gok*. His name shall be inscribed in the modern history of Korean music.

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**The Process of Introduction, Diffusion, and Localization of Japanese-influenced Dance and Songs in Micronesia, 1920s–2002**

During the period of Japanese administration (1914–45), the Japanese musical culture taught at schools for Micronesians stimulated Micronesians to produce

Japanese-influenced dance and songs. These are characterized by a tune modeled on Japanese songs for school children, a text including Japanese words, and/or movements adopting Japanese school children's playing/dancing.

The birthplace of such songs is said to be Koror and/or Angaur Island in Palau, where Micronesians shared in each other's divergent cultures. Koror, the capital of Micronesia under Japanese administration, provided higher educational opportunities for some academically-gifted Micronesian boys who finished public school in the main islands, to attend the Carpentry Apprentice Training School. Angaur was where Micronesian young men and adult men were forced to stay to mine phosphorus for more than half a year. Under these inter-domestic situations, Micronesians flourished a common cultural form to communicate with each other, that is, Japanese-influenced dance and songs.

Some of the composers of such songs and dance are believed to be men from Chuuk; Micronesians often refer to Chuukese as the most talented people in composing and performing music in Micronesia. The Japanese-influenced dance and songs were accepted by Micronesians who stayed there as a new form for Micronesians, including those texts which consist only of Japanese words (retaining grammatical errors or unnatural expressions). They diffused from island to island with the movement of people; a man bringing them back to his home island to teach to women and children. Since then, however, they were transformed and localized to reflect each island's divergent culture. By the beginning of the twenty-first century, they appear to be a similar but different form.

This paper discusses the process of introduction, diffusion, and localization of Japanese-influenced dance and songs in Micronesia, mainly focusing on the case of Palau [Belau], Yap, and Chuuk, to clarify how a colonial musical culture was assimilated and developed to produce a local form.

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### **Monothematism and the World's Song Traditions: Why Melodical Change? Why Not?**

Many traditions of epic chant in the world—from French medieval chansons de geste to present-day Siberian heroic songs—rely on a very limited repertoire of tunes: some epic singers sing their entire repertoire to only two or three basic tunes. Monothematism plays a role also in a number of non-epic styles and genres, from American Indian to Balto-Finnic or Finno-Ugric, from Chinese to Russian song genres.

We assume that, on the whole, biological evolution has favored behavioral conservatism, and that this has contributed to the long-term preservation of many (subsidiary) cultural traits, in music and in other areas of culture. But the persistence of specific tune forms, sometimes over long periods, in rapidly changing societies, begs for additional explanations. Some of these may be anchored in evolution as well: e.g., the apparent function of musical monothematism in the selection of sex partners in some environments. But very different explanations are open to investigation, too: this paper will briefly refer to the work of Ekaterina Dorokhova on Russian folk songs in the Ukraine, and that of Taive Särg in Estonia. Through the study of mechanisms of change and consolidation in monothematic traditions, we may arrive at a better understanding of processes of 'musical change' at large. It should actually lead us to question the very notion of 'musical change', not only because it is a tautology—music is change—but also because the numerous different mechanisms of transformation at work in music require more adequate (more precise) terms. My



paper will illustrate this point with reference to different modes of change at work in a Chinese folk song tune from Jiangsu.

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#### **A Comparative Study of Moderate Tempo in Hebei *Bangzi* and Henan *Bangzi***

Both Hebei *bangzi* and Henan *bangzi* originated from *shan-shaan bangzi*. After *shan-shaan bangzi* was introduced into these two areas, people reformed these two types of *bangzi* according to their own language traditions and customs, resulting in two kinds of operas with distinct styles. Being directly related to each other, they are at the same time very different. Heibei *bangzi* and Henan *bangzi* both belong to the *banqiang* rhythmic form. The artistic means of rhythmic changes is of great importance in the musical structures of these two kinds of opera. In this paper, the author attempts to compare the two kinds of opera through consideration of moderate tempo or moderato.

Moderato is the basic rhythm in Chinese opera. The moderato of Heibei *bangzi* is called “two-six moderato”. It is the core rhythm of vocal music in Heibei *bangzi*. All other rhythms in Heibei *bangzi* are based on and developed from this moderato. Two-six moderato can be divided into proper tone and reverse tone. The moderato of Henan *bangzi* is named “two-eight moderato”. Amongst the important rhythms in Henan *bangzi*, two-eight moderato is the rhythm with the richest styles and changes. Besides the basic style, there is slow two-eight moderato, middle two-eight moderato, two-eight connecting moderato, fast two-eight moderato, tight two-eight moderato, and tight rhythms with slow singing in the moderato of Henan *bangzi*.

This essay aims to reveal the similarities and differences within these two kinds of opera from their musical forms, and further, from the aspect of cultural context, discussing the reasons for such similarities and differences.

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#### **Various Aspects of Transmitted Traditional Chinese Music in Korea**

Historically, musical exchange between two countries, China and Korea, has been very active. During the Song dynasty, *dashengyue* was imported to Korea from China. Although in both of these countries it lost its authenticity, Korea still performs the ceremony with its music and dance twice a year at the Confucius Shrine in Sunggyungwan University located in Seoul, whereas China lost its original feature and went through many changes.

*Buxuzi* and *luoyangchun* were imported during the Song dynasty and are currently performed by National Korean Music Center. These phenomena are interesting examples in the study of the various musical aspects of how Chinese music has been transformed into a Korean style historically and musically. Also, *fengrusong*, which still remains in China in various forms, was imported to Korea, and ever since its existence in Korea, its music score has been passed down till now and a new piece called “Zongmiaojiliyue” was newly arranged from this particular score. It is also being performed by the National Traditional Music Center. From these aspects, phenomena of the so-called “marginal survivals” are often used by many anthropologists and still remain pretty much intact in South Korea.

This paper focuses how *buxuja*, *luoyangchun*, and *fengrusong* have changed and how they are heard in actual performance. In other words, from the music that I have mentioned above, except for *wenmiaojiliyue*, the remainder are not performed in modern China and are only being performed in Korea. Through this music, I was able to look at the fact that such music, which had already disappeared in the exporting

country, can survive in the importing country for over 700 years without losing its original features and with only a small changes.

This phenomenon could be a good model for the transcontextualization of musical culture, and this phenomenon can also be a method to predict how exported Korean music in Japan has been transmitted. It is also related to the issue of discovering whether the music of the modern Silk Road area has been exported to China and then to Korea, or if it was directly imported to Korea from China, and how it has been transmitted. Studying the relationship of how music has interchanged and progressed within areas which are known as countries using Chinese characters, such as China, Korea, Japan, and Vietnam, will be very important to the future study of East Asian music culture exchange. Therefore, if we locate China as a center area, Korea and Vietnam will be a middle area, and Japan will be the vicinity area. This research will enable us to understand how the music of the center area has been transmitted in the middle and vicinity areas.

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#### **Ugandan Musical Systems: Favoring Factors and Their Effects**

In the great lakes region and perhaps other parts of the world, musical instruments are greatly affected by geography, physical environment, and human history—cultures and evolution. Different people favor musical instruments as such factors favor them.

Interestingly, the assembling of musical instruments is greatly dictated by their ability to blend and meet the needs of the people in different parts of the world.

Pastoralists, such as the Banyankole of western Uganda, the Karamajongs of northern Uganda, and others, need light and appropriate instruments, such as flutes and the trough zither, while more stable populations, such as the agricultural Basoga of the east and the Baganda of the central Uganda in their rain forest region, will cope with large, heavy, and wide ranging instruments, such as drums, xylophones, and harps.

As accompanists to all manner of social musical performance, they inevitably influence the amount of text (yet there are other influences) and texture, style, and other idioms.

In my long experience with Ugandan musicians, I found out first hand that the above facts are true with regard to different people in their constituencies. Citing examples of instruments and people from different regions of Uganda, I will discuss the making of large and small instruments, functions in their constituencies, and very briefly touch on the role of some celebrated traditional instrumentalists.

**Lai, Wah-Chiu**, U.S.A. <wlai@kent.edu>

#### **Chaozhou Gongde: A Study of Chinese Religious and Funeral Music in Thailand and the United States**

Until the Vietnam War disrupted the lives of millions of immigrant Chinese in mainland Southeast Asia, there were stable Chaozhou communities in Thailand, Laos, Cambodia, and Vietnam. As a result of the war, however, a major percentage of the Chaozhou of Laos, Cambodia, and Vietnam fled to the West, about thirty thousand of whom coalesced after 1975 into the West's largest community in Los Angeles. The Thai community, however, has not experienced such a disruption, leaving it as the only fully intact Chaozhou community among the four countries.

Because it was once banned in the People's Republic of China, *gongde* temple music declined there while remaining vibrant in Southeast Asia. *Gongde* consists of

rituals and music that blend both Buddhist and Daoist traditions. The Chinese of Bangkok preserve four styles of *gongde*, those of the Chaozhou, Guangdong, Hainan, and Hakka Chinese. That of the Chaozhou is the most prevalent and popular. Chaozhou *gongde* includes both instrumental and vocal music, much of it derived from the “folk” tradition and demonstrating both the popularity and flexibility of such music. By comparing the *gongde* surviving in Bangkok and Los Angeles among the Chaozhou, we can explore issues such as transmission and interchange between the Chaozhou of the People’s Republic of China and these immigrant communities, stability, change, re-contextualization, and reinterpretation. Because the Chaozhou of Los Angeles arrived as recent refugees and constitute a secondary immigrant community, their challenges are different from those of the Chaozhou of Bangkok. But for both groups, temple music (*miaotang yinyue*) and rituals serve to reinforce shared beliefs and values and help maintain group solidarity.

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#### **Chaozhou Music in North America**

Chaozhou music, one of China’s several important regional ensemble and opera genres, originated in the Chaozhou region (officially the Shantou Metropolitan Region) in northeastern Guangdong province in southern China. Until the late twentieth century, Chaozhou music was also popular in the overseas Chinese communities of Southeast Asia only. But following the end of the Vietnam War in 1975, refugees and immigrants from Vietnam, Cambodia, and Laos took Chaozhou music to North America, Europe, and Australia. In North America there are Chaozhou communities and organizations in Los Angeles, San Francisco, Seattle, New York, Houston, Vancouver, and Toronto. We can claim Los Angeles as the most important place for Chaozhou music in North America because it has the largest Chaozhou community—around 40,000 people—and most kinds of Chaozhou music, such as *xianshi* (string music), *daluogu* (gong and drum music), *miaotang yinyue* (temple/religious music), and *chaoju* (Chaozhou opera). There during the period 1982–2002, ten Chaozhou music groups were launched. During that time, five organizations that included two Chaozhou opera troupes declined and disbanded. There remain five music groups that include a Chaozhou opera troupe. By comparison, Chaozhou music groups and activities in other cities are slight and include only the *xianshi* (string music) with few musicians. The Chaozhou music surviving in Los Angeles is significant because it preserves the traditional style of 1950s and 1960s.

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#### **Transmission of Chinese Music to the West by Protestant Missionaries and Travelers in the Nineteenth Century**

Activities of Protestant missionaries in China in the nineteenth century have often been viewed with skepticism, as their presence was compared with the demise of the more sympathetic Catholic missionaries in the previous centuries, and the increase in activities of foreign trading companies, including the East India Company, in a period when China had to deal with crises such as the Opium War, the Taiping Rebellion, the Boxers’ Rebellion, and wars with Western powers. China was pretty well forced to open her doors to Western commercial enterprises after the Opium War—in the first instance the five “treaty ports” along her coast, and around the 1860s, the inner provinces, after a series of complaints from nationals of France, Great Britain, Russia, and the United States. It was under these circumstances that Protestant missionaries

managed to gain a foothold in China.

One of the pioneers of Protestant missionaries in China was Robert Morrison of the London Missionary: the fact that he first worked as a translator for the East India Company in order to stay in China was considered by many as unfortunate, as religion and business appeared to invade the country hand in hand. Nevertheless, Morrison did make significant contributions to the spreading of Chinese culture to the West, particularly by his publication of a Chinese dictionary in English. A study of written sources by later missionaries and travelers to China, such as C. T. Downing, K. Gutzlaff, J. F. Davis, H. C. Sirr, R. A. Fortune, R. S. Maclay, and others, will reveal the extent of Chinese music that had been reported to the West. Analyses of these reports will demonstrate a typical Eurocentric view on Chinese music, often highlighting elements which were “imperfect” and needed “improvement”. Such views were generally held until the mid-twentieth century, when ethnomusicology began to have a definite position in Western scholarship.

**Lam, Joseph S. C.**, U.S.A. <jsclam@umich.edu>

#### **Reading Sinology and Chinese Music in America**

This brief report will survey several intersections between American sinology and Chinese music studies. In the last two decades, American sinology has experienced a tremendous growth, producing a substantive corpus of insightful publications. Directly or indirectly, they contribute to the field of Chinese music studies, as the publications not only provide a wealth of historical data that illuminates Chinese society and culture, but also present critical theories and methodologies that would enhance analysis of Chinese music practices and repertoires. After a brief introduction that contextualizes the intersections, this report will describe them with references to a number of seminal publications, such as Peter Bol’s *This Culture of Ours*, and the academic journal *Positions*.

**Lan Xuefei**, China <lxfl951@21cn.com>

#### **Transmission and Change in Chinese Traditional Music: The Case of *Gezai* Opera in Fujian and Taiwan**

Chinese traditional music is a river. With a source of continuously flowing water, and a spirit that complies with the thousands of turns of hills and valleys, and the capacity of holding hundreds of small streams, it is able to continue living and racing forward. This essay uses *Gezai* opera as an example. *Gezai* opera is popular in Fujian and Taiwan. In the process of its development, *Gezai* opera inherited *zhanian* (folk songs in Zhangzhou of Fujian) and absorbed many other sources (such as *nanqu*, popular folk songs in the north of Fujian, etc.), and, traveling in time and space, resulted in the formation of an opera type in Taiwan that is unique in China.

The changes that *Gezai* opera underwent illustrates that each individual experience that traditional music acquired in the process of inheritance and change in history should remain treasures worthy of recording and cherishing in the modern musical developments in China.

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#### **From Ritual Dance to Ritual Theater: Japanese *Kagura***

Many world myths see the origins of music and dance in the sacred performances of gods and goddesses. In Japan, the dance of the goddess Ame no Uzume no Mikoto is the mythical source for the *kagura* dance (ritual dance and music of shrines) and from here other related art forms emerged.

Although a mythical source for music and dance is untenable, the question always arises as to how dance and music develop to create new genres. Taking Japanese *kagura* as an example, it is possible to demonstrate that simple ritual dances are linked to the drama which makes up more complex versions of *kagura*, and that the music and dance movements of the former provided a framework on which a more elaborate ritual/entertainment theater could develop.

To show this connection, I examine the music and dance movements in theatrical *kagura*—one of four major *kagura* types. The performances of theatrical *kagura* are always preceded by ritual unmasked dances. These dances today, mostly performed by men, are equivalent to the dances of *miko* (female shrine attendants), which are the oldest extant form of the *kagura* ritual. Earliest records of *miko kagura* date back to the ninth century. The beginnings of theatrical *kagura* are unclear though perhaps occurred sometime in the Japanese middle ages. Oldest extant texts, on the other hand, seldom go back before the early seventeenth century. Despite the chronological distance between the two *kagura* types and seemingly different functions of each, the link between the music and dance can be demonstrated between both *kagura* forms and this in turn, perhaps sheds light on the broader issue of creativity in music and dance.

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#### **Localization of a Tradition: Chinese Qingming Festival in Honolulu**

This paper examines the ways music is utilized to express the location and identity of the Honolulu Chinese community through a discussion of Qingming festival held in Honolulu. The Qingming festival is a traditional annual Chinese ritual devoted to commemorating ancestors and deceased family members. Held in the fourth month of the lunar calendar, Qingming centers around a visit to the cemetery for family members who make offerings and clean the graves, a ritual that is now done through symbolically “sweeping” the graves. Although the specific ritual sequence varied according to different regions, music is rarely practiced during Qingming. However, in contemporary, multicultural Honolulu, music is a crucial component in redefining Qingming and Chineseness.

During the 2000 Honolulu Qingming celebration sponsored by the Lun Yee Chun Association, music was featured prominently at the ceremony. The variety of music performed included Japanese *taiko*, bagpipes, military marching band, Chinese instrumental music, and popular songs. What outsiders might see on the surface as a performance of diasporic Chineseness has become an expression of local Chinese status within Honolulu. Within this Qingming ritual, music signifies a changed definition of being Chinese in relation to other groups. I argue that in addition to enacting its Chineseness within a wider local community, the Honolulu Chinese community uses Qingming to represent its integration into and centrality within Honolulu’s multi-ethnicity through making Qingming an inclusive musical spectacle.

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#### **Problems and Opportunities of Teaching Chinese Music in America**

As ethnomusicology has gradually been integrated into the core music curriculum across the U.S., the demand for area music studies has also increased accordingly. Depending on the size of the music department, many music departments are now offering not only introductory courses to world music, but also cultural specific courses such as Music of Latin American, Music of India, Music of Japan, Music of China. From a pedagogical perspective, teaching both types of courses poses

methodological and practical challenges. Some of the most frequently asked questions include: how much material is sufficient, how much depth should we devote to each genre and region, how can we avoid the orientalist implication in our explanation, how do we tackle questions of periodization, voice, gender issues, and insiders' perspective? Relying on my own experience as a teacher of ethnomusicology and Chinese music in public universities in California and Hawaii, I discuss the difficulties of teaching Chinese music in these institutions and strategies of promoting Chinese music on campus as well as within the community.

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### **Traditional Musical Instruments for Vietnamese Children**

Vietnam has various musical instruments serving as musical toys for Viet (Kinh) children, such as: banana leaf horn, clay whistle, bamboo flute, kite flute, rice stubble horn, insect nest horn, papaya stalk horn, frog-hide drum, etc. In a musical life, the leaf of a banana tree is used to make musical instruments for children: the banana leaf horn. The insect nest horn is made from the sheath of an insect nest on the shrub. The sheath is as big as one end of a chopstick, the two ends of which are cut off to be the reed. The children blow it by holding the small end in their mouths. For the rice stubble horn, after rice is harvested, the children tending cattle cut stubbles, a short section of which is then slit on one side to make the horn. These rice stubble horns have an indefinite pitch. The papaya stalk horn is made from the stalk of papaya leaves, a short portion of which is cut lengthwise. One end is cut straight to be held for blowing. Sometimes the children join it with the reed of an insect nest horn or with pandanus leaves. Two or three holes are made on the horn to serve as fingerholes, creating its different sounds. The *ding k'tor*: this Ede children's instrument is made from corn husks without maize ears. It is an indefinite pitch instrument. The *buot kleh* is a wind instrument of the Ede people made from a pumpkin stalk. There are two holes made on the instrument. Blocking the first hole produces the pitch of a major second interval; by blocking the second hole, the pitch increases by a major second. Each *buot kleh* therefore has three basic sounds. When performing, a child often holds two *buot kleh* trumpets in his mouth at the same time to create a note cluster of two sounds a perfect fifth apart.

Musical instruments as a means of educating and training musical skills for children: The ground-drum of Ede children: this kind of drum is made from a hole 30 cm deep and 40 cm diameter dug in the ground. The mouth of the hole is covered by leaves and branches and a thin layer of soil. There are two bamboo sticks 15 cm long (A–B) fixed at the two sides of the mouth of the hole, with one stick (C) in the middle of the hole. A cord is stretched from stick A to stick B. When playing, the children use a stick to drum on the cord so that the sounds are transmitted through stick C down to the hole, making a bass and warm timbre. The *ta voh* is a clay flute of H're children in Quang Ngai province. It is made of clay in the shape of a duck's egg. After making it, the children dry it in the sun for about fifteen to twenty minutes. Then they have a clay flute of three different pitches. The *ching k'ram*: *k'ram* means 'bamboo' in Ede. So *ching k'ram* band means 'bamboo *ching*'. The *ching k'ram* is made from slabs of old bamboo. It imitates the organization of the Ede's six brass *ching* band. The *ching* band has sounds in relation as follows: G C D E G A B.

Conclusion: musical instruments for children are all made from materials that are easy to find, inexpensive, and convenient for making and using, such as clay, plants, insect nests, etc.

**Lebaka, Edward**, South Africa, *see* **Louhivuori, Jukka**, Finland, & **Edward Lebaka**, South Africa

**Lee Angela Hao-Chun**, Australia <leehc@ozemail.com.au>

### **The Influence of Early Christian Missionaries on Music in Taiwan**

This paper traces the influence of early Western missionaries and settlers on the development of music in the churches and theological colleges of Taiwan from 1859 to 1945. Specifically, the involvement of music in missionary activities encompassing preaching, medical treatment, ecclesiastical establishment, and schooling is considered. In addition, the development and use of hymn-books of sacred poems in the context of churches and schools is examined.

Following the signing of the Tienchin treaty between China and Great Britain and France in 1860, missionaries, predominantly from the British and Canadian Presbyterian churches, arrived in Taiwan. This resulted in the simultaneous introduction of Western music into churches and theological colleges. In southern Taiwan, British Calvinists, Rev. William Campbell and Rev. Thomas Barclay, established music and singing as part of their religious services. Campbell, with the assistance of a committee, edited a hymn-book (*Seng-So-Kuia*) in the Fukien dialect using romanized characters. This served an important role in preserving the local language during the subsequent period of the Japanese protectorate. Music as a school subject was established by the Presbyterian missionaries at Tainan Theological College in 1876 and was continued into the period of Japanese occupation after 1895. From the beginning, choir, band, and concerts played an important role in religious and educational activities. The curriculum of the college included music, which comprised harmonium and pipe organ, with opportunities for students and graduates to perform in church services and at concerts in the wider community.

The role of individuals in these developments is also worthy of discussion. The development of music in northern Taiwan was due notably to the efforts of a specific individual: Dr. George Mackay. In 1872 Mackay, a Canadian Presbyterian minister, arrived in Tamsui where he remained for the next twenty years. Throughout his life he promoted music as an integral part of religious life and established the Oxford College in 1882. He also undertook the important step of developing hymns based on the Fukien dialect and traditional aboriginal music as is exemplified in the *Iong-Sim Sin-Si* hymn-book. His contributions became the model for missionaries throughout Taiwan.

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### **Korean and Chinese “8-beat” Musical Structure: A Comparative Study**

Music comprising the 8-beat *changdan* [rhythmic cycle] can be found in several early Korean musical sources, for example, in the *Sejo Sillok Akpo* [Music Section of the *Chronicles of King Sejo*] and *Siyong Hyangakpo* [Collection of Current Korean Music], and other sources using the *chôngganbo*, a rhythmic notation system created during the reign of King Sejong. In these sources, there are *changgo* (hourglass drum) drumstroke indications like *ko*, *yo*, *p'yôn*, *ssang*. According to such rhythmic patterns, we can decipher the 8-beat structure in the form of 3:2:3. Existing *kagok* [lyric song with chamber ensemble], *sijo* [chanted three-line poems], *hwachông* [sutra singing in folk style], and other traditional musical forms also exhibit such an 8-beat structure.

It is also common to find the 8-beat structure in Chinese music. In the *gongche* notation (*gongche* rhythmic designations are referred to as *banyan*, where “*ban*” represents an accented beat and “*yan*” indicates a weak beat), the *yiban sanyan* (1

*ban 3 yan*) rhythm is an 8-beat structure. In *kunqu* tunes, there is the 8/4 rhythmic unit, and in Fujian *nanyin*, the 7-weak-beats and 1-accented beat pattern also belongs to the 8-beat structure, which may be interpreted as an 8/2 time unit.

The 68-beat tune structure in Chinese folk music has a close relationship to the 8-beat structure. There are three explanations of the 8-beat structure, including an interpretation of the 68-beat musical structure. The earliest source concerning the 68-beat musical structure is a 1762 *pipa* score, *Yuanqin Sanbian* [Three Perspectives on Playing Instruments]. In a discussion on variation, the score explains: “In general, instrumental players pay great attention to the musical tones, where musical tones are produced by playing techniques (methods) that are notated, and the most important thing in the notation is accented beats. [In this *pipa* notation], each piece has 68 accented beats, and eight such pieces have 544 accented beats altogether. When practicing these pieces, first play them in slow tempo, then increase the tempo, (from 68 accented beats) to 56 accented beats, then from 56 accented beats to 34 accented beats, then from 34 accented beats to 17 accented beats, which is the best form of variation of these pieces (with accented beats).”

According to the source mentioned above, the 68-beat musical structure developed in the early eighteenth century with established conventions regarding variations. Regarding the 68-beat variation, it begins with eight such pieces forming 544 accented beats, with subsequent contractions to 56, 34, and 17 accented beats. In the *Xiansuo Beikao* published in 1814, a tune entitled “16 Beats” also has the 68-beat structure interpreted as a 2/4 time signature with a 3+2+3 pattern

In this paper, building upon earlier works by scholars such as Li Hui Qui and Yang Yin Liu, I compare and contrast the 8-beat structure in Korean and Chinese music, with a specific focus on the rhythmic aspects.

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**Panel: Peranakan Musical Cultures in Malaysia and Singapore**

The Peranakan Chinese communities in Malacca, Penang, and Singapore form a distinct cultural entity in Southeast Asia. With a mix of Chinese and Malay heritage, the roots of the Peranakan communities can be traced back to seventeenth century Malacca. In the late nineteenth and early twentieth century, the Peranakans, also referred to as Baba or Straits-born Chinese, were gradually distinguished from the local Malay and immigrant Chinese population in terms of their English education, ability to work for the British colonial administration, and general social affluence.

There are many similarities between the Peranakan communities in Malacca, Penang, and Singapore in terms of kinship, history, institutions, cuisine, and general cultural practices. For example, the Straits Chinese British Association was first formed in Singapore and later opened branches in Malacca and Penang. This kind of institutional collaboration continues. Since 1988, a joint Baba convention has been organized annually in rotation by one of the three communities; in 2002, the Baba convention was held in Singapore and devoted to the theme: “Peranakan Expressions in the 21st Century”. Furthermore, in all three states, Peranakan culture has been appropriated as an iconic representation of local heritage. At the same time, however, the Peranakan communities in Malacca, Penang, and Singapore differ from each other in significant ways. For example, the Penang Baba converse mainly in the Fujian dialect with Malay and Thai influences, while the Singaporean and Malaccan Baba use Baba-Malay patois and English; the Malaccan Baba appear to exhibit greater differences within the community in terms of musical preferences and social distinction than their counterparts in Penang and Singapore.



Our panel examines the musical cultures of the Peranakan communities in Malacca, Penang, and Singapore as a unique expressive form that reflects their multiethnic identities. By looking at specific musical genres and practices, we explore local dynamics that confront the respective Peranakan communities, and at the same time, study the musical and cultural characteristics that contribute to a collective Peranakan identity in three rapidly modernizing states.

*Participants in panel: Lee Tong Soon, Margaret Sarkissian, and Tan Sooi Beng.*

**Lee Tong Soon**, U.S.A. <tslee@emory.edu>

### **Peranakan Musical Culture in Singapore**

The Peranakan community (also known as Baba) in Singapore has made much concerted efforts in enhancing public understanding of their culture. Since the 1980s, Peranakan culture has been represented in the form of restaurants specializing in Peranakan cuisine, revival of Baba plays, and permanent exhibits of their architecture, dress, household paraphernalia, and crafts in the Singapore History Museum and Asian Civilizations Museum. Such efforts complement, and indeed constitute the broader State's effort to create interests and concern on local heritage, thereby affirming the Peranakan community as an integral part of the State's conception of a national culture. The musical culture of the Peranakan community in Singapore is largely centered around three institutions: The Peranakan Association, The Gunung Sayang Association, and the Catholic Church. Specifically, Peranakan musical practices include the performance of music and songs in Baba plays, singing of Peranakan hymns and translations of English hymns in the Baba-Malay patois for Catholic masses, and *dondang sayang* sessions.

This paper examines different music genres and practices of individuals and groups in the Peranakan community in Singapore to explore the motivations, attitudes, and approaches toward affirming a community identity through music. Aside from the regular singing of Church hymns and Baba-Malay *pantuns* (a poetic form) in *dondang sayang* sessions at The Gunung Sayang Association, recent efforts in refocusing attention toward Peranakan musical culture include the publication of the songbook, *Lest We Forget: A Compilation of Songs from the 30s to the 60s* by The Peranakan Association, and an ongoing project to produce a compact disc recording of popular Peranakan songs, such as those sung during the performance of Baba plays.

Much of the State's representations of Peranakan culture are inclined toward a nostalgic perspective of Peranakan culture, and belie the current state of anxiety that the community faces in preserving and promoting their cultural practices. Peranakan musical practices offer insights into various approaches in affirming Peranakan traditions and the simultaneous development of new expressive idioms to reflect and enhance Peranakan identities.

**Lee Yu-Chin**, U.S.A. <leeyuchin@earthlink.net>

### **Observation of Chinese-American Immigrants' Musical Activity in New York City**

This talk will focus on my experience of working with the Chinese Performing Arts of North America as program manager and working with the New York Kunqu Society as special program coordinator. I will report on the occasions and reasons they gave performances; the programs they designed for the performances; what the performances mean to performers, and the significance of the reaction from the audiences.

**Li An'ming**, China <enjoy22cn@yahoo.com.cn>, & **Huang Fu**, China  
**Resistance and Transmission of Ceremonial Music: The “Miao Shan Xue” Women’s Dongjing Association in Tonghai County, Yunnan Province**

Having broken through the influence of the decadent feudal social morals, the Tonghai “Miao Shan Xue” Women’s Dongjing Association came into being and has developed with the change of folk custom until now. It has already had a history of sixty years. It is a special cultural heritage in the historical development of the central part of Dian (ancient Yunnan) region. Its origin can be traced back to social development. From the beginning they were united in the struggle to carry forward, providing an example of a rebellion against ceremonial music and its descendants as well as a multiple lens through which one can observe the change in the destiny of women. The association relied on its rich cultural background and the worship of ancient customs for its existence and continuity. Along with economic development, social progress, and transformed folk customs, traditional music is facing new issues. The practice has embodied women’s liberation, religious beliefs, rebellious behavior, spreading the function and spirit of dedication, which is of an educational and enlightened significance in the present day.

**Li Fangyuan**, China, *see* **Wang Xiaodun**, China, & **Li Fangyuan**, China

**Li Guoqiong**, China, *see* **Yang Wenping**, China, & **Li Guoqiong**, China

**Li Hongmei**, China

***Matouqin: The Musical Instrument and Mongolian Culture***

The *matouqin* is a string instrument that originated from Mongolia. Its form, structure, performing techniques, and rhythm all richly embody the national characteristics of Mongolia. This essay explores the relationship of the instrument and its special musical characteristics with Mongolian culture. By doing so, one can thereby understand the relationship of this national instrument uniquely possessed by the Mongolians as well as its music with the cultural heritage in which it is situated.

**Li Lifang**, China <ynlilfang@hotmail.com>

**Symbolized Meanings of Music Instruments in *The Scroll of Path to Gods***

“Path to Gods” is a long scroll painting used for releasing souls from purgatory, by Naxi ethnic group in Yunnan province, China. There are three worlds painted in the scroll of Path to Gods, the world of hell, the world of human beings and the world of heaven. And there are more than 360 characters of evil, human and god and more than 70 holy creatures painted in the scroll. This paper chooses the scroll of Path to Gods as the model of music iconographical explanation. It elucidated the religious and human-geography meaning of music instruments that appeared in the scroll, and discusses the important relationship between music and religion through dances and musics from the hell, the world and the heaven described in the Path to Gods. That is, musics are obliged from the god, and people could find out what the god meant, and at the same time, people could express their worship and wishes to the god by this music from god. Musics are a kind of invisible, on-running and uncertain art of time. However, it could be concreted and turned to be a certain cultural meaning through the iconography of music instrument.

**Li Mei**, China <adrlimei@hotmail.com>, **Han Baoqiang**, China <hundel@sina.com>, & **Tsao Penyeh**, China, Hong Kong (HKSAR)

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**Sounds of Traditional Chinese Music: Progress Report of a Computer Database Project**

By making great efforts over fifty years, musicians on the Chinese mainland accumulated a large amount of sound data of traditional Chinese music. They are kept in the archives of the Chinese Arts Academy and in music research institutes in various provinces of China. The accessibility of the material is inconvenient for Chinese and even more so for overseas musical scholars or private people who want to research or who simply love Chinese music. The accessibility is not up to international standards of sharing information via the Internet.

Two factors underline the urgency of preservation. The collections of sound recordings have become increasingly valuable as the fast pace of social change in both urban and rural areas is threatening the existence of this music as a living art form. In addition, leading folk musicians have reached a critical age and a great number of them have passed away in recent years.

As for the preservation of recordings, until now, most sound collections still keep the original recordings, which are not systematically registered and archived. As a result of inadequate storage, the quality of much of the recorded material has suffered; many tapes have aged and will soon be beyond repair. These precious recordings will be irretrievably lost unless the tapes can be repaired and digitally re-mastered in time.

This project concerns these acoustic data implementing the techniques of modern information management and methods applied in ethnomusicology. In this way, the old recordings will be rescued using the latest technology. A computer database will be created which will eventually allow the public to access this database through the Internet and make use of a wide range of search and audio facilities. At last the treasures of Chinese folk music will become accessible to the whole world through the network.

**Li Yanhong**, China <musicred@sohu.com>

**The *Banshi* of Chinese Opera Music: Different Appellations and Different Meanings**

The *banshi* is one of the most important art rules of Chinese Opera music. At present, however, it is applied to many bewildering phenomena owing to the different explanations, meanings, and appellations about *banshi*. For example, there are different appellations with the same *banshi*, different meanings with the same appellation, and the opening up of the rules of the *banshi* of China Opera, etc. This paper selects two aspects of this as objects of study. It considers such nonstandard phenomena as “different appellations with the same *ban*” and “different meanings with the same appellation”, trying to clarify its popularity and the disadvantages which affect the perfection of the music theory system and the building of the Chinese Opera subject, while at the same time exploring its criterion.

**Lin Cheng-Yuan**, Tsing Hua University, *see* **Weng Chih Wen**, Tainan College of the Arts, **Lin Cheng-Yuan**, Tsing Hua University, **Jang Jyh-Shing Roger**, Tsing Hua University, & **Shen Qia**, China

**Lin Haixiong**, China <haixionglin@mail.china.com>

**The Structure and Manufacture of the *Daguangxian* (Bow Stringed Instrument)**

The *daguangxian* is a kind of bow-stringed instrument extremely popular in the

southern part of Fujian, Taiwan, and areas in Southeast Asia inhabited by overseas Chinese from the southern part of Fujian. It is widely used in the traditional art forms such as regional theatre, *quyi* (i.e., folk art forms including ballad singing, cross talks, clapper talks, etc.), and instrumental music in these areas. Based on the author's in-depth field investigations, this paper offers a detailed introduction to its form standard, manufacturing materials, craft, etc. It also gives a brief study of its origin, development, and implied cultural meaning.

This paper includes two parts: the form specification and characteristics of manufacture. By using a table, the first part presents the data of the main component parts of the *daguangxian* (tube and trunk) collected by the author through measuring several sets made by different people. It also introduces the shape, materials, and size of the instrument. The second part, by combining the author's field investigations, presents the signature part of the instrument: the major material of the instrument tube, i.e. the different varieties of the century plant and its growth, the collection and processing of its roots, and the making of the instrument. From the perspectives of natural geographical conditions, social economic development, regional spiritual culture, and the close relationship between the traditional music culture and the earth, the author investigates the cultural meaning of the phenomenon of "turning waste into treasure" in the manufacture of the *daguangxian* from the root of the century plant,

**Liu Chenghua**, China <lch3349@sina.com>

#### **Origins and Tradition of the *Guqin*, Chinese Seven-stringed Zither**

This essay investigates the ancient form of the tradition of *guqin*, and suggests that before the Shang dynasty *guqin* "parasited" off of sorcery, resulting in the tradition of the *qin* of the sorcerer. The proof is as follows:

1) Observation of the characteristics of the qualities of operation, tool, and sound simulation in sorcery, thus pointing out the need of sound-producing instruments in sorcery, and the *qin* being its possible target.

2) Investigation of the record of forms of the music in ancient times, thus pointing out that the music is mostly carried out within the frame of sorcery, and the *qin* is hardly an exception.

3) Investigation into the documents on origins of the *guqin*, thus pointing out that these documents often associated the *qin*'s origin with sage monarchs, and that it possessed the mysterious function of communicating with the gods. This precisely reveals the sorcery character of the *qin*.

4) The structure of three unearthed *guqin* produced an inference of the functional features about early *qin* being portable, with loud volume, having an emphasis on rhythm, and capable of creating impetuous force, and precisely suited to the needs of sorcery.

Finally, an investigation into the meaning of agricultural civilization in Zhou dynasty, the change of status for gods and humans, and the continuity of the spirit of the sorcerer's *qin*, thus illustrating the evolution from the sorcerer's *qin* to the scholar's *qin* and the artist's *qin* in the Zhou dynasty.

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#### **The Ritual Music of Hakka Folk Religion: A Study of Village D, West Fujian Province**

The Hakka are a branch of the Han nationality. They settled mainly in compact communities in the mountainous region in the west of Fujian, the south of Jiangxi, and the north of Guangdong provinces. Others scattered to other parts of China and to

different countries around the world. Compared to other coastal regions in China that are economically prosperous, transportation in the Hakka region is inconvenient, and its economic development slow. These, however, do serve to preserve the traditional culture (including musical culture) of the Hakka to a great extent. Using village D in western Fujian province as a case study, a place with extremely inconvenient transportation, distant and isolated from administrative centers, field investigation was conducted on the *qiaoyi* ceremony (a folk ritual celebrated on the first month of the lunar year) in order to analyze the music played in the ceremony and the function that the music serves in the ritual and, furthermore, to study the meaning of folk religion in this village.

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### **Shamanistic Instruments of the Altaic-Family Nationalities In Northeast China**

The results of field investigation indicate that all the nationalities of the Altaic family in northeast China possess the same cultural forms of shamanism; the shamanist ceremony of offering a sacrifice to Heaven has thus become the target of research in various fields of humanities. From the state of current research in the academic realm, although the inception of musicology is relatively late, its effects and functions are increasingly surfacing. Thus this paper chose the shamanist instruments as a way to explore the basic features of Chinese shamanist music culture. The main objects of study in this task are two branches of the Altaic-family: the Manchu branch (Manchu, Xibe, Hezhen, Oroqen, and Ewenki nationalities) and the Mongol branch (Mongol and Daur nationalities).

The tambourine (instrument) is the common symbol of the shamanic religious ceremony for all the nationalities of the Altaic family in northeast China; the tambourine language (sound) is the language through which shamans make contact and express emotions between humans and deities. For the shamans, the tambourine as a language for communication with the deities is still a deeply-rooted concept which has arisen in ancient times and which they have maintained until the present day.

This paper is divided into three parts:

1. The shamanist belief of all the Altaic nationalities in northeast China
2. The shamanist instruments of all the Altaic nationalities in northeast China
3. The basic features of shamanist music culture in northeast China.

*References cited:*

*Shamanist-Instrument Atlas of All the Altaic-Family Nationalities in Northeast China.* (text edition)

*Shamanist-Instrument Demonstration of All the Altaic-Family Nationalities in Northeast China.* (video edition)

**Liu Yong**, China <liuyong2002@263.net>

### **An Interpretation of Change in Chinese Suona Music**

The prosperity of Chinese *suona* music began in the Ming dynasty. At that time, its main repertoire consisted of the *qupai* [traditional melodies] of *nanbeiqu* [southern and northern melodies]. The melodic instruments of the band consisted of two big *suona*. They are played in unison, through circular breathing, without tonguing, and without the accompaniment of the *sheng*. In the beginning of the twentieth century, an important change occurred in Chinese *suona* music: the use of traditional *qupai* diminished, while the usage of *suona* to play the melodies of the singing parts in

regional theater proliferated. Most bands switched to a single *suona* as solo instrument with the accompaniment of the *sheng*. There also emerged the *ka* way of playing, the way of breathing which was mostly *pingqi* (change of breath in between phrases). All kinds of tonguing began to emerge. This change first occurred in Shanxi, Shandong, Henan, Hebei, etc., northern provinces, and spread to other places. Since the 1980s, yet another important change occurred in *suona* music—bands included jazz drums, electronic piano, etc. Songs became a frequently played repertoire. The special characteristic of these two changes is that *suona* music changed according to the form of the vocal music (theatrical arias, songs). The main reason for change is that since *suona* music possesses an immediate commercial appeal, artists must constantly absorb new repertoire in order to acquire the favor of their patrons and audiences. The source of the new repertoire comes from the favorite vocal music of the audience. The change in repertoire brings about changes in the band and in how it is played.

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### **A Report of Tone-testing Playing on the *Yue* Made of Bone Recently Unearthed in Jiahu Relic**

Between April and June 2001, another lot of flute-like, multi-holed, piped, musical instruments made of bone was unearthed in the seventh archeological excavation in Jiahu Neolithic Relic of Henan province on the upper range of the Huaihe River. This is another surprising discovery fifteen years after the first lot of over twenty bone *yue* musical instruments was miraculously unearthed in Jiahu Relic. In July 2001, I was invited by the excavator—the Archeology Department of University of Science and Technology of China—to play for tone-testing on the just-unearthed bone *yue* that had been buried underground for over 8000 years. Through the correct tilting blowing method, I made repeated testing on the holeless bone *yue*, the two-holed bone *yue*, and the seven-holed bone *yue* (no. M511), and proved that the actual sound effects and musical effects produced are far beyond the imagination and knowledge of people today. In this report, I will display the video-audio effects of the test playing and play on an imitation Jiahu *yue* made of bone.

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### **Lutheran Hymn Singing in Two Different Cultural Contexts—African and Finnish: A Comparative Analysis of the Influence of Culture in Hymn Singing**

Lutheran hymns were adapted by Finns at the beginning of the eighteenth century. In a few decades the singers started to vary hymn melodies in the direction of Finnish folk songs. As a result, a new musical style, folk hymn singing, was established. A similar process started in the middle of the nineteenth century in South Africa, when Lutheran missionaries started to teach Lutheran hymns to South African people.

The aim of this study is to increase understanding of the influence of culture on musical thinking by comparing hymns that are used in both countries. Another aim is to study the influence of missionaries on musical styles in Finland and South Africa.

The research material consists of Lutheran hymns that the authors have recorded in Finland (1970–80) and in South Africa (2001–2). Special emphasis is paid to those hymns that are known and sung in both countries (for example, “Kiitos nyt Herran”—Reta Morena).

The recorded Lutheran hymns and their variations are compared according to musical parameters (scales, intonation, rhythm, meter, intervals, etc.). In addition to

musical analysis, decisions about the meaning of hymns were made on the basis of observations and interviews with the singers. Attention was directed also to performance praxis (vibrato, bodily movements, dancing, use of instruments, etc.).

The Lutheran hymns used in Finland and South Africa underwent a very different process. In Finland, the melodies of hymns were changed a lot, but singing style—such as the use of vibrato, voice production, etc.—was not changed significantly. On the contrary, in South Africa melodies were not much changed, but in some cases the scales were changed towards pentatonicism. In South Africa, the performance practice of hymns changed a lot, especially the use of vibrato and glides (glissando) was apparent. In many cases the intonation was changed towards African folk song style (for example, neutral thirds).

Analysis of the changes of hymns in different cultural contexts, Finland and South Africa, indicates that at least in the cultures under study the changes concern very different musical parameters: in Finland most of changes concern melodic structures (variations), while in South Africa performance practice and intonation. In both countries the new musical style missionaries taught to people generated a new style (spiritual folk songs in Finland—chorus tradition in South Africa).

**Lu Dongliang, China**

#### **Examining *Xiaoge* Funeral Songs in Guanyang, Guangxi Province**

*Xiaoge*, a series of folk songs sung in the night for funerals, has been prevalent in Guanyang county. It has a long history and may have been sung in this area for hundreds or even thousands of years. However, investigation into its fountainhead has proved to be in vain. Although they are for funerals, they sound delightful rather than sorrowful. Moreover, the songs are little related to the funeral in terms of content; it is more of a musicale than a funeral.

*Xiaoge* has an enormous structure which includes twenty parts altogether such as “*shuaba* songs”, “long songs”, “speaking words songs”, “flower songs”, “classic novel songs” and “ancient poem songs”, etc. Usually it takes one or two nights to finish them. *Xiaoge* has many formulas. The whole *xiaoge* has a large formula and there are smaller formulas in every part. The numerous song subjects can be divided into categories such as the experience of life, the knowledge of production, the local history and customs, the classic novels, the ancient poems and logographs, etc. The subjects involve everything but love. Generally, singers improvise the words, but this is not the case with some classic songs that have been passed down in history, such as classic novel songs, ancient poem songs, and Taoism songs, all of which have written words. There are two types of melody of *xiaoge*—the speaking type and singing type. Various combinations of these two types give birth to various formulas. The melody of the singing type has a fixed framework in which singers are free to create songs of all kinds. In the course of the whole *xiaoge*, the singing is accompanied by a drum with the rhythm (xx|x xx |x xx |x ||), which has been considered the signal of *xiaoge*. Upon hearing it, people can easily judge where *xiaoge* is being sung even from a distance. In addition, everyone, if they like, can join as singers and improvise songs.

*Xiaoge* is like an ocean of songs that, once plunged into, people will always find treasures beyond their expectation. It is the fruit of folk art and the wisdom of people deposited through thousands of years.

**Lund, Cajsa S., Sweden** <cajsa.lund@musikiskane.se>

#### **Possible Iron Rattles in Prehistoric Scandinavia: Problems, Approaches, and Data**

The paper in question is a summary and discussion of problems, approaches, and data regarding a certain group of Scandinavian iron artifacts dated to the Late Iron Age (c. AD 700–1050) which are supposed to have functioned as rattles in connection with horses, presumably as a part of a race. The artifact could in principle be described as an oval ring (c. 20 cm long) from which hang several smaller rings and a hollow handle or hook. About 250 such artifacts were found thus far, primarily in wealthy male graves. The interpretation of the artifact as a sound tool is not unanimous. In order to verify or rectify this interpretation and to study possible technical, practical, and social functions of the artifact, comprehensive analyses were carried out, among other things, practical experiments by means of reconstructions of the artifact. The studies range from metallurgical and spectral analyses to comparative organological and ethnomusicological data. The problems, methods, and approaches in question can also be regarded as a general archaeomusicological model for research on sound tools/possible sound tools in prehistoric societies.

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***Panel: Intentions and Outcomes of Musicians' and Collectors' Activities: A Swedish Case***

Why play a certain music or instrument, and why record? What values and intentions affect the choices or result from them? In this panel we would like to discuss intentions, interactions, and outcomes between musicians and instruments, collectors and informants. The issues are broad and of global interest, and the choice of this panel is to focus on these issues through the globalizing Swedish musical life with respect to both contemporary and historical conditions. The panel will also serve as a presentation of some of the Swedish ethnomusicology of today.

*Participants in panel: Mathias Boström, Dan Lundberg, Mats Nilsson, and Märta Ramsten.*

**Lundberg, Dan**, Sweden <dan.lundberg@visarkiv.se>

***Revival and Research—The Results of Collecting and Research as the Basis for Performance: A Negotiation between “Knowers” and “Doers”***

In 1945 the book *Folkliga svenska koralmelodier* (Swedish Folk Hymns) was issued by the Swedish Folk Music Commission. It was the conclusion of a long and extensive documentation project. The edition contains 257 melodies from three different collections and was meant to be a source for future research—an imprint from the past with music that represented a rapidly vanishing tradition. Almost sixty years later the book was republished and it is easy to observe that the situation has changed. The tradition has come to live and the folk hymns can once again be regarded as a central genre of Swedish folk music. The collector Olof Andersson could hardly have imagined that his work would get so much attention, not only from scholars, but, most of all, from a new generation of singers with folk music as their speciality.

But the new use is different from the old in many ways. The religious meaning of the hymns is not the reason for singing them anymore. Today they are used as a folk music source among others, and they are brought into new contexts of solo performances on stage and CD. The topic for this paper is the question of how the new circumstances have affected the music. In focus is the collaboration between the new generation of singers and the researchers.

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### **The Socio-Cultural Significance of Musical Bars in Shanghai**

Although the bar is a product of Western culture, it has been able to fully develop in Shanghai since the beginning of the twentieth century. Its first stage of development began before the founding of the new China, its second stage started in the 1980s, and the third is at the beginning of the twenty-first century. It is estimated that there are more than two thousand bars in Shanghai city. They are mainly in the area of university cultural areas, commercial streets, white-collared living districts, high-class hotels, and embassies. These bars all play music without exception, including jazz, country music, rock 'n' roll, pop and old songs of Shanghai, etc. Moreover, the naming of these bars is full of "international" flavors (which is in fact the traces of colonial culture) or reflects memories of old Shanghai or old times. Some examples are "Cotton Club", "Danny Bar", "1931", etc. The performers working in these bars are either local musicians or musicians from all over the world. The music in these bars plays a very important role in the cultural atmosphere of the bars. The different styles and programs of music indicate the different kinds of bars, and they reflect the different economic, social, and cultural status and hobbies of the people. From investigations, amongst the people who come to the bars as a pastime and to listen to music, foreigners only make up a small minority. Most of them are local young people who have received a good education, have a good income, and are living a trendy life. The trend of entering music bars reflects to a certain extent the features of Shanghai's economy, society, and culture in recent years: 1) the degree of Shanghai's internationalization; 2) modernization is a new story of Shanghai's citification, especially in the district of "the New World" where the modern bars are built from old houses; 3) the phenomenon of extreme westernization in Shanghai; 4) the rapid development of Shanghai's economy; 5) money, love, and education are the consistent topics in modern life in the bars filled with the sounds of music; 6) the distance between the rich and poor is dramatically expanding; and 7) personal life, privacy, power, and semi-open sexual transactions also became one of the features of the bar. Therefore, from a certain standpoint, the musical bar is kind of microcosm of the metropolitan city Shanghai.

The study of mass culture is a special field, which mainly reflects upon the relationship between the contemporary manner of industrialization and the forms of modern culture. The forms of culture are expressed in many aspects. Music and bars are the main types. Therefore, to a certain extent, musical bars are the products of modern industrialization and culture. The study of the musical bars is thus an important means of understanding and analyzing today's society. In China, especially in Shanghai during the rapid economic development of the past decade, the commercialization of culture has become an important content in the transformation of contemporary Chinese society. Since the commercialization of culture has penetrated into every corner of living, mass culture has become the major issue of today's ideology and consciousness. Therefore, the study of musical bars will be helpful for the populace and for the government to understand this kind of cultural phenomenon, and thus maintain a good balance in the aspects of economy, politics, consciousness, and culture in consumption and decision-making.

**Ma Lian**, China <Malian\_75@163.com>

### **The Transmission of *Huaer* of the Hui Nationality in Miquan**

From the perspective of sociocultural anthropology, culture supersedes individuals and is expressed concretely through society. It possesses the qualities of inheritability and unity. Each nation's traditional music has its own unique patterns. Moreover, they

are accepted, inherited, and developed by a fixed social class. The Miqan city of Changji, Xinjiang, is reputed to be the homeland of *huaer* in Xinjiang. *Huaer* is a folk art form that is welcomed by and familiar to groups of different ethnicities in Miqan city. The singing of *huaer* became an important content of the cultural life of the local Hui minority people.

This essay makes use of historical materials regarding the Miqan region and materials on the folk music of the Hui minority group, combined with the results of field investigations by the authors carried out in the study of folk custom, conditions of living, and the origins, distribution, kinds, performance, inheritance of *huaer* through the methodologies of sociocultural anthropology. This foundation will further the understanding and analysis of the current study, inheritance, and development of *huaer* in Miqan.

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### **A Comparative Study of Chinese and European Melody**

One of the topics that appears to attract a considerable amount of dialogue among the musicology scholars in China is the comparison between the music of China and that of the European tradition. This new perspective of scholarly interest is not only significant but also timely, as both the Eastern and Western scholarship communities have increasingly realized the importance of deepening the mutual understanding of the culture of the people of the other hemisphere.

This paper presents results from my research study while in the United States on leave of absence from my teaching position at Tianjin Conservatory of Music. The main focus of this study is on the elements of melody.

This study attempts to investigate and to offer explanations on the causes of the discrepancy between Chinese and European melodic gestures. This study will also relate the determining factors not only to the established theoretical norms but also to other aspects that this author believes have either escaped mention in other works or have not been adequately addressed in existing studies.

In this paper, I present the results of four aspects: 1) Relationship between language and music; 2) Music and theoretical system; 3) The pedagogical strategy for composition; and 4) Finally, we will revisit the question that has been posed by many scholars: “Why didn’t harmony develop in China?”

**Mao Jizeng**, China <maojizeng@sina.com>

### **Traditional Music of Chinese Minority Nationalities: Changes and Directions**

For more than half a century, the Chinese government has implemented a series of policies to protect, pass on, and develop traditional music. These policies enabled Chinese traditional music to be passed on and to develop normally and soundly.

In the recent decade or so after the reform and opening up policies, Chinese society, politics, economics, and culture have been undergoing enormous changes. Economic globalization and cultural diversification are accelerating. Western economy, modern technologies, Western culture, and popular culture are lashing out at Mainland China. Chinese traditional music is facing changes, deterioration, and even the danger of withering away. Regarding traditional music of minority ethnic groups in China, the main tendencies of change are:

1. assimilation by the Han nationality’s music
2. westernization
3. popularization

4. the aging of participants.

This essay will focus on analyzing these phenomena of change accordingly.

In conclusion, we should emphasize adopting effective policies to support the folk activities and festivals that are part of the custom where traditional music plays a dominant role, guide and improve the ways traditional folk music is passed on, and protect and develop the culture of traditional music, which possesses distinguishing characteristics. These activities will enable Chinese traditional music to satisfy the spiritual needs of people, enhance the unity of the nation, promote regions and societies, promote economic development, enlighten the thoughts of people, and contribute to artistic quality.

**Marandola, Fabrice**, France <marandol@vjf.cnrs.fr>

### **Interactive Experimental Methods in the Field: Application and Results**

The principle of the methods that we have developed is to make the musicians actors in the experiment, able to react immediately to the proposals of the investigators and to provide modifications of them, directly or indirectly. The goal is to progressively arrive at a model of the scale system used by the community, in other words, to reveal the collective mental representation that the holders of a tradition have of their musical scale.

For Ouldémé flutes, we had to work with several instrumentalists each playing two flutes. In collaboration with acousticians of Ircam (Paris), we built a set of electronic flutes managed by a MIDI-system. Each flute was equipped with a breath-controller—driving a physical-model synthesis of sound—and two buttons—pressed by the flutists themselves to change the pitch of the sound.

For vocal polyphony of Bedzan Pygmies, the method used requires equipment and software for multi-track digital audio-recording, for sound signal analysis-synthesis, and for analysis and formalization of the musical language. Briefly described, the first phase involves recording simultaneously all of the parts of a polyphonic song. Each part can then be analyzed separately: the measured observation of the pitch fluctuations must allow for the formulation of hypotheses concerning the size of the intervals, their distribution, and the determination of classes of intervals in the musical scale. All of the parts are then modified—as a function of these various hypotheses—to reconstitute the polyphony, without modifying the timbre of the singers' voices nor the metric and rhythmic structure of the polyphony.

The next step involves proposing these various hypotheses to the musicians by simulation of traditional performance conditions. Thus, we can analyze their reaction to the proposed scale and thereby formulate new hypotheses.

By the application of such methods in the field (cf. video examples), it appeared that the scales are based on a system of reciprocal constraints between intervals of trichords and tetrachords as structuring frames, rather than on the division of the octave into several types of intervals.

**Marett, Allan**, Australia <Allan.Marett@music.usyd.edu.au>

### **Recordings and Maruy: The Conception of Sound Recordings among the Aborigines of the Daly Region of North West Australia**

This paper reflects on a set of anxieties concerning the relationship between living traditions of song and dance and the body of audio recordings that of these traditions have been generated in the course of my research. To what extent can the recordings be considered representative of the performance tradition and what role do they play in my research methodology? What are the best ways to make these recordings

available to the communities from which they emanated?

It seems almost inevitable that we should use our recordings as a lens through which to view aspects a musical culture, and that the imperfection of the lens should cause us concern. But how do our interlocutors regard the recordings? How are they framed within their culture? To what extent does an understanding of these matters free us from our anxieties?

In this paper I will examine how people in the Daly region of North Australia locate sound recordings within their cosmology, and how they, and other Aboriginal people in northern Australia, use archival recordings as integral elements of their traditions— as sources for new creativity, to assist in the recovery of forgotten songs, as educational resources and as the focal point of discussions with visiting researchers. I will also discuss ways in which these insights have affected the design of a local archive set up in 2002 in the Daly community of Belyuen.

**Matsiko Geoffrey, Twine, Uganda** <mbacotroupe@yahoo.com>

**Dancer as an Interpreter of Musician's Messages: The Ugandan Cultural Dances**

The presenter is a director of Mbaco Troupe, a cultural performing group in Uganda.

The study considers the pluralism of Ugandan culture and, using *ekitaguriro* dance from western Uganda, *bakisimba* dance from central Uganda, and *mwaga* circumcision dance from eastern Uganda, looks at how messages in the music are portrayed in the dances. Messages about rituals, work, wealth, events, and society do not end in songs, but are played in musical instruments and also staged as dances.

The presenter will show what happens to the dancer in the absence of the musician; and what happens to the musician in absence of the dancer.

The presentation will involve the showing of pictures and the playing of video recordings of Ugandan music and dances.

**Matusky, Patricia, U.S.A.** <Patmatusky@cs.com>

**Panel: Beats, Pulses, and Impulses: Colotomic Units as Markers and Points of Negotiation for Musicians and Dancers in Traditional Malaysian Music and Dance Performance**

In Malaysian music and dance, a close interaction is present, on many levels, between the musical event and the dance event. This interaction may be seen in the colotomic unit as a temporal phenomenon that binds and regulates the two, that is, the kinesthetic impulse of the dance, and the beats and pulses of the music. This panel will examine the many relationships that exist among the drum and gong musical beats, the dance steps and motifs, and the instances where colotomic underpinning gives way to the occurring performance. Many examples of traditional Malay music will be used including the *zapin*, *joget gamelan*, *makyung*, and other genres. The presentations in this panel will be illustrated by audio and video recordings and live examples.

Patricia Matusky examines the nature and structure of the colotomic unit in several music genres, including the *zapin*, *makyung*, *joget gamelan* dance music, and also *wayang kulit* (shadow puppet play) music that accompanies the micro details of dance-like puppet movement.

Sunetra Fernanado explores the relationship between the music structure in the principal piece of the *makyung* dance drama (the *lagu Menghadap rebab*) and an indigenous concept of energy called *angin* to highlight moments of this performance

where, in reverse, gong and drum marking give way to the occurring performance.

Mohd Anis Md Nor discusses and illustrates dance movement in relation to the colotomic unit, with emphasis on dance improvisation, *ragam tari* (dance motifs), cyclicity and repetition, and the interaction between the dancer and musician in the use of the drum and/or gong colotomic unit, the drumming patterns, and the mnemonic vocalizations occurring in the performance.

*Participants in panel: Sunetra Fernando, Patricia Matusky, and Mohd Anis Md Nor.*

**Matusky, Patricia**, U.S.A. <Patmatusky@cs.com>

### **Drum Beats, Gong Tones, and the Colotomic Unit in Traditional Malay Music**

In many genres of traditional Malay music, the colotomic unit is a fundamental temporal reference for the musician, and, when the music accompanies dance, the colotomic unit serves a similar function for the dancer. The manifestation of this temporal unit occurs in many different guises, marked by gongs, cymbals, drums, or a combination of these instruments.

This paper intends to examine the nature and function of the colotomic unit in the context of Malay traditional music, revealing its different manifestations, its conceptual characteristics, its dynamics, and its function in various genres of music. These genres will include the *zapin*, *joget gamelan*, and the *makyung* dances, which exhibit some disparity in terms of their different origins, but still belong to the Malay musical milieu as a whole. The use and function of the colotomic unit will also be discussed in the specific genre of music that accompanies the micro details of puppet movement that are often dance-like in character in the *wayang kulit* (shadow puppet theater). As this discussion attempts to establish a common ground of understanding of the colotomic unit in different Malay musical genres, it sets the stage for a discussion of the interaction of musical sound and dance movement, and the negotiation that may occur between musicians and dancers in actual performance situations.

**McCollum, Jonathan Ray**, U.S.A. <jonnyray@prodigy.net>

### **Performing National Consciousness: Syncretism and Authenticity in Traditional Japanese Performing Cultures**

Despite Japan's relatively isolated geographical location, its history of feudalism and cross-cultural contact have molded a complex syncretism of cultures which, together, have created an aesthetic system that is considered unique in the world. Indeed, in terms of traditional music, philosophy, and religion, the Japanese have developed a traditional aesthetic system that has, in effect, imbedded itself into the Japanese psyche. Found in their traditional belief systems, this aesthetic stems from concepts of nature, which emphasizes the importance of timbre, structure, and form, the use of balance, contextual setting, and other concepts relating to simplicity, irregularity, impermanence (change), and suggestion. However, though the Japanese traditional aesthetic system is emically authenticated as uniquely "Japanese", one cannot ignore that it was actually developed through contact and influence with other East Asian cultures.

Owing to the numerous waves of continental influence, Japanese society is today highly syncretic, resulting in a layering of beliefs. These beliefs have influenced religious performances (Shinto and Buddhism, in particular), performance genres (*gagaku*, the way of "tea", *noh*, *shakuhachi*, *koto*, and others), and everyday cultural displays (language, context, and personal and cultural identities). Considering notions

of “authenticity” and aesthetics, particularly with traditional performing cultures and musical instruments, this paper examines how Japanese traditional aesthetics not only reflect a cultural system that has become “Japanese”, but is also a system that explores Japanese culture in terms of it being a shared, interwoven transcultural society.

**Md Nor, Mohd Anis**, Malaysia <anisnor@um.edu.my>

### **The Relationship of Traditional Malaysian Dance Movements to the Colotomic Unit of Music**

Colotomic units in the traditional Malaysian music of *zapin*, *joget gamelan*, *makyung*, and even *wayang kulit* serve as important markers for the phrasing of dance motifs of the same genres. Each colotomic sound indicated by the drum and/or gong beat not only divides the musical repertoire into repetitive and cyclical units, but also acts as pulses to the kinesthetic impulses of the dancer as he or she tries to string several units into a sequence of dance motifs. The drumming pattern and the mnemonic vocalizations occurring in the performance provide an additional mode for the improvisation of dance motifs. Dance motifs, or *ragam tari*, are understood to embrace one or more colotomic units depending upon the ability of the dancer and the virtuosity of the drummers whose interaction with the dancers are of paramount importance to a successful dance performance. One may similarly observe the same phenomena in the micro-movements of the shadow puppets in the shadow puppet theater or *wayang kulit*.

This paper aims to highlight the interdependence of musicians and dancers in improvising micro-movements within the limits of each colotomic unit while interacting with the specificities of dance motifs or *ragam tari* in the *zapin*, *joget gamelan*, and *makyung* genres. The relationship of traditional dance movements and the colotomic units of the respective genres is seen in the temporal phenomenon that binds and regulates the two. This paper chooses to draw the subtle differences and similarities of the above in three traditional dances represented by a traditional Malaysian folk dance (*zapin*), a Malay classical dance (*joget gamelan*), and a folk-dance-theater (*makyung*). Although the dance and music genres are of different styles and background, they form a spectrum of traditional Malaysian dances that share similar kinesthetic impulses to the beats and pulses of the music that accompanies them.

**Md Nor, Mohd Anis**, Malaysia, *see Anca Giurchescu*, Denmark

**Miholic, Irena**, Croatia <irena@ief.hr>

### **Instrumental Ensembles of the Twentieth Century as the Cause of Change in the Traditional Musical Systems in Northern, Northwestern, and Central Croatia**

This paper is based upon the comparison of data and musical notations gathered during research on folk music of this region, from the mid-nineteenth century till now.

Using two examples, I will show changes in the traditional musical system (i.e., in the tone relations) of this region, which are the consequence of introducing new instrumental ensembles during the first half of the twentieth century and their further presence in the musical practice.

The first example refers to the northernmost regions of Croatia and to the changes caused by the chordal instrumental accompaniment of *tambura* ensembles in the tone modes of unison and a cappella tunes performed. Modal tunes, mostly in Dorian and

Aeolian, frequently with elements of anhemitonic pentatonics, have become, through vocal and instrumental performances, minor.

The second example will show the changes in the tone system caused by the change from stringed instrumental ensembles, typical of northwestern and central Croatia in the nineteenth and at the beginning of the twentieth century, to mixed (stringed instruments, accordion, and *tamburas*) and/or pure *tambura* ensembles. The music which had earlier established deviations from the tempered system of twelve equal semitones—a slightly higher fifth and a slightly lower third (stringed instruments)—has become more or less tempered through the introduction of tempered instruments (accordion).

Nowadays we follow individual attempts to restore “original performances”. However, the question is whether such a revival is carried out in the musical systems as well, i.e., whether the tunes go back to the modes or do they remain in major or minor. Are the players of stringed instruments in today’s instrumental ensembles trying to play in traditional (“untempered”) tuning or not?

The research is at its initial stage, with first contacts and preliminary interviews with principal musicians being made.

**Miller, Sara Stone**, U.S.A. <sarastone@aol.com>

#### **Chinese Music and Theater in Contemporary Thailand**

Although there is a modest level of Cantonese and Hakka music activities, the Chaozhou (or Teochiu) dominate Chinese musical life of Thailand, constituting well over half the Chinese population. The Chaozhou *xianshi* string ensemble is favored by the older generation and continues in private music clubs. Chaozhou *daluogu* percussion ensembles continue to be supported in certain Chinese temples in Bangkok and certain up-country cities. Chaozhou *gongde* religious music is supervised by some twenty Buddhist associations in Bangkok alone, being principally heard at funerals. There are over two dozen professional Chaozhou opera troupes still performing, and opera lovers have formed a number of opera-singing clubs. Most curious is a student Chaozhou opera troupe organized at Thammasat University which performs in Thai. The Hakka no longer support traditional music activities, but part of the Hakka repertory is played by the Chaozhou music clubs. The smaller Cantonese community supports one amateur opera troupe, but the larger Hainan community supports both opera and *gongde* ritual music. The Chinese-Thai Cultural Foundation, which is essentially Chaozhou, also supports a chorus with seventy members.

Modern Chinese popular music, both in Mandarin and Cantonese, has been widespread in Thailand since the 1960s and has deeply influenced Thai popular styles. The advent of karaoke brought increased Chinese popular music activities, even becoming part of some Chaozhou singing clubs. The Chinese-Thai find in traditional and popular music activities a reaffirmation of their Chinese cultural identity within the larger Thai society. Performing opera, percussion music, string music, and ritual music reinforce shared beliefs and values and maintain group solidarity among a population that varies from the completely assimilated to the newly arrived.

**Miller, Terry E.**, U.S.A. <tmiller1@kent.edu>

#### **Panel: The Impact of Immigrant Chinese Music on the Musics of Mainland Southeast Asia**

The organizer offers a panel of three sessions all concerned with music among the immigrant Chinese communities of mainland Southeast Asia and its impact on

indigenous music. Two sessions will consist of three papers each and the third session will be a workshop/performance of the kinds of Chinese music heard in mainland Southeast Asia along with indigenous music influenced by Chinese music.

*Session 1: Music of the Chinese Immigrant Communities in Thailand, Laos, Cambodia, and Vietnam*

This session includes both an overview of Chinese cultural presence and influence in mainland Southeast Asia and two studies of the specifics of Chinese musical presence in Thailand and other parts of the Chinese diaspora.

*Session 2: Comparative Studies of Chinese Immigrant Music and Its Impact on the Musics of Mainland Southeast Asia*

This session includes three case studies, one comparing the function and form of Chaozhou *gongde* ritual music in Thailand with that of Los Angeles. The remaining two papers examine the specific manifestations of Chinese music influence in the indigenous musics of Thailand and Vietnam.

*Session 3: Performance/Workshop of Chinese Music from Mainland Southeast Asia and Chinese-Influenced Music in Thailand and Vietnam*

An ad hoc Chinese ensemble, whose members will introduce and explain both instruments and repertory, will perform examples of Chinese music that can be heard today in Thailand and Vietnam. This includes the distinctive regional repertoires of the Chaozhou, Hakka, and Guangdong (Cantonese). In addition, one member will perform examples of Chinese influenced Thai music, and another will perform Chinese influence Vietnamese music.

*Performers:*

Wah-Chiu Lai: *Tou xian* (Chaozhou fiddle), *gao hu* (Cantonese fiddle), and *er hu* (standard Chinese fiddle)

Terry E. Miller: *Yang qin* (hammered zither)

Sara Stone Miller: *Er hu* (fiddle) and *dizi* (horizontal flute)

Mercedes Dujunco: *Zheng* (zither)

Wang Min: *Er hu* (fiddle), *yeh hu/pah hi* (coconut fiddle), *san xian* (three-stringed lute)

Panya Roongruang: *Zhong hu* (lower-range standard fiddle)

Phong Nguyễn: *Zhong ruan* (round-bodied plucked lute)

Repertory to be played will be announced, with the possibility of a printed program as well.

*Participants in panel: Mercedes Dujunco, Wah-Chiu Lai, Sara Stone Miller, Terry E. Miller, Phong Nguyễn, and Panya Roongruang.*

**Miller, Terry E.**, U.S.A. <tmiller1@kent.edu>

### **Overview: The Chinese Factor in Southeast Asian Culture and Music**

The Chinese presence in mainland Southeast Asia is not only widespread but has deep historical roots. Vietnam was occupied by the Chinese for over one thousand years and based its statecraft on the Chinese model, including its court music and theater. The Chinese were also a significant presence in the early Siamese kingdom of Ayuthaya, and Chinese music and theater were normal entertainments at the court at least by the late seventeenth century. All mainland Southeast Asian countries accepted large numbers of Chinese immigrants in the nineteenth and twentieth centuries as well. Over time the Chinese have left an imprint on local languages, cuisine, architecture, and business patterns. Chinese music and theater not only survive in most of these countries, but have influenced the local arts as well. These influences were strongest in Vietnam, Cambodia, Thailand, and Malaysia, but there is evidence



of influence in Laos and Burma (Myanmar) as well. We do not include Singapore, however, because it is essentially a Chinese city-state. Among the influences are the incorporation of Chinese instruments into the local instrumentarium, the basing of new theater genres on Chinese types, influences on stage design and costumes, the absorption of repertory, and even, in the case of Thailand, imitations of Chinese musical style by local composers.

**Moulin, Jane Freeman**, U.S.A. <moulin@hawaii.edu>

**Cueing Up: Situated Power on the Tahitian Stage**

The performance of Tahitian dance, *ori tahiti*, calls for both a team of dancers and a separate, smaller ensemble of musicians who perform pre-composed rhythmic patterns on a variety of slit-drums and membranophones. In rehearsals, the dancers and musicians carefully repeat individual, choreographed dance compositions to insure a smooth and well-coordinated presentation. Depending on the nature of the event, however—and specifically its level of formality—musicians may employ a refined use of cueing devices to move the overall performance beyond the potential rigidity of a tightly choreographed structure to the type of flexible presentation that Tahitians generally prefer in their performing arts. Understanding this system of cueing, however, requires not only comprehension of a specific vocabulary of cues and their application in performance, but also knowledge of larger issues of control—both as played out in the artistic realm of the stage and as understood in the “offstage” world of Tahitian social hierarchy.

This paper explores the dynamic interaction between the two well-defined performative spheres of musician and dancer. Viewing performance as an emergent form that finds shape in the actual moment of presentation, I examine the various modes of signaling that Tahitian musicians employ and the aesthetics of performance that both allow and require the use of musical cues. I then investigate the issues of artistic control that arise within the framework of cueing. Finally, I suggest that the specific roles assumed by dancers and musicians in performance are informed by and closely allied with contemporary notions of role negotiation in Tahiti.

**Naka Mamiko**, Japan <n-mamiko@yf6.so-net.ne.jp>

**From a Yearning for Exoticism to an Authentic Performance Experience: The Western Understanding of East Asian Traditional Performing Arts**

In this paper, I examine how the West came to understand East Asian traditional arts with particular reference to intercultural influences during a period of acculturation. This study is based on historical materials written in Chinese, Japanese, English, and Russian, and includes not only accounts and articles written by Westerners on Chinese and Japanese traditional performing arts that were performed in foreign countries, but also those written by Westerners visiting and working in China and Japan.

East Asia, and in particular the easternmost part of that region, had long been viewed as an “imaginative geography” by the West. When China and Japan began to openly accept the influence of Western culture in the mid-nineteenth century, both countries also began to have more contact with Western arts. In the early twentieth century, performing artists in the two countries tried to incorporate theatrical forms newly adopted from the West, such as opera and drama, while also attempting to understand Western cultural theories and concepts.

China and Japan worked to maintain their own traditional cultures, but at the same time, developed original ways to occupy an equal footing with the West—until finally

accepting modern Western civilization. After the initial contact between the cultures, in general, Western culture developed more than that of the East. This resulted in a movement toward theatrical reform in East Asia. The Japanese who learned to appreciate opera and drama were particularly supportive of these changes. One early example is a 1906 performance of Western opera by the students and teachers at Tokyo Imperial Music School. Soon after, famous writers such as Tsubouchi Shoyo and Osanai Kaoru attempted to perform Western-style music using Japanese texts. Because Japanese audiences were accustomed to watching traditional performances, such as *noh* and *kabuki*, they were left unsatisfied with these new experiments. And, as is widely known, the Chinese who studied in Japan and tried to perform Western drama in Tokyo, went on to promote the new style and adapt dramas from Western literary sources after returning to China. There are also notable examples like Mei Lan-fang, who tried to stage *jingju* (Chinese opera) with Western costumes, and Wan Po-sheng, the Chinese opera performer, who was keenly interested in “new *geju*” (new-style opera), and wrote his own scripts and musical compositions for such productions. Not only did professional theater people have many chances to experience foreign culture in practice and theory, general audiences were also exposed to the Western ways.

Similarly, Western people had the chance to experience East Asian performing arts. These included performances of selected works of *jingju* and other Chinese regional dramas, and Japanese-style dances by geisha, including performers such as Hanako and Sadayakko, at international expositions that were held throughout the West in the mid-nineteenth century. These performances were naturally not complete performances, and in performance style and dramatic interpretation, tended to emphasize the exoticism of the East. General audiences were treated, for example, to the exotic features of *ukiyo-e* as referenced by Western painters.

Theater professionals in Russia, however, were far from satisfied with this situation. They wanted to experience live performances of *kabuki* in Russia and discuss the tradition with the actors. In 1927, through Osanai Kaoru, a *kabuki* company was invited to tour Russia. The tour was undertaken in 1928 and Russian researchers and actors were given the chance to discuss the art with Ichikawa Sadanji and other Japanese actors. And in 1935, Mei Lan-fang went to Russia to perform Chinese opera and attend a conference. These historical events were crucial in helping Western theater professionals understand the authentic East Asian traditional performing arts.

**Nakayasu Mari**, Japan <mari-n@f-trk.bias.ne.jp>

### **The Wind Harp as Decoration for Buddhist Architecture in Japan and China**

This paper will examine evidence for the existence of a type of stringed instrument which was strung up under the eaves at the four corners of Buddhist temple buildings and pagodas, and left to sound as the wind vibrated its strings. This wind harp was first referred to as the *kugo* in Japan, and written records about how it was made survive from the eighth century AD. Old dictionaries list it as a type of temple decoration along with wind chimes and other ornaments. A medieval treatise mentions that box zithers (called *fûsô*, or ‘wind zither’) were suspended from the four corners of temple buildings, and left to sound in the wind. This type of temple decoration appears to have continued until at least the nineteenth century. The actual form of the instrument can be deduced from depictions of it in a number of iconographical sources, which will be examined in detail in this presentation. There is also archaeological evidence in the form of an excavated zither, dating perhaps to the

twelfth century, with holes in four places where they would be expected if the instrument had been strung up under temple eaves. Evidence in Chinese written sources and poetry indicates that the instrument is likely to have been imported from the Asian continent to Japan with the introduction of Buddhism, and that it may have symbolized the self-sounding instruments of the Buddhist paradises.

**Nelson, Steven G.**, Japan <snelson@kcua.ac.jp>

***Panel: New Research in Music Iconography in Japan***

In early 2001, the Research Center for Japanese Traditional Music of Kyoto City University of Arts began a long-term research project to investigate the possibilities of applying the methods of music iconography to the historical study of music in Japan and other parts of East Asia, where in addition to a great variety of iconographical material there is also a solid and continuous body of written historical texts. This session has been planned in order to bring some of the fruits of the research project to a wider international audience. Yamadera's paper is a study and reevaluation of a Chinese wall-relief of the tenth century discovered in the mid 1990s. Nelson, the project leader, discusses the various ways music making is depicted in a Japanese set of illustrated scrolls dating back to the mid-twelfth century. Nakayasu argues for the existence of the wind harp in East Asia, specifically Japan but also China, since more than a millennium ago, backing up written documentary material with iconographical and archaeological evidence.

*Participants in panel: Nakayasu Mari, Steven G. Nelson, and Yamadera Mitsutoshi.*

**Nelson, Steven G.**, Japan <snelson@kcua.ac.jp>

***Music and Dance in the Nenjū Gyōji Emaki, a Set of Illustrated Scrolls from Twelfth-Century Japan***

Works in the *emakimono* format, the horizontal, illustrated, and sometimes narrative scroll unique to East Asia, reached its highest potential in Japan from the twelfth century or so. Depictions of music making in these scrolls give a comparatively realistic picture of music and instruments in the court life of the time, in both formal and informal contexts. This paper will deal with the depiction of music making in the surviving scrolls of *Nenjū Gyōji Emaki*, a set of what may have originally been sixty scrolls compiled on the order of emperor Go-Shirakawa (1127–92, reigned 1155–58) after his retirement, perhaps in the mid-1160s. They were evidently commissioned to commemorate a series of revivals of court ceremony following the rebuilding of the imperial palace in 1157. The original set, with illustrations attributed to the famous court painter Tokiwa no Genji Mitsunaga, was lost in a fire at the palace in the seventeenth century, and what remain today are a number of traced copies, some in full color and most monochrome. This paper will concentrate on the scrolls from the set that show evidence of a strong documentary intent on the part of the painter and/or his patron, and demonstrate that a number of puzzling elements in the depiction of instruments and performance are in fact supported by contemporary written source material. The clear documentary intent in the production of this source reinforces its value as a source for the study of the music history of twelfth-century Japan.

**Ng Kwok-wai**, Australia <kolly\_ng@yahoo.com, kolly\_ng@mac.com>

***New Thoughts on Modal Discrepancies in Sango Yōroku and Jinchū Yōroku, Two Early Sources for Japanese Tōgaku***

*Tôgaku*, literally ‘Tang music’, a repertory of Chinese music performed at the Japanese court to the present day, derives from *yan yue* (banquet music) and *su yue* (secular music) that was transmitted from China to Japan between the sixth and the ninth centuries. Two of the most important historical sources for the study of *tôgaku* are the *Jinchi yôroku* (a compilation for the *gakusô* or the thirteen-stringed zither) and the *Sango yôroku* (a compilation for the *biwa* or the four-stringed lute). Both were compiled by Fujiwara no Moronaga (1138–92) shortly after 1177. These two sources contain both notations of pieces and theoretical information about the structure of modes and their associated tunings.

I have previously shown that some aspects of the melodies notated in these sources appear to transgress the forms of modes given in their theoretical sections and have suggested a number of possible reasons for these discrepancies (Ng 1998:173). These include the possibility that ornamental practice allowed for the introduction of notes from outside the "correct" modal structure, that discrepancies are the result of scribal errors or that the Japanese had developed a new modal theory that did not completely conform to practice.

More recently, my research on the modal structures found in Chinese *yan yue* or *su yue*, as laid out in a number of early Chinese sources, has led me to reconsider these conclusions. Sources such as *Sui shu* (c. 630), *Bu bi tan* (c. 1095) and *Yan yue shu* (late twelfth century) show that in the original Chinese practice, departures from the "correct" forms were permitted in the *yan yue* modes. The objective of this paper is to reflect on whether the use of pitches that do not conform to modal theory in *Jinchi yôroku* and *Sango yôroku*, is related to the sorts of modal inconsistency that I have found in Chinese sources.

*Reference cited:*

Ng Kwok-wai. 1998. “Modal Practice in Japanese *Tôgaku* of the Late Twelfth Century: Its Relationship to the Modal Theory of Tang-period China (A.D. 618–907)”. M.A. thesis. Tokyo: International Christian University.

**Nguyễn, Phong**, U.S.A. <phnguyen@arts.ucla.edu>

### **Music in a Land of Refuge: The Chinese Immigrants in Vietnam**

Vietnam was the earliest nation-state in Southeast Asia to host immigrants from China and Central Asia. Among them, some were even successful in achieving the rank of national leaders in the second century, BC. The settlement of these non-Viet people and their familiarity with this land led to several invasions by the Han Chinese after 111 BC. Vietnam was also a land of refuge for those who sought to avoid political turbulence and separatist groups who opposed the imperial dynasties in their own land. In spite of historical tragedies, the Han Chinese in Vietnam proved to be the most successful businessmen among the minority groups. They began to build their communities in major urban areas, established direct trade with China and Western Asian countries by sea, and founded fascinating cultural and musical activities which both complemented and interacted with the local Viet people over a period of two thousand years. Their music prospered along with their business success.

This paper investigates the current musical life of the Chinese immigrants in Vietnam, focusing on funerals, celebrations, weddings, theater, music clubs, and religious events. Unlike other Southeast Asian countries, Vietnam shares many common interests with the Chinese diasporas. The author is interested in issues such as how Chinese immigrants, bordered by the limits of their own “China towns”, interact with the Vietnamese, how the Vietnamese view their music in terms of

national unity, and to what degree inter-influence between this minority ethnic group and the majority Viet people proceeds. Specifically, we also include a discussion of Chinese influence on Vietnamese theater, court, ritual, and instrumental music.

**Nguyễn Thuy Tien**, Vietnam <musicology@hn.vnn.vn>

### **Vietnamese Traditional Musical Instruments in Contemporary Life**

Traditional musical instruments play a considerable role in Vietnamese traditional music for they are the unique means “pronouncing” its “language”. Being tied to the fate of traditional music, they have also undergone ups and downs and positive-negative trends. Once traditional music exists, there is without doubt their presence. And their presence in the present time has been known in the following forms:

1) Preservation of the original form of musical instruments and musical pieces. Very few performing units have maintained their performance items in the original forms, while some municipalities, especially people of the ethnic minorities, have kept oral traditions, improvising the traditional living style and traditional musical execution. Therefore many musical instruments have been kept in their original forms.

2) Preservation of the original form of musical instruments with improvement of their skills and musical pieces. Despite no change in the “form and model” of the instruments, their skills have been improved thanks to “borrowing” performance techniques from other musical instruments. Music is not restrained to the original pieces, but improved in modern compositions of Western style.

3) Improvement of instrumental design and musical pieces. In fact, the former traditional symphony orchestra (in the 1960s) and traditional orchestras existing in the form of “team, division” staff (which still exist in music conservatories) are only appropriate to Western style musical works. Also, for the purpose of presenting “modified” music—a branch in the field of modern music rather than in traditional music—a movement for the improvement of musical instruments was strongly developed in the 1970s–1980s which affected the preservation of traditional musical instruments.

The reality has gradually demonstrated the mistake in using “improved” musical instruments and the roles of “modified” music, and confusion in the guidelines between preservation—improvement and heritage—and development. The reality has also proved the vitality of traditional musical instruments once they have been preserved according to natural logic by ordinary people when they have been passed on from generation to generation.

Such preservation according to the natural rules in a oral tradition will be much more effective if luckily there is the support from and the accordance with consciously- and broadly-organized activities. Traditional musicologists play an important role in seeking and “realizing” this accordance.

**Niles, Don**, Papua New Guinea <ipngs@global.net.pg>

### **Hymnody in the Seventh-day Adventist Church of Papua New Guinea: Local versus Universal Identities**

About ten percent of Papua New Guinea’s population identify as belonging to the Seventh-day Adventist Church. Within the country, Adventists are perhaps best known for their differences from other Christian groups, particularly their avoidance of pork and some other foods, their abstinence from coffee, tea, betelnut, and tobacco, and their observance of the Sabbath on Saturday. Musically, they are distinguished by their expert four-part a cappella singing and, in general, by their non-participation in

traditional music/dance activities.

In many ways, early Adventist missionary work concerning music is often indistinguishable from that of other early missions. Traditional music/dance was felt to be incompatible with the new religion introduced. Instead, hymn singing was introduced which was based on music from the homelands of the missionaries, but sung to words translated into a local language.

But while many of the other missions gradually became more lenient in their attitudes towards the participation of their members in traditional music and dance, Adventists have generally remained strongly opposed to such participation. Similarly, while some of the other churches have explored the use of traditional melodies coupled with Christian lyrics as a substitute for introduced hymn tunes from Western countries, Adventists have not. Indeed, in the desire to sing in English, rather than in vernacular languages, attitudes appear to become even more conservative.

During the course of almost a century of mission work, Adventists have produced a number of hymnals. This paper will explore their attitudes towards music through these hymnals and consider the musical future of the church here.

**Nilsson, Mats**, Sweden <mats.nilsson@ethnology.gu.se>

### **Collectors and Reformers in the 1920s and 1970s—Their Aims and Outcomes**

At the end of the 1920s the Swedish Folklife Researcher Ernst Klein conducted some fieldwork in which he filmed Swedish folk dances. His work and aim was to document the dances for the National Archive of Folklore. From his writings, it is also apparent that he had the intention and hope that his work should change the repertoire in the folk dance clubs. But it did not. There was nearly no discussion at all.

About forty-five years, later a dance teacher and researcher, Henry Sjöberg, took up the idea from Klein and again tried to change the way the folkdance movement worked and the dances they danced. But the result was more of a split and division of the folk dance clubs than a real change of the ideology.

In my presentation I will discuss and show some video examples from Klein's and Sjöberg's fieldwork that underlines what they tried to do: to change the repertoire in the folk dance clubs from dances constructed inside the folk dance movement to dances really danced by "ordinary" people.

**Odaka Akiko**, Japan <akiko-odaka@mth.biglobe.ne.jp>

### **Confucianism and the Intellectuals in the Early Republic of China: Focusing on Wang Guangqi**

The performance of every kind of court music of the Qing dynasty was not stopped soon after the emperor Xuan-Tong abandoned his dominion. They, including the Confucian rites, were still performed in the early Republic of China when this new nation-state just began seeking its cultural identity, conflicting with the Western thought. However, under the construction of musical performance for the "new China", they, at last, did not accept these rituals positively, except among a very few musicologists or musicians. Didn't they have any possibility of separating these rituals from the context of court music to take advantage of them in the new Chinese music texture as an aesthetic object?

Wang Guangqi, the first comparative-musicologist in modern China who studied abroad, was one of the enthusiastic advocators of Confucianism in spite of the radical movement of attacking Confucianism and its rites at that time. He dared to call himself as a Confucianist and adhered to its ethos. Actually, the implicit canon of Confucianism had gripped the minds of many intellectuals, even in modern China: for

example, Youwei Kang, a famous enlightener, stressed that Confucianism must be a fundamental ethic-philosophy upon which China would construct a new country embracing a particular ethnicity. In this paper, I examine Wang Guangqi's references to Confucianism and its ritual music in his writings: how he accounted for and evaluated it in modern Chinese society. Through this survey, I aim to illuminate a facet of the relationship between Chinese modernization and Confucianism from an angle of musical history. At the same time, I consider the social/cultural backgrounds that constricted the succession of the musical assets of the Qing dynasty: 1) the boycott-Manchurian-concept, underlying the nationalism of the Republic of China; 2) exhuming Chinese traditional culture inclined to make a point of folklore culture; 3) anticipation for creating a new pan-Chinese music.

**Opondo, Patricia**, South Africa <Opondop@nu.ac.za>

**Panel: Contemporary “Traditional” South African Music and Dance: Indigenous, Indigenized, and Extemporized Frontiers of Performance**

This panel explores the theme of “frontiers in contemporary performance contexts of ‘traditional’ South African music” from Xhosa *amagqirha* (healer/diviner) ceremonies and indigenized church practices, to an urban African Music and Dance Showcase of Venda and Pondo women’s club dance-dramas, to Zulu men’s urban work-hostel dance and its use in a mainstream theater production, and finally to contemporary dance theater choreography as realized in several recent productions. Issues probed center on the construction and de-construction of “tradition” in the realities of urbanized life, the politics of appropriation of indigenous music, and the attendant formation and/or promotion of identities inherent in the perceived or imagined “traditions” being performed. Attention is given to “frontiers” of the dancer/musicians’ experience as they carry their art from indigenous ritual to church ritual and staged contexts and from local to multi-cultural urban audiences in a process of shared creation through collaboration that links with traditional methods of creation and represents the broader social and political quest within present-day South Africa.

*Participants in panel: David Thatanelo April and Patricia Opondo.*

**Opondo, Patricia**, South Africa <Opondop@nu.ac.za>

**Song-Gesture-Dance: Redefined Aesthetics in the Performance Continuum as South African Women’s Indigenous Groups Explore New Frontiers**

Two grassroots women’s groups were presented by the African Music Project in the African Music and Dance Showcase 2001 at the University of Natal, Durban: Venda women who reside in Meadowlands and congregate as a club by virtue of their ethnicity, who reconstruct a performance repertoire based on indigenous identities, and through ritual performance re-enact rites of passage and present these in the form of dance dramas; and Pondo women from Lusikisiki who form a club that has a range of economic based activities and also has a performance troupe who typically perform in their immediate neighborhood and are beginning to present their performances on stages around the country and world.

The women use song to articulate messages to the government as well as to the men in their lives. Their songs promote peace and respect and sing against jealousy. They provide a social commentary on historical events such as the Pondo riots in the 1960s and the apartheid era. The body in performance—use of gesture, movement, facial expression—captured in the overall choreography, communicates social messages and indigenous aesthetics rooted in notions of tradition vis-à-vis Venda and

Pondo cosmology. New frontiers are explored as similar messages are communicated to audiences beyond their immediate homestead. The performance troupes rely heavily on drumming, movement, facial expression, and group choral singing to communicate a general aesthetic with the overall aims of entertaining and educating diverse audiences.

This paper explores the processes the groups undergo as they rework their performances to be restaged to multicultural audiences. This includes exploring principles of identity formation and the creation of space that articulate the women's views on social, historical, and political dimensions of their lives evident in their song texts, song themes, musical accompaniment, and choreographic interpretation, with the intention of broadening their own frontiers.

**Oshio Satomi**, Japan <oshio@staff.miyakyo-u.ac.jp>

### **The Tunings of the *Shamisen* (Three-stringed Plucked Lute of Japan) as the Generative System of the Melodies**

The aim of this paper is to consider the relationships between melodic structures of *nagauta*, a genre of *shamisen* music, and the tunings of the instrument from the viewpoint of performers' left-hand movements.

There are three types of basic *shamisen* tunings: *honchôshi*, *niagari*, and *sansagari*. Every *nagauta* piece has a set of tunings, and the works are never performed in other tunings, though the same tonal movements can be performed in any one of these three tunings. In other words, the tuning has a strong connection to the tonal movement of the melodies. In order to explain this connection, previous studies applied the concept of the "scale", based on an octave, with the keynote of the "scale" changing according to the tuning.

However, this description based on scale theory does not reflect what *nagauta* musicians perceive the melodic movements to be, nor does it explain how the *shamisen* tunings function in producing melodies. For *shamisen* players, the differences of the three tunings are recognized as the differences of the three-way relationship between the pitch, tone color, and left-hand movements when pressing the fingerboard on the *shamisen*.

In this paper, by considering *nagauta* melodies based upon the relationship between the tunings of the *shamisen* and left-hand movements of the player, the role of the tuning of the instrument as the generative system of the melodies is explored.

**Paek, Inok**, United Kingdom <i.paek@sheffield.ac.uk>

### **Plucking the Beatles, Performing Modernity: Politics of the *Kayagûm* Zither Playing in Korea**

Until the mid-twentieth century, the ancient *kayagûm* (Korean twelve-stringed zither) existed in two versions known as the *pôpkûm* (literally means 'law') and the *sanjo kayagûm* (*sanjo* literally means 'scattered melodies'), the latter being smaller in size for facilitating folkish rapid fingering techniques. During the last several decades, however, we witnessed further development of the *kayagûm* both in South and North Korea, as well as in northeastern China. The 21 and 23-stringed *kayagûms*, most common in North Korea and Yanbian in northeastern China, respectively, incorporate a variety of repertoires derived primarily from folk tradition, yet employing heptatonic scales. In addition, the *kayagûm* in South Korea has also evolved to several versions featuring pentatonic-based 17, 18, and 21 strings, and heptatonic-based 25 strings.

Traditionally, the *kayagûm* captured generations of performers and audiences alike



with the musical aesthetics that had been overly influenced by Confucian ideology (e.g., emotion fully restrained) or traditional folk music (e.g., emotion fully exposed through dynamic shadings of notes). Today, however, construction of modern instruments generate a broader spectrum of registers and larger volume, thus introducing the capacity to play the repertoire in the diatonic scale and the compatibility to perform together with Western ensemble and orchestra when necessary. As a result, the reformed *kayagûms* play an important role for promoting musical repertoires that contain layers of harmonics or heterophony, which Koreans tend to attribute as the domain of Western classical and popular music (cf. Pachelbel's "Canon" arranged for *kayagûm* trio by Taeung Paek; the Beatles's "Let It Be" arranged for *kayagûm* orchestra by Kyônghun Pak).

Thus, it is questionable whether or not the Korean musical system can still be said to be based upon the predominant usage of the pentatonic scale, where notes are elaborated through varieties of ornamental techniques known as *nonghyôn*. The diminishing presence of such techniques in multi-stringed *kayagûm* playing, especially that of 25-stringed *kayagûm*, invites us to look closely at the interplay of performers, instrument makers, and the audiences whose aspiration for the musical production has been greatly overshadowed by the modernity-seeking context. This paper considers the rationale behind the development of *kayagûm* described above and aims to investigate today's music-making trends, both of which are significant factors for assessing the interpretation of modernity.

**Panay Mulu**, Foundation for Taiwan Aboriginal Music, Culture, and Education

#### **Cultural Meanings of Padded Lyrics in Ritual Music**

In comparison with general lyrics, padded syllables in the music of the ethnic minority groups of Taiwan are often viewed as empty words that are meaningless. This research attempts to define the cultural meanings of padded syllables in ritual music through understanding the spiritual world and to provide a basis for the study of cultural contents through music in the field of musicology.

The content of this paper is based upon field research conducted between 1984 and 2001 of more than twenty different rituals, especially focusing upon the *mirecuk* (shaman) rituals of the Liluo branch of the Amis tribe based in Hualien, Taiwan. It has been discovered that the vowel sounds [*a*, *e*, *i*, *o*] are the major elements of padded syllables, and are used to represent the interactions between heaven, earth, and man. The shaman may adjust the arrangement of the padded syllables in accordance with the object of worship and the different "spiritual fields" to be created. The padded syllables also denote the shaman-spirit, shaman-shaman, and shaman group-spirit dimensions.

Aside from overcoming the constraints of musicology in decoding padded syllables, this research also serves as an important example of explaining the cultural meaning of padded syllables from the perspective of the spiritual world. This can provide a reference for future cross-cultural research in the examination of culture through music.

**Park Mikyung**, Korea <profpmk@hanmail.net>

#### **Improvisation of Korean Shamans: A Study of a Degenerative Aspect**

Korean hereditary shamans on Chindo Island have carried on a long tradition of ritual performance. While performing the washing rituals for the dead, they improvise considerable portions of the music for the ritual. Hereditary shamans thus have to develop their own improvisatory techniques. I documented this in my field research

and published it in 1985.

My recent research reveals a process of change on the island, in which hereditary shamans are being replaced by spirit-appointed shamans. In this paper I shall speak to the effects of that change on: a) ritual practice and therefore on b) musical practice. Specifically, I shall focus on improvisation, to consider whether the improvisatory skills of hereditary shamans have been preserved by spirit-appointed shamans. I will analyze and discuss such elements as their rhythmic maneuvering, word-setting, word-painting, and melodic virtuosity, using materials drawn from transcription of their improvisatory musical performances.

**Paulsson, Kajsa**, Sweden <kajsa.paulsson@musicology.gu.se>

### **“Pippi Longstocking” and Traditional Songs**

The Swedish author Astrid Lindgren (1907–2002) was crucial to the renewal of Swedish children's literature after the Second World War. Among her many beloved stories, “Pippi Longstocking” probably is the best known. Many of her books have been translated, and her productions have also been presented on radio, television, on recordings, and in movies. The use of traditional songs is often a part of her storytelling, and therefore I find it interesting to look more into her relation to music and how she used traditional songs in her stories. This integration is especially common in the stories where she describes her own childhood at a farm in the southern part of Sweden. Stories, legends, and songs she heard during her childhood have later served as inspiration in her own storytelling. When she, in the stories about “Emil in Lönneberga”, lets the maid sing broadsides and sad hymns, Astrid Lindgren welcomes us into her description of a musical environment based on her childhood. She also sang herself and used to include broadsides and hymns when she read her stories for broadcasting on Swedish radio. “Pippi” and “Emil” have also been presented in movies, and Astrid Lindgren wrote song lyrics and cooperated with composers. The music was often influenced by traditional songs to fit into the atmosphere. In particular, one of these film tunes, “Idas summertune” from the movie about “Emil”, is very well-known and has become a well-established part of the Swedish song repertoire of today.

**Pease, Rowan**, United Kingdom <pease@f2s.com>

### **Missionaries, Militia, and Matinee Idols: Their Impact on the Song Repertoire of the Korean Nationality in China**

It was from the Chinese border with Korea that Western missionaries in the latter part of the eighteenth century first prepared to introduce Christianity to Korea, the so-called “hermit kingdom”, working with emigrant Koreans. Soon a great many churches were active in the area, and mission schools were established. At such schools, and others set up by Korean progressives from 1906 onwards, *ch'angga* school songs, mostly based on Western melodies or Japanese *shoka*, were the standard musical education, along with brass bands. When Japan occupied Manchuria in 1931, the Koreans' school curriculum there became identical to that used in Korea, using Japanese songbooks. As well as hymns, school songs, and army songs, Japanese and Korean popular songs were spread through movie screenings, gramophone players, and wireless broadcasts. Japanese “carnival trains” ensured that modern popular culture penetrated even the remotest areas, and Korean singing stars would occasionally tour the region. Militia and propagandists on all sides borrowed freely from these repertoires.[1]

Most of the professional musicians who were active amongst Chinese Korean

communities after liberation had received their initial training in churches or in school bands. Working in the mobile *wengongtuan* (cultural work teams) that toured northeast China, they drew upon these already-familiar repertoires, and it was only toward the end of the 1950s that any concerted effort was made to familiarize them with traditional Korean music. These musicians laid the foundations of the professional music of the Yanbian Korean Autonomous prefecture, as has been discussed in articles and books by Chinese Korean scholars such as Cui Shunde[2] and Jin Dejun.[3]

In this paper I wish to discuss the remnants of such musical cultures as found in the song repertoires of older Chinese Koreans. These I explored during fieldwork conducted in Korean villages and townships in Yanbian in 1999 and 2000. I will illustrate how such songs have been absorbed and are now considered part of the local collective heritage, even as much as traditional folksongs, despite their apparently foreign sounding origins. Although the associations were occasionally grim, these songs nevertheless conjured up a powerful and pleasurable sense of group and individual nostalgia.

*Notes:*

[1] See, for example: Jin Chengjun & Piao Jinhai. 1988. “Ribei ‘tiedao changge’ de liuchuan yu jishou Chaoxian Zhongguo gequ quyuan” (The transmission of the Japanese “Railway Song” and the melody source of several Korean and Chinese songs). In *Chaoxianzu yishu jiaoyu lunwenji*, pp. 63–69, edited by Jilin yishuxueyuan Yanbian fenyuan. Internal.

[2] Cui Shunde. 1994. “Ŭmaks’a” (Music history). In *Yesulsa* (Art history), pp. 1–215, edited by Pukkyŏng taehak Chosŏn munhwa yŏn’guso (Seoul: Seoul taehak ch’ulp’anbu).

[3] Jin Dejun. 1993. “Jiefangqian Chaoxianzu yinyue” (Korean music before liberation) and “Jiefangqian Chaoxianzu chuizouyue” (Korean wind music before liberation). In *Jilin Chaoxianzu*, pp. 343–48, edited by Jin Ze and Jin Renzhe (Jilin: Renmin chubanshe), and essays in 1995 *Yesul Ronmunjip* (Collection of essays on art). Dongbei Chaoxian minzu jiaoyu chubanshe.

**Pesek, Albinca, Slovenia** <albinca.pesek@mkz-lj.si>

### **Ethnomusicology and Music Education: Two Views from Slovenia**

The older ethnomusicological tradition in Slovenia stresses the importance of safeguarding national heritage, which is believed to be particularly evident in Slovene folk music. An analysis of school curriculums and textbooks documents that such an evaluation of domestic folk music has direct reflection in the field of music education. The newer developments in ethnomusicology, which take into consideration music as an universal, world-wide phenomenon and show interest in processes such as acculturation, globalization, etc., rather than exclusively in collecting selected products, are reflected in the new generation of textbooks. These textbooks are inspired by ethnomusicological interest in musics of the world and pay tribute to the world’s musical diversity.

Music education proves to be a successful tool in bringing together the seemingly opposed interests of national culture and multicultural worldviews. In addition to serving the development of musical abilities, it serves as a tool to promote positive values and overcome negative traits such as racism, nationalism, xenophobia, sexism, and homophobia. The increased presence of foreign instructors in Slovenia—on the eve of joining the European Union—enables workshops, which would have been hardly imaginable in the past, in musical traditions as different as *bharatanatyam*,

*capouera*, and *salsa*, and thus enriches the pool of options for music education in Slovenia.

This paper offers selected examples from the contemporary educational practice, pointing to the modern approaches of using both Slovene and foreign music. They are organized into two case studies: 1) Singing and dancing through Slovenia (textbook Music 4 for the fourth grade of the elementary school), and 2) Singing and dancing around the world (songbook *Songs and Dances of the World's Peoples for Children*).

**Petrovic, Ankica**, U.S.A. <ankica37@aol.com>

***Panel: An Ethnomusicology of Terror? Transnational Perspectives on the Music of September 11th***

The year following September 11, 2001, witnessed a tremendous outpouring of musical activity in response to the violent events of that day. The character of these responses varied significantly, from heartfelt laments for those lost to “patriotic” odes promising revenge. These performances, emanating from both the mass-mediated American mainstream and a significant number of more peripheral spheres, present ethnomusicologists with formidable interpretive challenges. What can such music tell us about the ways in which a tragically global phenomenon like terrorism is being understood and articulated at the local level? What conclusions can be drawn from a comparative analysis of these mass-mediated and “de-centered” musical responses? And finally, do such investigations open up a discursive space upon which a cross-cultural “ethnomusicology of terror” can be imagined?

Panel participants address these and other questions from two complementary vantage points. First, the notion of musical strategies is taken up by J. Martin Daughtry, who looks at the approaches Russian-American musicians employed to create a number of divergent perspectives on terrorism at a concert held one month after the attacks. Secondly, Jonathan Ritter, in a presentation analyzing Peruvian carnival performances five months later, examines how local experiences of terror during Peru’s “dirty war” in the 1980s and 90s influenced the strategies musicians adopted as they made sense of the events of September 11.

These two papers will be presented consecutively. The final thirty minutes of the session will be dedicated to open discussion. We are particularly interested in hearing about musical responses to September 11 in areas of the world that have not figured prominently in international media coverage or scholarly investigation.

*Participants in panel: J. Martin Daughtry and Jonathan Ritter.*

**Pettan, Svanibor**, Slovenia <svanibor.pettan@guest.arnes.si>

***Panel: Ethnomusicology in Slovenia***

Slovenia, a small central European country that was part of multinational states such as the Habsburg Empire and Yugoslavia is likely to join the European Union after a decade of independence. This panel aims to reveal the reflections of these political changes in music and ethnomusicological research, from comparative musicology and folklore studies all the way to the newest developments.

Ur\_a\_ivic will present an introduction to Slovene folk music, which continues to be the focus of activities of the Institute of Ethnomusicology, Slovenia’s only institution specialized in ethnomusicological research. Svanibor Pettan will point to the relationships between Slovene ethnomusicological traditions and the developments abroad, with special emphasis on the involvement of Slovene ethnomusicologists in international scholarly associations. Albinca Pesek will present the impact of ethnomusicology on music education in Slovenia and evaluate the

reception of multicultural topics in—largely perceived as monoethnic—Slovene society.

In addition to the spoken word and musical examples, this panel offers an insight into Slovene ethnomusicology through an extensive exhibition of the historically important and most recent books, periodicals, audio, and visual recordings.

*Participants in panel: Albinca Pesek, Svanibor Pettan, and Urša Šivic.*

**Pettan, Svanibor**, Slovenia <svanibor.pettan@guest.arnes.si>

### **National – European – Global: Ethnomusicological Issues in a Small Country**

The fact that ethnomusicology in Slovenia developed in close proximity to the important centers of both comparative musicology (Austria) and folk music research (Hungary) suggests that it should be considered in the broader regional context. However, the answer to the question why Slovene scholars fully embraced the folk music research paradigm, while leaving the comparative musicology paradigm to pass almost unnoticed, lies in the issue of what was considered relevant from the point of view of a small Slovene nation. In the post-Yugoslav period of political independence and just before the likely inclusion of Slovenia into another multinational association (the European Union), Slovenia's ethnomusicology looks for a healthy balance between the interests of what is considered "national culture" and the paradigm of a rather globally-oriented ethnomusicology.

The increased presence of Slovene ethnomusicologists in the global arena (memberships, conferences, guest-lectures, publications) and their access to written and other sources, certainly helps in avoiding the conflict between "national" and "foreign" research aims and associated paradigms. This paper documents the contacts between Slovene and foreign ethnomusicologists in chronological perspective and traces the impact these contacts had on both sides and in particular on ethnomusicological developments in Slovenia.

**Pikulski, Chalerm Sak**, Thailand <chapik@kku.ac.th>

### **Musical Instruments in Tipitaka in the Pali and the Thai Versions: A Comparative Study**

Though monastic Buddhism is principally averse to music, the Tipitaka serves as a mirror of ancient Indian customs and tradition including forms of music. In Thai culture, scholars in Buddhist studies, especially Theravada Buddhism, mostly reject music from their research area while scholars of music are not interested in studying Buddhism either.

This paper discusses musical instruments described in the two versions of the Tipitaka: Pali and Thai. It is found that the Buddhist scriptures described in these two versions are of the same content, but that they are totally different in the aspects of musical instruments. The Pali version vividly reveals pictures of musical instruments of ancient Indian society, while the Thai version shows pictures of Thai music culture.

In the Pali version, the term *vina* has a wide application, covering all stringed instruments of the harp-type family, but it only means plucked stringed instruments of the lute-type family in the Thai version. *Mudinga* is a barrel-shaped drum which is hung on the neck of the player in the Pali version. However, in the Thai version, this type of instrument refers to the *tapon* which is beaten by a musician sitting behind it.

For percussion instruments, bells are known in Pali as *kinkinika*. In the Thai version, bells are gong-chimes which are the most well-known instrument in Thai culture, but did not appear as musical instruments in ancient India.

These discrepancies in the translated work can be explained as problems due to the

misunderstanding of translators when dealing with the language of music. This is probably due to a lack of knowledge in music studies or that the context of music was not their main interest.

**Pu Hengqiang**, China

**“Piao Xue”: New Discovery and Explanation for a Teaching Method of Chinese Music**

This essay suggests and preliminarily investigates a newly-discovered means of the inheritance of Chinese music—Piao Xue. The foreword points out that Piao Xue is different from the other two inheritance systems, that of recording scores and that of demonstration and oral instructions. This kind of musical inheritance has a higher practicality and is more common.

In the second and third parts of the discussion, the author describes the process and thoughts in the discovery of Piao Xue to prove its objective existence and special characteristics of inheritance. In the fourth part, the author compares Piao Xue with oral tradition to explain the special characteristics and value of Piao Xue. The author thinks that the former is motivated by profit. It makes use of demonstration and inspiration; the teaching relations, contents, purpose, place, and time are fixed. The latter is motivated by interest. It makes use of imitation, and thus the teaching relations, contents, place, and time are flexible. Piao Xue is thus much closer to the nature of folk music. From this, the author points out the idea that folk music may be divided into different levels and analyses that Piao Xue emphasizes the initiative and dominance of learning, the experience of the memories of listening and seeing, the active elements of the theories of teaching embedded in the special characteristics of the processes of learning of music that is motivated by interest and that which occurs naturally.

**Qi Junbo**, China, *see* **Bi Fengqi**, China, & **Qi Junbo**, China

**Qi Kun**, China <s020276@mailserv.cuhk.edu.hk>

**Reconstruction of Tradition: The Case of Music in the Ancestor Worship Ritual of Wangkou Village of Wuyuan County (Jiangxi Province)**

Twentieth century Chinese society is undergoing a massive process of modernization. Ritual music, in the context of Chinese rural villages, has to search for a balance between tradition and modernity.

By selecting one village, Wangkou village in Wuyuan county, as a case study, this paper compares the traditional and contemporary “formalization” of music (i.e., the concept and usage of *qupai*, labeled-melodies) in the ancestor worship ritual, and discusses the interaction between contemporary modes of thought and traditional culture.

The paper first describes the recollection of four village elders on the ritual and the concept of formalization in labeled-melodies prior to 1949. This is followed by an account of the ritual observed during 1–7 May 2002, as well as contemporary formalization and the method of learning *qupai*. Comparison will be made between the contemporary and traditional formulation and the usage of labeled-melodies in terms of the impact of modern-day culture on tradition.

**Qi Yi**, China <hebeiqiyi@163.net>

**Investigation and Research of the Music Association of Nan Gaoluo**

Nan Gaoluo (South Gaoluo) is a small village of Laishui County, Hebei Province,

China. The Music Association (M.A.) of Nan Gaoluo, with remote history and antique music character, has important value of folk custom and tradition music. Stephen Jones (from London University), Jianzhong Qiao, Zhentao Zhang (from Arts Academy of China) and other experts had gone there for investigation many times from 1980s. On 3 April 2003, many external experts and scholars, who came from 21 countries of Asia and Europe, aiming at protecting and researching traditional music, came to see and listen to the unique ancient music directly, some related internal leaders and scholars attended the scene also. It earned international reputation for the M.A. This paper tries to approach the M.A. from both a local person and a music scholar angles.

1. Historical and cultural approach of Music Association of Nan Gaoluo. Many evidences show that the M.A. passed on by the Buddhists of the local temple—Fuyan Temple during Ming dynasty, the Buddhist Music affected by the local custom and developed a kind of folk music gradually, whose character is performing on folk festival, ritual and funeral activities, having many kinds of deities to worship, entertaining both deity and human.

2. Music character of M.A.: Chinese Guanzi (?) and Sheng (?) are main instruments, music style is serious and elegant, all of the 7 sets of Qupai (?) and 72 Zhiqu (branches melody), their origin may be the Nan qu (South Melody) and Bei qu (North Melody) of Yuan and Ming dynasty, moreover it maybe came from the Ge wu daqu (a large sets of singing and dancing music) of Tang and Song dynasty, then we can call it “Living fossil” of Chinese ancient music. Fortunately, the M.A. remains not only the instruments’ playing part, but also the singing style, which we had thought passing away; furthermore, this style is similar with the Ge wu daqu of Tang and Song dynasty, which belongs to the Buddhist temple, other investigations are music scores and temperaments.

3. Social function, teaching and spreading pattern, raising fee, and living style during different periods Etc.

4. Facing the existence crisis of Chinese traditional folk music, the paper also approaches how to save and protect this kind of music and all of the folk culture.

**Ramsten, Märta**, Sweden <marta.ramsten@smus.se>

#### **Collected Repertoires: The Folk Singer’s Point of View**

Does a traditional singer recognize themselves in the repertoire that we (ethnomusicologists) choose to present in radio programs and in CD editions? Is the repertoire representative in her/his eyes? What does she/he think of the “value” we may set on some parts of the repertoire? How does the informant experience the encounter with publicity, to listen to her/his own voice on the radio, or on the CD? What does she/he think of her/his own voice and performance?

I am taking my own field recordings from Sweden as a point of departure in looking at an emic perspective of folk music documentation, especially folk singing. I have often been thinking of the informant’s view of the recording situation, of the visit of an “alien” that during a few hours wants to record songs or fiddle tunes that the informant has learned and sung during a lifetime.

I will draw some conclusions from the recordings and interviews I have made with traditional folk singers over the last forty years.

**Rees, Helen**, U.S.A. <hrees@ucla.edu>

#### **Foreign Sources in the Pre-1949 Historiography of Regional Chinese Musics: Examples from the Southwest**

For certain elite or high profile genres of Chinese music, such as Peking Opera, the music for the Confucian sacrifice, and the repertoire of the seven-string zither *qin*, there are substantial documentary sources from before 1949 on both technical and contextual aspects of the music. There is usually rather less contemporary documentation available on the hundreds of much more localized, often non-literate genres of the rural and urban dwellers of remote provincial regions. Fine work by local and nationally based scholars since the 1940s has teased out a wealth of oral history on such musics, as well as pinpointing the data available in such pre-1949 Chinese-language media as county gazetteers, travelogues, newspapers, poems, official reports, and inscriptions. Sometimes overlooked, however, as potential sources of evidence are contemporary writings by foreign observers-scholars, missionaries, travelers, and Chinese government employees—whose comments on music and musical contexts range from brief mentions in passing to quite lengthy descriptions. While some foreign writers are vague and clearly had little understanding of what they witnessed, others do provide useful information, discursive accounts of context, or vivid snapshots of music in action in the early twentieth century.

For southwest China, for instance, musics of the Naxi ethnic group are described in memoirs by Peter Goullart, a Russian employee of the Chinese government who lived among the Naxi during the 1940s; Naxi and Tibetan musics receive mention from Austrian-American scholar Joseph Rock, a resident of the region for twenty-five years; the musico-ritual societies known as Dongjing associations (*dongjinghui*) of Dali, Yunnan province, are described by Western-based social scientists C. P. Fitzgerald and Francis Hsu; and R. Gordon Agnew reports in 1939 in some detail on the music of the Chuan Miao ethnic group.

Such foreign-language accounts vary greatly in detail, accuracy, and value, and are often published in obscure places. However, carefully used, they can prove a useful addition to the core Chinese- and minority-language oral, written, and printed sources for the historiography of regional musics.

**Rees, Helen**, U.S.A. <hrees@ucla.edu>

**Rescuing a Resource in Chinese American Musical History: A UCLA Project**

Between 1939 and 1979, a company called Golden Star operated in San Francisco's Chinatown. Among other activities, it ran a Cantonese-language radio station and sold mostly locally-made records of Cantonese opera and Mandarin popular songs to ethnically Chinese customers scattered throughout the U.S., Canada, and Latin America, as far south as Venezuela and Peru. In 1999 I purchased the surviving stock of over 2000 records, mainly 78s, and the business correspondence. Since then I have led a small group of UCLA graduate students in sorting, listing, and electronically transferring the records, and cataloguing the business correspondence. UCLA is a major center for Asian American studies, and we were fortunate to obtain grants from the Asian American Studies Center and the university's Council on Research to fund the project, which has only been possible because of the unusual concentration of expertise and support available. Our objectives are to preserve the collection as a valuable part of Chinese American and Californian musical heritage, and to make it available to interested individuals and institutions for research and enjoyment. We also aim to document Golden Star's role in the twentieth-century history of Chinese music in the Americas.

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### **Imagining Terror Locally: The September 11 Carnival Songs of Ayacucho, Peru**

Terror has a numbing familiarity for residents of the Fajardo province in Ayacucho, Peru. Between 1980 and 1995, the dirty war fought there between state forces and Shining Path guerrillas subjected entire communities to torture, assassination, and forced disappearance. During that time, carnival songs emerged as the primary social space in which to voice protests against political violence and commemorate those lost and “disappeared”. Drawing on that same poetic discourse, a number of composers dedicated new songs at carnival contests in February of 2002 to the events of September 11th and their aftermath. The implicit and, in certain songs, explicit comparison of the “sadness” and “suffering” felt in New York with that felt previously in Fajardo demonstrates a striking and rare moment of transnational empathy. At the same time, many of these songs condemn consequent U.S. actions in Afghanistan, lamenting the destructive power of the “great nations” and questioning the fate of people in poor countries like Peru.

In this paper, I examine the texts and contexts of these songs, noting the manner in which they force us as distant listeners to radically de-center our perceptions of the post 9-11 world. While the relatively complex vision *Fajardin*os present of the world beyond their province is drawn, like that of most Americans, from mass media discourses, it is interpreted through the lens of their own experiences of terror and poverty. Violence, empathy, and social critique emerge as intertextual crossroads along the frontier of the local and the global.

**Roongruang, Panya**, Thailand <panyaroon@hotmail.com>

#### **Chinese Influence in Thai Music: A Thai Perspective**

Although Chinese were already present at the Siamese court of Ayuthaya in the seventeenth century when numerous French envoys visited and wrote books of their travels, great numbers of Chinese migrated to Thailand during the nineteenth and twentieth centuries, including not only the majority Chaozhou, but also speakers of Hakka, Hainan, Cantonese, and Minnan. Their cuisines, vocabulary, and other aspects have profoundly affected modern Thai life. Because most Chinese were well integrated into Thai society—more so than in other Southeast Asian countries—some eventually attained positions of authority in government, education, and business. Foreign visitors to the court at Ayuthaya in the late eighteenth century reported seeing both Chinese human theater and puppet theater, both accompanied by Chinese instruments and presumably played by people of Chinese descent. These people were almost certainly from the Chaozhou region of Guangdong province in southern China. As immigration increased sharply during the nineteenth century, the Thai instrumentarium apparently absorbed several Chinese instruments, including the Thai *khim* (dulcimer) from the Chaozhou *yang qin*, the *saw duang* (two-stringed fiddle) from the Chaozhou *tou xian*, the *saw u* (two-stringed coconut fiddle) from the *pah hi* or *yeh hu*, and various types of percussion. That process continues to this day as the Chinese *zheng* (zither) becomes increasingly popular among Thai. In addition Thai composers have created a repertory of compositions that both allude to the Chinese—e.g., *Phleng Paeh Sam Chan* which mimics the actions of an old Chinese man—and compositions in the Chinese “accent” (*samniang jin*), which imitate and even parody Chinese style music—e.g., *Phleng Jin* [Chinese] *Khim Lek*.

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#### **The Traditional *Manobo*-Rituals: A Reaction against Christianity and Islam**

## **in Mindanao**

According to Albert Louis Kroeber (1919), who theorized about nineteen waves of people immigrating to the Philippines, we may assume that the Manobo of Mindanao might be one of the very early Indonesian immigrants. They had settled first at the beaches as well as at the mouths and banks of the rivers until many of them had been forced by following immigration waves to go more and more into the rain forest and finally up the mountains. Dean C. Worcester described the Manobo in his article about "The Non-Christian Peoples of the Philippines" in 1912 as very primitive and cruel, living in rattan-houses on high trees, and having adapted few achievements of civilization from the Maranaw only during their lives in slavery.

In 1963 Elena Maquiso from Silliman University in Dumaguete started her research on the Libungan-Arumanon-Manobo's religious epic, the *Ulahingan*, which was already going to die with the passing-away of the old generation. We owe thanks to Maquiso, that her interest and research has caused a new awareness with the Manobo about their traditional treasures. A younger generation of *Ulahingan*-chanters came up in the Libungan-area. During my own field-research from April 1994 on I realized a new generation of singers, men and women, all at the age of thirty to fifty years old.

The *Ulahingan* includes much about the history of the Manobo as well as it explains their social behavior. Many Manobo converted to Islam when Muslims came to Mindanao. Another part of the people became Christians of different denominations while a smaller part (especially among the Libungan and Arumanon-Manobo) remain in their old beliefs.

It may be interesting now, that an anti-American movement among the Manobo rose up during the 1920s, manifested in the chanting of the *Ulahingan*. The paper will show the results of that movement in the ceremonial life.

**Samson, Valerie**, U.S.A. <v.samson@earthlink.net>

### **Report from San Francisco**

Thanks to rapid growth in the largest ethnic Chinese community outside Asia, Chinese music in the San Francisco Bay Area has flourished beyond anyone's expectations. I will discuss recent trends.

Heavy immigration from many different parts of China has expanded the range of Chinese music here in the last two decades. Yet the longer-established Cantonese community now focuses more on its own regional culture rather than on national Chinese culture.

Chinese musicians have collaborated with other musicians performing jazz, Western classical, and other ethnic music to the extent that defining the terms "Chinese music" and "Chinese musician" has become difficult. For each individual, renegotiating ethnic and regional identity is an ongoing process.

Even though musicians from different traditions and training have been integrating to form new music groups, advertising for performances is often aimed at specific ethnic groups to the exclusion of the general public. As a result, some audiences are less integrated than in the past and the general public is unaware of most Chinese music performances. At the same time, venues for performances have expanded beyond Chinatown to many other locations including Davies Symphony Hall.

Various new Chinese music organizations inside and outside Chinatown are now educating the next generation of singers and instrumentalists. There is a new Cantonese Opera school in Silicon Valley and a new Cantonese Opera website operated by young people in Oakland. Meager public funding has been reduced this

year, but the quality of performances remains high.

Assisted by the rise of the Internet, CDs, and karaoke, Chinese music continues to play vital social, political, and economic roles in our communities. Because of its quality and importance, Chinese music is one of the cultural jewels of our Golden State that has not tarnished over time.

**Sangde Nuowa, China** <sdnwhd@public3.bta.net.cn>

**The “Twin Brother” Concept: Musical Change and Continuity in Naxi, Yunnan Province, China**

Following the political-economic policy on Western development in recent years, the changes and continuity of musical practices among ethnic groups in western China have attracted attention from music scholars as well as researchers of other disciplines. Regarding this topic, two main points are discussed in this paper:

Firstly, continuity is relative. Regarding the traditional music of the Naxi, continuity is relative. This is because, in the history of the development of Naxi music, there has never been music that is unchanging or of pure authenticity. Therefore, they have always held a relatively open attitude towards continuity. Until today, this attitude and mentality still influence the way Naxi comprehend, judge, and interpret traditional music.

Secondly, change is absolute. Regarding the traditional music of the Naxi, change is inevitable. This is because it is proven in the history of Naxi musical development that change leads to prosperity, whereas lack of change means it will perish. Musical development must adapt to changes in society and culture, otherwise they will be cruelly eliminated by history.

This paper, on one hand, is the experiential observation and thoughts upon continuity and change from the dual perspectives of an insider and an outsider. It is also an ethnomusicologist’s response to a topic of wide interest.

**Sarkissian, Margaret, U.S.A.** <MSARKISS@email.smith.edu>

**Baba Musical Culture in Malacca: A Preliminary Study**

The Baba community of Malacca is the oldest of the three Peranakan or Straits-born Chinese communities in Malaysia and Singapore. While some people believe this community can trace its origins back to the time of Hang Li-Poh, a Chinese “princess” who was reputed to have married the ruler of Malacca, Sultan Mansur Shah (1458–77), the earliest reliable historical information dates from the mid-seventeenth century, when Chinese graves began to appear in a burial ground that (later) became known as Bukit Cina (China Hill) and the resident Chinese trading community was large enough to need an appointed *kapitan*.

This paper will explore the contemporary situation of the community, which is oriented around two associations. One, known since 1981 as the Persatuan Peranakan Cina Melaka (Malacca Chinese Peranakan Association), was originally founded in 1900 as the Straits Chinese British Association and is still based in a clubhouse on Heeren Street in the center of the oldest part of the city. This street, once known as “Millionaire’s Row”, lies at the historical heart of the upper-class Baba community. The other, the Persatuan Peranakan Cina Malaysia (Malaysian Chinese Peranakan Association) was formed in 1985 by members of a less affluent Baba community who live in an outlying village in an area known as Bukit Rambai. Each association has different underlying principals, reflected not only in differing class values and socio-economic status, but also in cultural domains, particularly music and dance. For the Heeren St. Association, for example, their eclectic musical repertoire and performing

practice reflect a strongly British colonial past, whilst for the Bukit Rambai group, Malay-influenced genres are more significant.

At the same time, new tensions are being introduced as the Malacca Baba community in general is faced with the prospect of maintaining community identity while simultaneously participating in the “heritage” movement, which in Malacca (unlike in Penang) is heavily influenced by the tourist industry. This is causing internal rifts as community members struggle with issues of development, the establishment of tourist sites (and appropriate performing culture to put on display), and the reframing of history.

**Sarrazin, Natalie**, U.S.A. <ns6f@virginia.edu>

**Panel: New Perspectives on the Aesthetics of Authenticity**

Issues of authenticity continue to plague the pragmatic and theoretical concerns of ethnomusicologists. What establishes the authentic nature of a performance? Who has the authority to legitimize one performance over another? How are counterfeit expressions of authenticity recognized and reconciled? These same issues that question the authenticity of a performance are also contested within music cultures themselves, for authenticity lies at the heart of cultural identity. Performance of authentic music serves to validate important cultural institutions, icons, and traditions. “Authentic” or “traditional” musics are culturally determined through musical and extra-musical criteria, and are situated within a historical consciousness. By specifically addressing the aesthetics of authenticity not only are cultural perceptions of the authentic highlighted, the ways in which aesthetic elements are forged, manipulated, and yet continue to be recognized as authentic despite radical changes over time are also revealed.

Based on new research in four different music cultures, the papers in this session identify specific aesthetic elements of musical performances, and discuss their connection to and effect on the larger culture. The issues central to concerns of performing authenticity that arise from these papers include identity, belief, and boundary negotiation. The first paper, focusing on various Japanese performance traditions, discusses how the seemingly emic aesthetic elements found in various Japanese forms of performance may, in fact, reflect a synthesis of influence from outside cultures. The following paper on Cuban *batá* drumming shows how migration affects, recreates, and manipulates performance, while maintaining a core aesthetic that serves to connect seemingly disparate cultural manifestations. The third paper explains how the aesthetic elements of Portuguese folk dance in the diaspora are used in the negotiation of the perceived boundaries of personal and cultural identity. The concluding paper on Rajasthani healing trance music addresses the role of trance music and the healer as a performer in authenticating local belief systems.

*Participants in panel: Jonathan Ray McCollum, Natalie Sarrazin, Kenneth Schweitzer, and Victor A. Vicente.*

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**The Aesthetics of Possession: Musical Performance as Authenticity in Rajasthani Healing Trance**

In India, healing rituals play an important role in people’s lives. Those who attend trance rituals seek to cure physical, psychological, and spiritual illnesses, or depend on them as a means of resolving domestic issues and conflicts. The popularity of the ritual depends on the perceived efficacy of the possession trance and in healers who embody local deities. The deity’s effectiveness is subjective, and is achieved through

belief on the part of devotees in that deity's works and in prior healing success. This efficacy, however, must be reinforced anew at each ritual through a convincing performance by the healer. The trance performance must persuade devotees, skeptics, and the community at large that the healer is actually possessed by the deity, and that the possession is real.

In this paper, I examine the specific trance healing of Tejaji, a local snakebite healing deity in Rajasthan and its accompanying music in terms of its effect in creating and sustaining not only the trance, but belief in the trance itself. What elements constitute the trance's realness, and what is the role of music in determining the authenticity of the trance performance? In terms of aesthetics, I explore ways in which the trance music utilizes familiar musical and cultural codes, as well as performance practices to accomplish its goal. Music is crucial to the performance, and ultimately, it is trance music that authenticates the ritual experience.

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**Monothematism in Chinese Folk Songs: Traditions in Jiangsu and in the Gansu-Qinghai Border Region**

Many Chinese village regions have only one (or at best two or three) preferred tunes to which local folk singers sing most of their lyrics. Kouwenhoven and Schimmelpenninck first noted the fact during their early fieldwork in Southern Jiangsu, and first described it in Schimmelpenninck's *Chinese Folk Songs and Folk Singers* (Leiden, 1997). Their observations were corroborated by subsequent folk song collecting in Yunnan, Sichuan, and in other parts of China. At present we have indications that monothematism is one of the few genuine defining characteristics of *shan'ge* (the widely accepted umbrella term for a broad variety of rural folk song genres in China).

The present paper is based on a comparative study of monothematism in *shan'ge* in S. Jiangsu and in Gansu-Qinghai (fieldwork: 1986–94, 1997–2002). *Shan'ge* tunes in S. Jiangsu are mostly sung only within limited areas of—at best—twenty or thirty kilometers wide, often much smaller. The situation in Gansu and Qinghai is more diffuse, possibly due to stronger supra-regional interaction in folk song festivals and via modern media (radio, TV, cassette-tape). Nevertheless, many basic principles of tune variation, tune transmission and tune consolidation in both areas are strikingly similar, and they offer elements for an overall theory on the meaning and functions of monothematism in Chinese folk song.

**Schüller, Dietrich**, Austria <pha@oeaw.ac.at>

**Panel: Joint field excursions of the Music Research Institute, Chinese Academy of Arts, Beijing, and the Vienna Phonogrammarchiv to Inner Mongolia, Qinghai, and Gansu (1998), and to Hainan (2001): Results, Organizational and Technical Matters, and Future Cooperation**

The Music Research Institute (MRI) of the Chinese Academy of Art is specialized in the documentation of and research into Chinese traditional music and the musics of the various national minorities of the People's Republic of China. Founded in the early 1950s, it has accumulated over 7000 hours of audio recordings in this field. UNESCO has acknowledged the outstanding importance of this collection by listing it as the first sound archive on the World Register of its Memory of the World Programme.

Links between the MRI and the Phonogrammarchiv of the Austrian Academy of Sciences have been established in the course of a UNESCO mission to assess the

physical state of the collection, when Dietrich Schüller visited the Beijing institute in the autumn of 1996. Since then, contacts have been maintained on a bilateral basis. Aside from cooperation in the field of preservation, joint field excursions were also on the common agenda:

The first joint field excursion took place in July and August 1998 to record musics of national minorities in northwestern regions of China. Qiao Jian-zhong, Director, Xiao Mei, Senior Researcher, and Dietrich Schüller, from Vienna, visited the Autonomous Region of Inner Mongolia and the provinces of Qinghai and Gansu, and made recordings amongst the following ethnic groups: Mongol, Hui, Tibetan, Tu, Sala, Bao'an, and Dongxian. The second joint field excursion was carried out by the same team in February 2001 to record the music of the Li and Miao peoples of the island of Hainan. Both excursions, beyond their recorded outcome of R-Dat audio and DV video recordings, gave opportunity to intensive discussion and exchange of experiences of technical and methodological aspects of audiovisual documentation in the field.

The presentation will survey the outcome of both field excursions, including samples of audio and video recordings. Organizational, technical, and methodological aspects, and plans for future cooperation will also be discussed.

Qiao Jian-zhong and Xiao Mei will speak concerning results and organizational aspects; Dietrich Schüller will discuss technical and methodological aspects.

*Participants in panel: Qiao Jian-zhong, Dietrich Schüller, and Xiao Mei.*

**Schüller, Dietrich**, Austria <pha@oeaw.ac.at>

### **Audiovisual Workshops**

The sound recording is the *source proper* for ethnomusicology. Consequently, the development of the discipline has always been closely linked to the availability and further development of sound recording technology. In the course of the last decades this classical source has been augmented by video recordings which, as video recorders were available at ever decreasing prices, became effective and important additional sources for ethnomusicologists. To a very high degree, ethnomusicology is dependant on the availability of its audiovisual sources.

However, the materials that carry our audiovisual sources are physically vulnerable and chemically unstable. Additionally, being machine readable documents, they depend on the availability of dedicated replay equipment, which develops along with the new formats to ever increasing sophistication.

Two workshops will refer to the most eminent problems related to audiovisual data gathering and preservation.

*Session 1* deals with audio and video field equipment: the choice of formats, accessories, power supply, caretaking, and maintenance. Additionally, it surveys the issues related to the handling and storage of the most important audio and video carriers. Emphasis will be given on problems related to safeguarding such holdings under tropical conditions and unfavorable financial circumstances.

*Session 2* summarizes the “state of the art” in digital audio and video archiving. Given the recent uncertainty of CD stability, it is suggested to bypass CDs as digital target formats for audio archiving and to use computer back-up tape formats instead. Because of the considerable financial implications, the same strategy is—at this moment—hardly applicable to digital video archiving. Compromises will be discussed. This session also deals with the most underrated problem in recent digitization programs: the analogue-to-digital transfer, both for audio and video, concentrating on magnetic audio and video tape formats. This transfer is generally

only done once; and information that is left behind will be lost for the future. Therefore, all efforts must be made to optimize the playback process. The message is that tape replay is more than pressing the replay button.

**Schweitzer, Kenneth**, U.S.A. <kschweitzer2@washcoll.edu>

### **Authenticating Rhythms: The Aesthetics of Cuban *Batá* Drumming in Diaspora**

After the fall of the West African Oyo Empire in the early nineteenth century, an unprecedented number of Yoruba were transported as slaves to Cuba where they recreated and adapted their traditional rites into a local practice known as “Santería”. In the wake of the 1959 Cuban Revolution, a new migration to the United States increased cross-cultural contact, further disseminating the traditional belief system. While the two New World practices are similar, and are in many ways indistinguishable, the ceremonial rites of Santería bear only a marginal resemblance to their Yoruba counterparts. Though each tradition employs the *batá* drums, the techniques, repertoire, and contexts of performance have been modified to adapt to local needs. Indeed, a deeper look reveals that they actually remain connected by core aesthetic values that legitimize and provide “authenticity” to the practices in each context. At the root of this connecting aesthetic is the *batá*, a “talking” drum that imitates not only speech but, by its communicative nature, freely co-opts and incorporates other musical systems. The *batá* is a ritual instrument believed to physically embody the *orisha Añá* and can only be performed by initiated drummers. Regardless of whether they have direct descendants in Africa, the drummers belong to extended kinships that trace religious lineages to the ancient drummers of Oyo.

Addressing the concerns of authenticity, this paper, which compares new research in Cuba and North America with writings on Yoruba philosophy and aesthetics, examines both commonalities and differences among the aesthetic systems of each of these three broad regions.

**Seebass, Tilman**, Austria <tilman.seebass@uibk.ac.at>

### ***Pèlog vs Tekep – Slèndro vs Saih Gendèr Wayang: A Reassessment of Modality in Gamelan Culture***

Since the early days of comparative musicology, scholars have been fascinated by modality in non-Western cultures and developed at their desks theories about its laws and its geographical distribution. One of these theoretical constructions, the theory of the blown fifths, did not have a very long life and was refuted already in the middle of the twentieth century when exact measurements were taken on wind instruments. The rigid theory on *pèlog* and *slèndro*, by contrast, had a much longer life and has hardly ever been re-examined. This paper argues, that a determining factor for a specific modal set-up is the musical instrument. By examining its construction, terminology, and playing technique, we can gain new insights into the phenomenon of modality of Balinese (and, to a certain degree, Javanese) gamelan culture.

The first case to be examined is the modality of the long flute used in the *gamelan gambuh*. Very recently a team of Balinese and non-Balinese scholars were unable to come to an agreement about whether the *gambuh* modes are *slèndro*, *pèlog*, or a mix of the two. An examination of the case, however, shows that the musicians themselves use quite a different and indigenous term to describe the mode, *tekep* (flute fingering). The tuning of the instrument and the playing technique reveal that the Javanese terms *pèlog* and *slèndro* are not applicable to the modal system used in *gambuh*. Only when the musical pieces are transferred to a gamelan with metallophones (the *semar*

*pegulingan*) the modality shifts somewhat and approaches the intervallic configuration typical for the *pèlog* system.

The second case is the Balinese *gendèr wayang* and its Javanese sister, with its ten keys tuned in a more or less equidistant scale. I will suggest that it is the playing technique idiomatic for this instrument that leads to this particular tuning. This is the reason why the Balinese call this tuning system after the instrument, viz. *saih gendèr wayang*.

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**Bringing Archives Collections to the Internet: The Smithsonian Global Sound Initiative**

The Smithsonian Institution Global Sound project was started with the intention of making music available to the public using parts of the collections of audiovisual research archives in different regions of the world. Unlike most Internet music portals, the Smithsonian project will ideally benefit local artists and local archives. It will also provide a wide variety of little known music and associated documentation to the general public through an Internet portal. The challenges of the project include providing contextual data on-line, training archives technicians in a number of different countries to digitize their collections, and working out issues of intellectual property within the evolving Internet context. The paper will describe the philosophy of the project, the parameters of the database, the initial website of the Global Sound Initiative.

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**Writing Cantonese Opera in Los Angeles: The Representation of Chinese American Communities**

Cantonese Opera has been an active and important part of the Chinese American community since as early as 1849. While several published sources have examined this phenomenon in San Francisco and New York (Riddle 1983 and Zheng 1993), very little has been published on the history of music in Los Angeles's Chinatowns. Though Los Angeles's Chinatowns have been substantially smaller than those of San Francisco and New York, my research reveals a lively Chinese musical scene. The first Chinatown established in Los Angeles had an operating Chinese opera house in 1869 and the community continued to construct and use opera houses as spaces of public performance well into the 1940s. Focusing on Los Angeles initially presented itself with some unique problems, the most prominent being a dearth of source materials describing the opera. The most substantial documents of the theaters come from English language accounts. These sources are written, for the most part, by cultural tourists and require a degree of interpretation of the often-perplexing statements through careful comparison to contemporary writings on the practice and importance of Cantonese opera. I was surprised to find that what arises from these accounts was not only a document of an active and vibrant musical community, but also portraits of both the writers and their world of cultural tourism and exoticism. At the center of this world are the theater and its culture brokers who introduced the writers to the theater, explaining the plots and conventions of the opera. Beyond the documentation of these theaters, I will focus on the differences between contemporaneous Chinese performance practices and what we know of Chinese American theaters. My paper will further investigate how the Chinese American community in Los Angeles has used Cantonese opera to represent itself not only to itself, but to the rest of the world as well. In shifting the focus from documentation to



representation, I seek to give voice to the community that many of the writers of the source material either ignored or actively sought to silence.

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**Sheen Dae-Cheol**, Korea <sheenone@chol.com>

### **The Transmission of the Three Chinese Tunes in Korean Traditional Music**

Today three Chinese originated tunes are still preserved and performed in Korea. Two are performed on the stage as art music and one is performed at the Confucius shrine as ritual music. The former was imported into Korea during the Song dynasty (960–1279) of China after the early eleventh century and the latter was a reformed Chinese piece by a king and one of his subjects in the early fifteenth century.

After the early eleventh century, many tunes were imported during the Song dynasty into Korea. *The History of Goryo*, written in the early fifteenth century, preserves the titles and songtexts of sixty-nine Song dynasty Chinese pieces. All of these pieces were performed in court parties as music for entertainment and as court dances in the Goryo dynasty (918–1392), but the number of the pieces gradually decreased in the Joseon dynasty (1392–1910). Of these pieces, only two are still preserved and performed today in acculturated or Koreanized forms.

More than eighteen kinds of ritual and party music of Chinese origin were reformed on the basis of two famous Chinese anthologies of music by the king and one of his subjects in the early fifteenth century. Much of the reformed music of that time had been performed at many court parties and rites without discontinuation until the early twentieth century. But of these tunes, only one is preserved and performed regularly at the Confucius shrine twice a year.

The three pieces are regarded as a very important repertoire by Korean musicians and musicologists. In particular, the former two are performed on the stage quite often and their aesthetic world is typical. How and why, then, can the three pieces be transmitted, preserved, and performed until today only in Korea? Several Korean musicologists have studied the process of acculturation, but no one has studied the process or history of the transmission of these three pieces. This matter, therefore, will be studied and clarified in this paper.

**Shen Qia**, China, *see* **Weng Chih Wen**, Tainan College of the Arts, **Lin Cheng-Yuan**, Tsing Hua University, **Jang Jyh-Shing Roger**, Tsing Hua University, & **Shen Qia**, China

**Shen Qia**, China, *see* **Weng Chih Wen**, Tainan College of the Arts, & **Shen Qia**, China

**Sicherl-Kafol, Barbara**, Slovenia <Barbara.Kafol@guest.arnes.si>

### **To Music through Movement and Traditional Dance**

Musical activities in connection with movement-dancing expression have influence on psychomotor development. The present paper presents the results of research in which the effects of music education on certain aspects of psychomotor development were observed according to the experimental method of pedagogical empirical

research. An assessment of musical achievements (articulation; spontaneity of motor reaction during singing and listening; performing skill at playing instruments; appropriateness, coordination, and type of moves during movement-dancing response to music; spatial orientation) confirmed the hypothesis that music learning has positive effects on the monitored aspects of psychomotor development. The experimental program showed that movement and dance have to be considered equally when planning, implementing, and assessing music learning.

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### **Xylophone Musics in Nigeria and Cameroon**

Field research among the Bura, Borno State, Nigeria (1986–2001); Ibo, Imo State, Nigeria (1986); and Beti, Cameroon (1984–90).

1. The Bura from Borno, northeastern state of Nigeria, play a *tsinza* xylophone with seven plaques (left to right): 1. *angir matsikar* = ‘left angle’ (*anger* = ‘big one’; *matsikar* = ‘left hand’); 2. *ngebang* = ‘full sound’ (*nggaba* = ‘to eavesdrop’); 3. *kaba ata kiri* = ‘meeting point of the two mallets’ (*kaba* = ‘form’, *ata kir* = ‘on top of’); 4. *elang diffu* = ‘small one (higher tone) in the middle’; 5. *angir diffu* = ‘big one (deeper tone) in the middle’; 6. *elang mazim* = ‘small one (higher tone) at the right hand’; 7. *angir mazim* = ‘big one (deeper tone) at the right hand’. [p.e. 377 cps (208 cents) - 425 (246) - 490 (216) - 555 (1118) - 291 (1394) - 651 (1187) - 328]. Recordings made in 2001 in the village Mbulatawiwi: five musicians of the clan of Nganjiwa together played five *tsinza*-s (instrumental parts): 1. *anger* = ‘big one’; 2. *elang* = ‘small one’; 3. *elang diffu* = ‘small one in the middle’; 4. *angir diffu* = ‘deeper (big) one in the middle’; 5. *elang* = ‘small one’. The main melody is played on the *angir* xylophone and the second part is played on the *elang* xylophones of the group.

2. A xylophone group of the Ibo in Ohaozara, Imo State, southeastern Nigeria. This consists of: the large xylophone played by the leading soloist and two accompanists (deep and high); a small xylophone before the large instrument played by the soloist; and a bass xylophone played by another accompanist. The names: *oka nwoga* = ‘man, the large xylophone’; *nwa nwoga* = ‘child, the small xylophone’; *eza nwoga* = ‘woman, the bass xylophone’, also named the ‘king of nowa’. The other instruments accompanied the xylophones: one cone-shaped drum, *nne nkwa* = ‘mother drum’; one pair of two drums, *oka nkwa na mwunye ya* = ‘man drum’ and his ‘woman’; one slit-drum, *komkom*; one rattle, *ichaka*; and one rattle belt for a dancer. The tuning (left to right) of the large xylophone, high to deep: 1. d 2. b 3. g↓ 4. e 5. c / deep to high: 6. d 7. f 8. a↑ 9. c 10. b 11. g# 12. e. High (left) → deep (center) → high (right).

3. The *mendzang*-xylophone group of the Beti, Cameroon (recorded 1984, 1989, 1990) is played from high (left) to deep (right): 1. *ololong* = ‘the piper’; 2. *omvek* = ‘the speaker’; 3. *akuda-omvek* = ‘the echo of the *omvek*’; 4. *nyia mendzang* = ‘mother of the *mendzang*’; 5. *mon mendzang* = ‘small *mendzang*’; and 6. *endum* = ‘deep sounds’. The main players of this polyphony are the xylophones 1, 2, and 4 with the main instrumental melody or “song”. The others complement this part playing music.

Local descriptions of these musical instruments are insights on these musical polyphonic systems which are not written down, but passed on to those children of the clan who learn the playing of these polyphonic sections by repeatedly copying them.

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### **Similar Melody Styles in Northern China, Hungary, and the Volga-Kama Region**

The research of Asian folk music has a great tradition in Hungarian

ethnomusicology. In 1936 Béla Bartók conducted field work in Anatolia, then László Vikár worked in the Volga Kama region, and now I continue the research in Asia. In my paper I present new results of this research.

I examined the Anatolian, Azeri, Kazakh, Karachay, Tatar, Cheremiss, Chuvash, Kyrgyz, Mongolian, and some European folk music for the existence of a special musical form, the so called "quintal-shift". (The second part of a quintal-shift melody is a fifth lower than the first one.)

The pentatonic scale or the quintal-shift construction can be found in the folk music of various peoples. However, such melodies form a homogenous melodic style only in Inner-Mongolia, Hungary, and in the Volga-Kama region.

I compared the musical styles of these areas from different angles, and I pointed out the main similarities and deviations. Finally, I tried to answer the question: how can this inter-ethnic phenomenon be explained.

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### **Slovenia's Folk Music Tradition and the Tradition of Slovene Folk Music Research**

Slovenia is a small country at the crossroads of Germanic (Austria), Romanic (Italy), Slavonic (Croatia), and Ugric (Hungary) influences. Its geographic position and culturally varied neighbors contributed to the considerable diversity in the field of folk music. Regional folk music traditions show the impact of the specific neighbors in the border areas, which in turn create recognizable markers that differentiate the given regional culture from the other ethnically Slovene regional cultures. These markers include, e.g., four to six part singing in the Koroška and Štajerska regions close to Austria, some specific vocal and dance genres related to the wider South Slavonic heritage in the Bela Krajina region close to Croatia, and the use of musical instruments such as cimbalom in the Prekmurje region which is situated close to Hungary.

The presentation provides insight into the variety of contemporary folk music forms and manifestations. On the one hand, researchers continue to document traditional music in its natural contexts, while on the other hand, they trace the appearance of new situations, sometimes inspired by national ideologies, that provide support to organized staged performances featuring folk singers and musicians, carriers of folk music revival, participants in ethno festivals, and pop music protagonists who use folk music in a variety of creative manners.

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### **The Dissemination and Perception of "National Music" in Korea: Institutional and Mass Media Perspectives**

Korean traditional music is normally referred to in Korea as *gugak*, literally meaning 'national music'. It seems that Korean traditional music has been regarded as something for all people to know in Korea, like the Korean language (referred to as *gugeo*, literally 'national language'). However, in contrast to the case of Korean language, *gugak* has been much less-widely taught and is not well-respected, so much so that the general term *eumak* (lit., 'music') has come to refer primarily to Western music, which is more highly respected than any indigenous forms. In contemporary Korea, as throughout much of the world, a range of forces, from government institutions to the mass media, contribute to the ways in which traditional music is known and perceived. This paper attempts to evaluate the kinds of impact that these forces have exerted in the recent past and in the present. The systematic presentation

of a wide range of *gugak* music by the National Center for Korean Traditional Performing Arts, together with the production of educational materials and the offering of classes, has been engineered to generate and sustain interest in a wide range of genres that have long been regarded as central to the *gugak* tradition. In the realm of mass media (radio, television, and recordings) as well, a wide number of genres are represented, but commercial considerations have given greatest emphasis to some genres and approaches. With the exception of a few well-known *gugak* artists—such as An Suk-son and Hwang Byong-ki—most of even the very best *gugak* musicians' names are unknown to all but a small handful of Koreans today. The Intangible Cultural Asset program provides official recognition of top performers, but even these artists are not familiar to most Koreans. This has limited the commercial appeal of *gugak*.

One of the ways that *gugak* has found a place in the broadcast media is through the formation of Gugak Orchestras, such as the one affiliated with the national broadcasting system (KBS). This kind of ensemble is composed of Korean traditional instruments, but in larger number than in traditional ensembles, and performing newly-composed music and arrangements of traditional musical pieces. The broadcast and recordings of such innovative ensembles, which present music that is innovative, on the scale of Western concert orchestra, and distinctly Korean at the same time, is one of the ways that the modern mass media have contributed to the conception of “national music” in Korea. Aside from addressing the formation and dissemination of this music, the paper will cover aspects of genre choice and the subtle dynamics of national music formation drawing on styles and genres which have long circulated nationally, but still have regional associations.

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### **Pitch and Theology: The Korean Hymnal as Evangelical Tool and Denominational Rivalry**

In 1983, the Hymnal Committee of the Korean Protestant Church published a unified Korean hymnal, *Chan-song-ka*, in collaboration with a number of denominations to celebrate the 100th anniversary of the Protestant mission. In the preface to the hymnal, the committee remarked on the theological significance of publishing the hymnal as an effort to achieve unity in the Korean church. This statement conveys that the Korean hymnal is more than a musical collection of the “confession of the faith” published for liturgical use; it has theological meaning in terms of denominational distinctions as the epitome of the collectivity of the Korean church. The ideal of all Korean Protestants to sing the same hymns with the same words reflects the presence of a schism throughout the history of the Korean hymnal. This paper will examine the Korean hymnal as a highly theological statement as well as an evangelical tool. Early Korean converts, who considered owning the hymnal as not merely possessing a musical collection, but as a public testimony of their identity as Christians, found hymn singing an easier way to learn about the Gospel than from the Bible. Enthusiastically learning hymns, early Korean converts perceived the words of the hymn text to be as meaningful as the “Word”. Early missionaries, who were not able to master the Korean language, found that teaching hymns was the most effective way to teach Christian doctrines. The recognition of the significance of the hymnal for efficient evangelization, as well as theological doctrines, provided a forum for missionaries to compete in mission achievement. Through an examination of the Korean hymnal, I argue that its theological distinctions were reinforced through the word choice of the hymn translations. Starting with the publication of the early

Korean hymnal, *Chan-yang-ka* (1894), the controversy over the translation of “God” drew attention to the theological potential of the hymnal. As the hymnal operated as visible evidence of the initiation of mission works, the history of revision and republication of the Korean hymnal put it at the center of the history of missionaries’ denominational competition. The nature of theological perception demonstrated by the Korean hymnal links it to the historical complexity of the schism of the Korean church, which made the hymnal a voice to present denominational interests, after Korean church leaders took over the authorship of the hymnal in the 1930s.

**Song Xiping, China**

### **The Phenomenon of Shamanism in Folk Ritual Music and Dance**

The dance and song activities of the June Festival in Qinghai Huangnan region (south of the Yellow River) are rich and colorful. They are categorized under folk dance, court dance, religious dance, etc. They are also unique in their styles and mysteriousness.

The song and dance activities of the June Festival revolves around the priest, with the entertainment of god with dances as its main content in the form of religious ceremony, entertainment, social event, and sports that combine primal religion, contemporary religion, polytheistic worship, and the merging of various cultures.

Throughout the activities in the June Festival, the priests act as the organizers, mediators, and leaders. The priests are often the best ones chosen from some sort of ceremony; they could also be from inheritance between father and son or master and apprentice. During the activities, the priests are often in a special, hyper condition

The phenomenon of priests is a complex religious and social behavior. The understanding and research of it is of prime importance.

**Steputat, Kendra, Germany** <mail@kendra.de, kendras@gmx.net>

### **Two Forms of Interaction in Balinese Dance Performance: *Baris* versus *Legong***

The Indonesian island of Bali is famous for its rich variety of musical styles. Besides that, Bali is home of a great diversity of different dance forms ranging from sacred to purely entertaining. Amongst them, two dances belonging to the category of secular dances are the *baris* and *legong*.

During my one year stay in Bali and by learning Balinese dance by myself I was able to find some major differences between those two dance forms concerning the relationship between musicians and dancers. First, the *legong* is a highly refined dance in which every single movement is part of a choreography. It is performed by female dancers only. The dancers have to follow precisely the impulses given by the gamelan players. The *baris*, on the other hand, is a dance where a male solo dancer improvises within predefined forms. The accompanying gamelan orchestra has to follow the movements and moods of the dancer, he becomes the leader in the performance.

The way in which the interaction between musicians and dancers works can clearly be seen and will be presented on a video of several dance performances I was able to record in 2000–2001. By comparing *legong* and *baris* in terms of interaction between dancers and musicians we are able to discover that the quality of interaction is basically different. This circumstance might lead to the question whether it has always been like this or if one form of interaction developed out of the other.

Fortunately the history of the two dances is well documented. By studying their genesis, which took place in the late nineteenth century, it can be seen that a

significant and most astonishing change in interaction patterns took place.

In this talk I will focus not only on the demonstration of different forms of interaction between musicians and dancers, but take *baris* and *legong* as examples for two contrasting historical developments of interaction patterns.

**Stock, Jonathan P. J.**, United Kingdom <j.p.j.stock@sheffield.ac.uk>

### ***Huju* and the Politics of Revolution: Reforming Traditional Opera in Shanghai Post-1949**

It has become conventional for ethnomusicologists to observe that musical performance does more than merely reflect existing social patterns or values, also allowing social groupings and interactions that might not otherwise occur. Beyond simply lending concrete shape to particular happenings, the musical characteristics of the performance further function to set the pace, manner, and tone of those events. Musical performance thus both forms and informs. Specifically with regard to *huju*, we see that while it lends nuance to action, music mainly contributes to the expression of perceived power imbalances by giving affective voice to the weak in songs based not on action or dialogue but solo self-reflection. It thus functions mainly to bring the listener into evaluative engagement with the inner thoughts of particular characters.

This paper assesses the reform of the repertory of traditional Shanghai opera, *huju*, a genre reshaped in the 1950s through processes of the nationalization of troupes, the adoption of specialist composers, and the creation of new dramas, some of which set out to portray key moments in the Chinese revolution. In doing so, it provides a critique of some Western writing on Chinese opera in the People's Republic of China, pointing out that what we have here is not so much the imposition of hitherto unprecedented political viewpoints as the transformation of the political content of dramas from a focus on personal power to one on more collective themes and, in the 1980s, a reverse movement back to more individualistic issues once again. Despite the political swing away from and back to individual emotion, there is a steady development in musical style throughout the period—change in musical style does not map smoothly onto change in political content in this repertory.

Three *huju* from different phases from the 1950s to the 1980s are examined and compared: The Luohan Coin (*Luohan qian*), Fire of the Stars (*Xingxing zhi huo*), and The Jeans-Seller (*Niuzai nü*), and the presentation will include video clips and sound examples as well as the commentaries of musicians and audience members from the *huju* community itself.

**Suen Xing-quen**, China

### **Quanzhou's Tune Pattern: Examining Chinese Dramatic Tone**

The discussion of the history of Chinese theater and of Chinese music often only includes the Yi-Yang tune, Yu-Yao tune, Hai-Yan tune, and Kuen-Shan tune. The Xing-Hua and Quanzhou tune in Fujian province that were formed simultaneously with the above tunes, however, are neglected, thus lacking in comprehensiveness. This essay is divided into the following three areas of discussion: 1) opportunities that led to the formation of Chinese southern drama; its appellation, and its special characteristics; 2) considering Li-Yuan drama in Fujian province as the ancestor of Chinese southern drama based on the name of Li-Yuan, the dramatic language, repertoire, popularity of Fujian theater, and its transmission during the Ming dynasty; 3) opportunities that led to the formation of the Li-Yuan drama in Fujian. Since the tenth century, the economy, culture, and arts of the Song dynasty in Fujian experienced tremendous development. Several incidences of immigration of people

from central China brought along with them the culture and arts of central China. In two instances the feudal official who went to Fujian brought with him the court artists of southern songs. The Quanzhou tune of Fujian is one of the founding tunes for Chinese southern drama. There are ten aspects to this segment that are discussed.

- 1) Tone-pattern of Quanzhou drama tune;
- 2) Dialect of language;
- 3) Singing style;
- 4) The feature of musical instrument;
- 5) Structure of the musical form;
- 6) Family in the genre of drama;
- 7) Unique repertoire of plays;
- 8) Model of the tune;
- 9) Model of the rhythm;
- 10) Musical terminology.

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### **Instrument Making in Uzbekistan: Remembrance of Things Past**

In the lands of modern Uzbekistan, formerly known as Transoxiana, the tradition of musical instrument making, alongside other forms of transmission of traditional culture—poetry, architecture, book miniature, arts, and crafts, has always possessed the status of refined culture and captured the eternal beauty of traditional art.

The principal musical instruments represented by *tar*, *dutar*, *nai*, *qarnai*, and *quobuz*, have carried a profound symbolical meaning, rooted in mythology and history of the region. Their use accompanied both happy and sad times, occasions of birth and death, and occupied a distinct and valued place in people's everyday lives.

Globalization and commercialization of the arts has spelt out profound changes affecting all aspects of the musical world. Nowadays use of electronic amplifiers is becoming a prerequisite of every celebration and concert taking place. The altered instruments lose their charm along with the quality of the sound, quickly becoming the fast-food equivalents in the world of culinary art.

Only a determined effort into researching the past glorious meaning of each instrument, careful observation of their production processes, and recording of detailed conversations with the old instrument makers can return the true and disappearing understanding of the values of authentic musical art and their role in history of the civilization of the Great Silk Road.

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### **Musical System and Metaphor: The Case of Javanese Gamelan**

When we talk about musical systems, we often resort to metaphors. We use metaphors when talking about music theory (e.g., in discussions of phrase structures, etc.) and when we study musical meaning (e.g., elucidating musical systems as a visible sign of a particular culture). All sorts of metaphors have been used in the study and theory of gamelan, including metaphors related to the skeleton of a house, the making of batik cloth, bureaucratic operation, and the calendrical system. Elevating metaphor to the status of "icon" (i.e., the naturalness of metaphoric reading), Judith Becker proposes that "coincidences" in musical structure of the gamelan are iconic with Javanese and Balinese notions of time and event.

This paper will review, comment, and elaborate on metaphoric readings of gamelan. In particular, the paper will examine metaphors that represent the overall, complex stylistic, multi-layered processual dynamics of gamelan performance. Such

dynamics include complex interactive networking in the ensemble, bringing about a symbiotic process to which all instruments contribute and by which all are influenced, and resulting in an intricate musical organism that is constantly synthesizing new products. This intricate networking relationship will be examined in its historical perspective. The assumption here is that, throughout many centuries of gamelan development, various musical idioms (instrumental as well as vocal), are interacting with each other. Consequently, a grand ensemble with complex musical organization has emerged. This point leads us back to the question of the metaphoric reading of gamelan: how and what kind of metaphors can meaningfully be used to represent this hybrid and complex musical system?

**Sumrongthong, Bussakorn**, Thailand <sbussako@chula.ac.th>, & **Sek Aksaranukrow**, Thailand

#### **The Use of Thai Musical Instruments as Tools in Music Therapy following Akaboshi's Musical Therapy Method**

Our objective is to use Thai musical instruments in lieu of the traditional ones utilized in Akaboshi's music therapy method. Our method is to employ Thai musical instruments as tools to rehabilitate handicapped people by using Akaboshi's music therapy method, comparing the difference in the improvement of muscle strength between the two groups (using traditional Akaboshi instruments and using Thai instruments).

The study shows that the majority of subjects had a greater improvement of muscle strength after using Thai musical instruments when compared to Akaboshi ones, using the same Akaboshi method. There were, however, some drawbacks to the use of Thai instruments due to their size and weight which was found to be unsuitable for specific muscle groups and some types of disabilities. The result of this experiment has shown similar positive increases in muscle strength benefits as achieved with Akaboshi's method and, as a consequence, supports the hypothesis that Thai instruments could be used in lieu of those in the original methodology. The problem for future research is to find out why some instruments were better than others and what ones might be more appropriate for certain kinds of disabilities. One thing we need to research further is how we may improve some instruments to better facilitate muscle strength development for specific type of disabilities.

**Sun Liwei**, China <jiy980@yahoo.com.cn>

#### **Examining the Cultural Origins and Development of the Chinese *Pipa***

Through the name and evolution of the design of the Chinese lute, *pipa*, this essay examines the cultural foundation the instrument.

In China, the name "*pipa*" has undergone the development from being a generic term for all portable plucked instruments, to being a specific name for a crooked-neck lute and a crooked-neck lute with multiple frets, and a modern straight-neck lute. In terms of its design, the *pipa* has undergone the development from round sound-body, straight-neck, fretless, without pillars, to retaining the same form with frets and pillars, to pear-shaped sound-body with crooked-neck, four-stringed, with frets and pillars, and then to retaining the same form with multiple pillars, and finally to pear-shaped sound-body, straight-neck, four strings and multiple frets, and with the number of frets increasing (from ten, twelve, thirteen to eighteen, nineteen, twenty-four, and twenty-five). During the course of development, there first existed the Chinese *qin* and Han *pipa*, and then came the crooked-neck *pipa* from the outside, which, through assimilation, was modified into the contemporary Chinese *pipa*.



The cultural foundation for the modern Chinese *pipa* is: integration of Chinese and foreign styles, firstly Chinese, then foreign, and then proceeding to the foreign style dominating until they are both accepted equally and assimilate, and then the predomination of the Chinese style.

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#### **The Nanyin Pipa and Quanzhou Culture**

The *nanyin* lute (*pipa*) is the main instrument in *nanyin* music. It plays a conducting and leading role in *nanyin* music. *Nanyin* scores are also called *pipa* fingering scores. They are manifestations of the fingering and techniques used in performing on the lute. In the performance of *nanyin* music, the lute realizes the structural notes of the melody. In terms of its form, the *nanyin* lute retains the special characteristics of the *pipa* from the Tang dynasty, and is thus a leftover relic of ancient instruments. From the factors that allowed the *nanyin* lute to produce and remain in Quanzhou, the role of the *nanyin* lute in the culture of Quanzhou, and how it realizes the special characteristics of Quanzhou culture, this essay discusses how this characteristic instruments, being a product of a fixed cultural lineage, at the same time manifests the special characteristics of the culture of a fixed time and space.

**Sun Xiaohui**, China, *see* **Wang Xiaodun**, China, & **Sun Xiaohui**, China

**Sutton, R. Anderson**, U.S.A. <rasutton@wisc.edu, andysutton17@hotmail.com>

#### **Mediating Tradition: Regional Music on National Television in Indonesia**

In a nation as culturally diverse as Indonesia, the question of “national music” has long been a vexing one. Attempts by the government in the 1950s to forge a national music through a blend of regional genres at the newly-formed music “conservatory” in Central Java resulted instead in a reification of regional differences still evident in the network of government-sponsored conservatories around the country today. Radio broadcasts have also tended to reinforce regional musical boundaries, mostly reaching listeners within a narrow radius. In contrast, television has been mostly centralized. Broadcasts have been largely “national” in their reach and thus, implicitly or explicitly, in their content, albeit with some airtime designated for “regional arts”. The government-operated TVRI regional stations devote most of their broadcast to shows disseminated from the central headquarters in Jakarta. And, for financial reasons, all the private stations have been national in reach. Indonesian television, therefore, is an especially powerful force in the current discourse on “national” culture.

This paper explores the problematics of national television broadcast and regional musics in Indonesia. What role does television play in the discourse on national and regional music? Can regional genres become “national” and if so, by what processes and in whose conception? Several of the private stations broadcast regular weekly shows designated as “traditional arts”, but these are mostly limited to the largest ethnic groups (Javanese and Sundanese). In addition there have been innovative shows in which indigenous instruments and musical practices are combined with Western-style popular and classical styles. In the course of my presentation I will show several examples of televised music, interpret each with respect to the discourse on national culture, and discuss audience responses. I am concerned with the ways in which Indonesians from different locales and ethnic backgrounds react to music they witness on television which, more than other media, provides a powerful stamp of

national legitimacy to the cultural forms it presents.

**Swangviboonpong, Dusadee**, United Kingdom <swangviboonpong@hotmail.com>

### **Music and Cultural Identity in Cambodia, Laos, and Thailand: A Comparative Study**

This paper, based on the author's field research, will present a comparative study of the melodic percussion ensembles of Cambodia, Laos, and Thailand. These ensembles, which clearly sprang from common roots, are called respectively in the three countries *pin peat*, *pin phat*, and *pii phaad*. Their commonality results from centuries of cultural exchange among the polities ancestral to the three modern nation-states. As these three countries continue to interact today, music still plays the same important role in diplomacy and identity that it has fulfilled for centuries. Indeed, in this modern world where regional political, military and economic matters can have a global impact, music's role has if anything assumed an even greater importance than in the past.

The following aspects will be discussed:

- 1) the role of music—specifically, of the melodic percussion ensembles—in the construction and negotiation of identity within the three individual countries today;
- 2) the role of music in relations among these three states today and in the past;
- 3) changing sociocultural functions of the melodic percussion ensembles today, in the face of loss of traditional courtly and ritual contexts; and
- 4) the music itself, through documentation of the individual traditions leading to a descriptive and analytical study of comparative repertoire, style, instrumentation and other relevant features.

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### **Modernization, Politics, and Transmission: The Case of Chinese Buddhist Hymnody**

*Zan* hymns of praise constitute the most important and elaborate melodic genre in Buddhist vocal liturgy. Their rich corpus of texts and their melodic repertory reveal a tradition that goes back two to four centuries. Under the forces of modernization beginning in the twentieth century, vocal liturgy in Chinese Buddhist monasteries has remained strongly traditional on the one hand, but on the other, some aspects of the tradition have inevitably been experiencing change in response to modern political and economic ideologies. Traditionally *zan* tunes were transmitted orally, but socio-political and economic transformations have impinged on the transmission and learning of this oral tradition. For example, many monks are now reluctant to teach the new generation, due to bad memories of the Cultural Revolution; this in turn means that young monks may have to learn “orally” via cassette recordings or through casual assimilation rather than formal teaching. My paper examines such changes in *zan* transmission, and their impact on *zan* performance practice in the context of daily lessons and the *gongde* ritual for the dead.

Questions arise about the interpretations of the role and symbolic meaning of music in the eyes of the modern Buddhist institution which sees itself upholding an important role in socialist China's “Reform and Open” (*gaige kaifang*) policy. The new Buddhist sensibility that old teachings and traditions are not suited to the quest for modernity impacts on music as well. Through the examination of how modernization has transformed the learning of liturgical singing, and views by modern clerics on these issues, this paper hopes to increase our understanding of Buddhist music in modern China.

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**The Musical Life of the Penang Baba: Cultural Mixing and Flexibility in a Multi-Ethnic Society**

Due to its strategic position at the northern end of the Straits of Malacca, Penang attracted traders and immigrants from the Malay Archipelago, China, India, Middle East, and Europe, and was transformed into a cosmopolitan port city within the economy of colonial capitalism beginning in the late eighteenth century. Over time, cultural borrowing and mixing occurred as the diverse communities lived together in close contact and interaction. Worthy of note is the unique blend of Malay, Chinese, and Western elements in the Penang Baba culture.

This paper examines the musical culture of the Penang Baba from the pre-World War II period till the turn of the millennium. Eclecticism exhibited in the *dondang sayang*, *kroncong*, *ronggeng*, minstrel, and *bangsawan* repertoire of the pre-war period illustrates that the colonial period allowed for the maintenance of a vibrant array of local ethnic diversities resulting in ethnic flexibility and cultural hybridity. The Penang Babas were also exceptionally open to the eclectic fusion of styles.

The space for exploring mixed identities was gradually diminished following the formation of the Federation of Malaya in 1948 when the diverse communities were made to identify with one of the “three main races”, namely, the Malay, Chinese, and Indian. The Babas were grouped together with the Chinese and were not given special status accorded to the indigenous “sons of the soil”. Subsequently, some of the Penang Baba began to identify and integrate with the non-Baba Chinese through re-sinicification while others became more Westernized resulting in the decline of the eclectic Baba culture.

Since the late 1990s, however, there has been a revival of Baba music and culture. In an effort to get Penang listed in the UNESCO World Heritage List, Baba culture has been “repackaged” and promoted as an example of the vibrant multi-cultural heritage that makes Penang unique. Baba culture has also been recreated to promote cultural tourism in the State.

**Tang Pu-lin**, China <newsweek@21cn.com>

***Yue*: The Ancestor of Wind Instruments**

During 1983–87, many wind instruments of bone, which had been made about 9000 years ago, were unearthed in Jia Lake Ruin, Wu Yang country, Henan province, China. These are single-tube, multi-apertured, bone, wind instruments called *yue* in historical Chinese records in the early Qin dynasty. Not only did the discovery of these musical instruments push Chinese musical culture to 9000 years ago, but also established the earliest real wind instrument of China or even in the world, as far as we known. So the effective significance of the discovery is deep and meaningful.

1. The *yue* is the ancestor of the Chinese flute, vertical bamboo flute, *hu*, *chiba* (some Chinese traditional wind instruments), etc. Its single-tube seven/six-apertures type had been being used for 9000 or more years until the 1950s.

2. The unearthed instruments’ type had already possessed the three kinds of Chinese musical scales.

3. The *yue* was admired by ancient people, and was played in the ceremony of festivals. From the “Nine Parts of *Yue* in Xia Dynasty” to sacred dancing and music in the Zhou dynasty, and then it spread widely, just as Confucian memorial music dancing and Korean Confucian memorial music dancing, they are both danced with the playing of the *yue*.

4. The definition of the word *yue* explains: *lai*, there-aperture-*yue*. *Lai* and *yue* are the same, but *lai* (or *nai*) is the ancestor of the *nai* group of musical instruments found in different parts of the world.

**Tang Yating, China**

**Musical Tales of Two Cities: Flowing Musical Cultures in Durham and Edinburgh, United Kingdom**

The paper is based on the writer's field observations of the folk musical life in Durham and Edinburgh, northeast United Kingdom, during 1994–95. The fluidity of musical cultures, a recent perspective in ethnomusicology, will be tackled with examples from the writer's fieldwork. In the global flow of economy, population and culture, music attracts more audiences by transcending ethnic and geographical boundaries. Music neither restricts itself to single districts, nor confines its meanings to a single source. Ethnomusicological study of static, enclosed local cultures has changed into that of dynamic open cross cultures. In this spatial and regional transformation, various different meanings are produced.

**Tarocco, Francesca, United Kingdom** <ftarocco@yahoo.co.uk>

**Chinese Buddhist Modernities and “Pure Songs”**

Contrary to the narrative of “decline” still prevalent among scholars, Chinese Buddhism was an important religious and cultural force throughout the late imperial era. In the age-old struggle between the Chinese state and religious professionals and practitioners, Chinese Buddhism negotiated its survival through a skilful use of strategies of social efficacy. From the late nineteenth to the first decades of the twentieth century, a series of little studied and little understood processes of continuity and discontinuity occurred within the world of Chinese Buddhism. These have been rather loosely conceptualized by insiders and outsiders alike in terms of “modernization”, “reform”, and “revival”.

In this paper, I focus on some elements of what I shall define as “the Buddhist encounter with modernity”. Buddhist cultural strategies of the period were characterized by the adoption of new communication strategies, such as print-journalism and the radio, which were targeted at urban elites as well as popular audiences. Here, taking into account the historical contingencies of colonial China, I examine the songs composed by the Buddhist monk Hongyi (1880–1942) and his lay disciples, which mark the emergence of a modern Buddhist soundscape.

**Tian Lian-tao, China** <lttian@public3.bta.net.cn>

**Music and Cultural Interactions of the East and West: Evidence from the Ancient Musical Instruments in Lhasa Dazhao Temple, Tibet**

Prior to the Cultural Revolution (1966–76), dozens of ancient musical instruments were preserved in the Dazhao Temple of Lhasa. It is said that they were carried there by Princess Wencheng of the Tang dynasty from the capital, Chang-An (the capital of Inner China). These instruments included the different forms of *xuanming*, *moming*, *timing*, and *qiming* instruments. Every year, when a certain festival was held, these instruments were exhibited by monks from the Dazhao Temple parading on the streets of Lhasa. However, during the Cultural Revolution, most of these instruments were damaged and lost. Currently, only four of these ancient instruments previously from the Dazhao Temple are preserved in the museums of Lhasa and Beijing.

Amongst these instruments, a few of them have rather special forms and outer painted ornamentations. After field investigation in Lhasa and Beijing, the author was

able to receive first hand information on these four instruments, as well as collect information on a vast number of the lost instruments. After study and analysis, it can be concluded that these instruments did not all originate from Inner China in the Tang dynasty, but included ancient instruments from different historical periods from the east and the west. Through these instruments one can clearly observe interaction and assimilation in the musical cultures between the east and the west (East Asia, Middle Asia, and West Asia) and Tibet.

**Tian Yaonong, China**

**Folk Ritual and the Transmission of Traditional Chinese Music**

Chinese traditional music has always been attached to various kinds of ritual activities. In the 1980s, while people were witnessing and feeling the misfortune of the vast disappearance of Chinese traditional music, there began to be revivals of traditional ritual activities in certain remote areas near the border. The traditional music attached to these activities also revived. Rituals as the context and meaning of Chinese traditional music began to gain attention from scholars.

The unique geography and cultural anthropological conditions in Shanbei enabled it to retain many ritual activities and music even until this day. This paper shows the historical roots of the various rituals in Shanbei as well as the relationship between music and rituals. This essay also studies in depth the content and extension of the basic concepts of *li* (rite), *su* (custom), *lisu* (rituals), *lisu yinyue* (ritualistic music), and defines them using the principle of the logic of form, and also raises new ways of thinking and the new lenses of artistic music, non-artistic music, mainstream social music, and non-mainstream social music. This essay also discusses the various functions of Shanbei ritualistic music, and discusses the value and meaning of Shanbei's ritualistic music from the perspectives of musicology, cultural anthropology, and sociology.

Since ritualistic music is a new concept put forward in this essay, it provides a new dissection point in the study of Chinese traditional music. This essay also makes a concrete narration of the meanings of such a dissection point.

**Tô Ngọc Thanh, Vietnam** <tongochanh@hotmail.com>

**Panel: Issues Concerning the Traditional Musical Instruments of Vietnam**

Vietnam is rich with different traditional musical instruments. They are considered a form of environmental-historical reflection and a form of ethnic intangible-cultural aesthetic selection. They are also functionalized to serve different social-cultural activities of the people. The panel will show the cases of children's instruments, of the instruments used in shamanistic ceremonies, and their "destiny" in contemporary society.

*Participants in panel: Hồ Thị Hồng Dung, Lê Toan, Nguyễn Thủy Tiên, and Tô Ngọc Thanh.*

**Tô Ngọc Thanh, Vietnam** <tongochanh@hotmail.com>

**Musical Instruments and Ethnic Music: The Case of Vietnam**

Having the conception that musical instruments are considered as a form of environmental-historical reflection and a form of ethnic intangible-cultural aesthetic selection, we can discover from musical instruments themselves and from their pieces some fundamental characteristics of the ethnic music.

In Vietnam, aerophonic and idiophonic instruments dominate. Aerophones comprise a large spectrum of different types, such as end-blown and transverse flutes,

flutes with a free-vibrating reed, single and double reeds, instruments with the air-driven in, etc. Bamboo is the most popular plant in region for their construction.

Bronze musical instruments such as bronze drums, gongs (boxed and flat), and bells show us their origin from the ancient bronze culture named with Vietnamese words Dong Son. The bronze instruments are considered as a sacred-special language used by people to make a “dialogue” with all supernatural forces.

Instruments are divided into male and female, depending on the material from which they are made. They are also divided as to whether a male or female instrumentalist has the religious right to play them.

Musical instruments are made to perform ethnic traditional music. Therefore they preserve, maintain, and perpetuate ethnic musical scales and ranges regardless of the rapid changes in the life of a society. Each instrument can preserve and maintain a system of performing skills and pieces through its own repertory.

### **Tong Chunyan, China**

#### **Textual Research on *Chiba***

The wind instrument, *chiba*, which was later called *nanyin dongxiao*, the name of which originated in the Tang dynasty, continued to be passed on into the Northern Song dynasty, and was disseminated to Japan. Until now it still exists in *nanyin* and is quite popular in northern Fujian and Taiwan regions. It is one of the most important musical instruments in operas in the northern Fujian dialect, including *Xiang*, *Liyuan*, *Gaojia*, and *Gezaixi* of Taiwan.

The *chiba* did exist before the Tang dynasty, but only in form; at this time, it had different names—*gudi* or *sudi*. The *chiba* did not disappear after the Song dynasty. On the contrary, it remained in *nanyin*, which is presently called *nanyin chiba* or *nanyin dongxiao*. This essay attempts to make a brief description of the historical origins of the *chiba* and the process of its development.

### **Tran Quang Hai, France <tranquhai@cimrsl.mnhn.fr>**

#### **About the Terminology Used for Overtones/Undertones in Throat Singing/Overtone Singing Styles**

My paper will deal with the redefinition of this particular vocal technique. For many years, in the Western world, researchers and singers have used various English terms to designate the way of singing two voices simultaneously. We have found terms such as overtone singing, split-tone singing, harmonic singing, throat singing, Jew’s harp voice, multiphonic voice, formantic voice, diphonic singing, biphonic singing, etc. In French, German, Russian, and Italian words, we do not know the situation, leading to total confusion. The etic/emic problem should be reconsidered after the development of research into throat singing *khoomei* in Tuva and Mongolia during the last thirty years. Since 1992, some researchers have experimented with their vocal research on undertones. Should the way of singing under the fundamental be called “sub-fundamental technique” or “sub-harmonic technique”? Tuvan singers called *khoomei* “throat voice” because of their peculiar double voice technique. But throat voice used in Inuit songs and Sardinian songs has nothing to do with overtones. What terminology should we use for singing with overtones, or with undertones? Sound documents will be used to illustrate my proposal about various aspects of the technique of two voices in one throat in order to redefine the correct Western terminology for Tuvan and Mongolian *khoomei*.

The areas, countries, and topics concerned with this study are: Tuva, Mongolia, Bashkiria, Altai, Kalmukia, Tibet, South Africa, Western world for new age music,

meditative music, contemporary music, improvised music, techno music, and traditional music.

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**Domesticating Spanish Catholicism: The *Pabasa*, Filipino Voices, and the Christian Epic**

There are numerous cases in which Christianity has disrupted traditional culture and music. In the Lowland Philippines, the tradition of *pabasa* ('reading') or *pasyon* (Passion) reflects an instance in which a foreign epic has been re-framed within local expressive culture. The *pabasa*-s are locally produced accounts in various vernacular languages of the Passion of Christ. A product of Spanish colonization through "the Cross and the Sword", it reflects Filipino agency, containing elements of resistance and appropriation.

While the Filipinization of text has received great attention, the music has not. An examination of musical elements shows its relationship to other Lowland traditions such as the *balagtasán* (improvised debate in verse) and the *katakata* (epic story telling), and to Muslim Filipino traditions including the *maulid al-nabi* (commemoration of the Prophet's birth) and the *baat* (love songs). The discussion considers vocal quality, types of melodic variation, inter-repertory referencing, competitive performance, and domains of virtuosity. Modes of organizing music as sound and music as performance indigenous to the Philippines (and by extension, insular Southeast Asia) were not entirely replaced by Spanish ecclesiastical ones.

I suggest that the music brought as part of the Spanish Roman Catholic rite came into confrontation with this already existing indigenous musical practice. In the case of the *pabasa*, Filipinos folded the Christian epic into this indigenous and familiar musical practice. As in many colonial experiences, compartmentalization forms a central strategy for this instance of musical continuity.

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**Debating Traditions: Musical Instrument or Sacred Instrument?—The Contemporary *Qin* Practices of the Scholarly Traditions and the Institutional Traditions in Chinese Societies**

According to different concepts of music and performance, the practices of the *qin* (Chinese seven-stringed zither) in contemporary Chinese societies can be divided into the scholarly traditions and the institutional traditions. These two different but historically connected traditions have been debating with each other as to which of them is the better *qin* tradition, both today and with respect to future developments. This paper involves a discussion of how players from each of the two traditions separately represent the meanings attached to the *qin*, the contexts of their musical practice, and their sound preferences, as well as attempting to make sense of how each practice has become associated with the term "tradition".

The concept of "tradition" becomes the reason for both kinds of players to continue their own practices, but also distinguishes each from the other. Finally, this paper uses the concept of "tradition" in a way that does not imply a historically older type of practice. Rather, it might be useful in decoding the possible elements that maintain musical practices in order to try and make sense of their roles in the contemporary world, irrespective of whether they are newly established or continuous through different historical times and places.

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### **Panel: Ritual Music of Belief Systems in China**

With a composite of fifty-six ethnic nationalities, China has a rich legacy of ritual music traditions. The rapid social, political, and economic changes in China during the last two decades have brought about a new environment for the continuation of this cultural legacy. While some ritual music traditions are on the verge of disappearing, others remain intact or are undergoing transformation.

Research of China's ritual traditions had been mainly conducted by historians, sociologists, anthropologists, and scholars of religious study. They generally did not study the audible aspects of ritual enactment. But ritual is not a silent event, its performance is usually accompanied by a rich gamut of sounds—a wide range of vocal utterances and instrumental music. This ritual soundscape completes the meaning and efficacy of the ritual. Regrettably, it has not been receiving the attention it deserves in musicological studies. Coverage in Western language remains scant, while research of native Chinese musicologists tends to view ritual music out of its ritual-cultural contexts.

In 1993, a research program devoted to the study of China's living ritual music traditions in their ritual-cultural contexts was established at the Music Department of the Chinese University of Hong Kong: "The Ritual Music in China Research Program" (RMCRP). Composed of native researchers from Hong Kong and Mainland China, the RMCRP has conducted nation-wide team research projects such as the four-year project studying China's Daoist ritual music (with a team of twenty researchers). The RMCRP is presently embarking on a six-year project to examine ritual music traditions of China's popular belief systems. It has already completed the project's first time unit, covering ritual music traditions in China's southwest and northwest regions. Most of research outputs of the RMCRP have thus far been published in Chinese and are not easily accessible outside of China. The 37th ICTM World Conference in China provides a good opportunity for the RMCRP to report some of its work progress to the international academic world.

*Participants in panel: Fang Jianjun, Jiayong Qunpei, Qi Kun, Tsao Penyeh, Xiao Mei, Yang Hong, Yang Minkang, Zhang Zhentao, Zhou Kaimo, and Zhou Xianbao.*

**Tsao Penyeh**, China, Hong Kong (HKSAR) <poonyeetsao@cuhk.edu.hk>

#### **Funeral Ritual and Wailing in Rural Shanghai**

In rural Shanghai, traditional funeral rituals are still widely practiced. Integral to this ritual enactment is wailing, locally referred to as *kusang* (wailing) or *kusangge* (wailing songs). Wailing is done by both family mourners and hired professional wailers. The ritual lasts three days and is repeated three to five times in seven-day intervals. Sets of wailing songs enclose various stages of the ritual and are separated into wailings by spouse, children, in-laws, siblings, relatives, neighbors, etc.

Norman Linzer, in his *Understanding Grief and Bereavement*, distinguishes four aspects of grief: need, value, structure, and role. Wailing as part of the funeral ritual in rural Shanghai demonstrates all four elements at work. To the living, wailing is an effective vocal means to recover psychologically from the shock of the loss of their beloved one. The value is found in that, by performing this ritual, the living gain a peace of mind in having done their duty to insure the deceased a smooth passage to (and a comfortable life in) another world. The sequence of wailing is elaborate and structured according to local tradition. The roles of the wailers are specifically assigned so that the whole of immediate and extended families take part. Funeral ritual wailing in rural Shanghai is characteristically "Chinese" in its demonstrated importance placed on maintaining linkage between the living and the dead (by



repeating the ritual in seven-day intervals).

**Tsao Penyeh**, China, Hong Kong (HKSAR), *see* **Li Mei**, China, **Han Baoqiang**, China, & **Tsao Penyeh**, China, Hong Kong (HKSAR)

**Tsukada Kenichi**, Japan <tsukada@mxq.mesh.ne.jp>

***Yosakoi: The Recent Movement of Cultural Revitalization in Japan***

Japan in the 1990s witnessed a unique cultural phenomenon marked by a rapid spread and development of the festival generically called *yosakoi*. This festival seems to suggest the future direction of cultural developments in Japan, since it is quite distinct from the conventional Japanese festivals (*matsuri*) in several important respects: 1) a wide variety of styles in music, dance, and costume is employed, ranging from Japanese classics to American hip-hop, including their fusions; 2) annually renewed, highly competitive performances by a large number of rival groups occur; 3) there is a lack of religious significance in contrast to what is observed in traditional Japanese festivals; and 4) there has been a remarkably swift diffusion of the festival from its place of origin to over one hundred towns and cities all over Japan within ten years.

The Yosakoi Festival was started in Kochi city of southeastern Japan in 1954 as a conventional festival using folk music and dance to promote the regional development. In the 1970s and 80s, however, it evolved into a rather unusual style that countenanced various types of non-Japanese music and dance, such as samba, rock, lambada, and even rap. In 1992, the festival was transplanted to Sapporo city in northern Japan, where it was further expanded with more varieties of performing styles, and from there, it spread all over Japan, including such large cities as Tokyo and Osaka. Despite the acceptance of non-Japanese music and dance, the mainstream of performing styles in the Festival has remained uniquely Japanese, as detected in the costumes, movement patterns, and tunes associated with folk songs specific to the local venues. Such cultural traits can even be discerned in the highly hybridized styles with Western or “ethnic” idioms. Since the Festival has attracted younger generations in particular, its growth and spread may reflect their increasing concern with Japanese identity in recent years.

This paper will explore the social implications of the Yosakoi Festival as a cultural movement to revitalize Japanese traditions amid progress in globalization.

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***Touring Local Musics: The Revival of Local Cultures and Places through Tourist Performances in Guangxi Province, China***

This paper is an ethnomusicological examination of music productions for tourists in Guangxi province in southern China. Local performers in Guangxi take part in tourism by promoting their traditions through cultural performances. Guangxi province is home to many minorities that have recently been figured into the tourism industry. Minorities take part in performing and promoting their traditions in order to negotiate complex social and economic changes in China.

My research focuses on cultural performances at tourist sites in Guangxi province, centering on the processes by which performers deal with issues of local and national identity, how new sites are constructed to recreate past traditions and memories, and how this development is leading to a profound connection of cultural performances to specific locations, thus embodying meaningful senses of place and marketing these places to tourists. Performers in Guangxi province promote certain cultural forms in

tourist productions, actively choosing which aspects of their culture to promote.

Today in China there are rapid developments of cultural resources for commercial purposes, and people use the terms “cultural revival” and “economic development” to describe this process. Several tourist sites have opened in Guangxi province in the past year alone. In this vibrant and changing area, local performers use the tourism industry to promote their music and culture. This local promotion often occurs alongside the rhetoric endorsed by the National Tourism Board as it quickly opens many “ethnic scenic spots” to tourism. These tourist sites are spaces where multiple concepts of place, identity, and history come together. In these tourist spaces, Chinese traditional classical music, minority folk songs, film arrangements, revolutionary music, and pop music come together in a complex musical portrayal of Chinese local and national musical culture.

In tourist sites in Guangxi province, local cultures often are framed within state discourses about nationalism. Notions of local place and identity emerge in tourist sites, but these often are presented as part of a national Chinese experience. These identifications and representations are complex in Chinese tourist sites, where local and national notions of place, memory, and identity are displayed simultaneously.

**Vicente, Victor A.**, U.S.A. <vvicente@wam.umd.edu>

#### **The Aesthetics of the Self: Dancing Authentic Identities in the Rancho Folclórico de Ribatejo de Maryland**

When members of the Rancho Folclórico de Ribatejo de Maryland perform the short but complex dances of their native Portugal, they navigate through waters more stormy than those of their seafaring ancestors. As performers in a folkloric dance troupe in diaspora, not only must they constantly negotiate the boundaries between being Portuguese and American on a personal level, they must reconcile this dual allegiance for their audiences as well. Striving to present both authentic notions of what it means to be Portuguese, as well as authentic repertoires on stage for a gawking audience, they are further expected to entertain, to add flare to their performances, in short, to be creative. A good performance, one with energy and virtuosity, sparks pride in one’s cultural or ethnic background. Yet the aesthetics of creativity stretch the fibers of authenticity, indeed the identity, of traditional repertoires.

This paper examines the complex web between aesthetics, authenticity, and identity in the dances and the interpersonal dynamics of these artists. How do these performers negotiate the fine boundaries between authenticity and creativity? How do they mediate their individuality with broader cultural and national affinities? Central to this study is a theoretical approach to the formation and performance of personal and cultural identities. The aesthetic elements of traditional Portuguese music and dance, which include virtuosity, competition, and conflict, also constitute a general “Portuguese” identity. Moreover, these very elements ultimately serve as the means by which the members of this dance troupe work out their performative difficulties, and forge and affirm their own notions of self.

**Wang Dandan**, China

#### **Analysis of the Rhythmic Characteristics of Fujian *Nanqu***

Being one of the three main categories of *nanyin* furthers the representative quality of *nanqu* artistic accumulation. Building upon the foundation of the “juxtaposition of major thirds”, this paper sums up the rhythmic characteristics of *nanqu* as “juxtaposition of major third,” “juxtaposition of minor third”, “three musical notes

group”, its structural framework, etc. Through the above characteristics, this paper attempts to seek the fundamental qualities within the special rhythmic characteristics of *nanqu*, which is vital for the continuation and development of *nanyin*, and provides thoughts and materials regarding research into music morphology.

**Wang Jingyi**, China

#### **Transmission and Change in the Traditional Music of Malaysian Chinese**

There has been a long history of the dissemination of Chinese traditional music into Malaysia, which led to the formation of the unique traditional music culture of Malaysian Chinese, which in turn became an important part of Malaysia’s diverse culture. The immigration of Chinese, reforms in Chinese music, and native Malaysian culture and policies have had immense effect upon the inheritance and changes in the traditional music culture of Malaysian Chinese. A long period of accumulation and development has led to the formation of a dominant body of Chinese music which is mainly composed of regional opera music from the Chinese southeast seaboard (*yue* opera, Fujian opera, etc.), southern music (*nanyin*), Guangdong music, Chaozhou music, all of which also possess relatively intact heritage systems and numerous social organizations, performing grounds, and performers. Meanwhile, through the lapse of time, assimilation of different nations, and the changes in immigrant identification psychology, many changes occurred in heritage contents, channels, and purposes, as well as changes from scripts, scores, to orchestration and performance regulations. With cases and materials gathered from Malaysia, this essay analyses the inheritance and changes of this musical culture to reveal its inheritance and to search for the roots of the changes in the aspects of culture, society, and politics.

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#### **The Development of Chinese Music: Perspectives from Three Imported National Music Instruments**

By tracing the process of the introduction, evolution, and recognition of three foreign musical instruments—*pipa*, *suona*, and dulcimer—this paper attempts to summarize certain principles related to the development of musical traditions and to illuminate the proper attitude and treatment of the relationship between Chinese music and Western music. This paper points out: 1) Tradition is not static, but constantly developing. After a long process of creating friction with the existing traditions in our country, external factors can be assimilated and become an organic part of the new tradition. This broadens the basis of Chinese national culture and develops our national music. 2) Foreign culture does not remain static either. While influencing traditional music, foreign culture is simultaneously being remolded by it. In the process of mutual communication and conflicts, there exists the process where it is being absorbed, digested, incorporated, and approved by the national traditional culture. At present, in dealing with the relationship between Chinese and Western music, we should avoid the tendency to reject and deny the beneficial influences of foreign musical cultures, on the one hand, and, on the other hand, the tendency to discriminate against traditions that have always been part of the nation and to evaluate Chinese music based on Western standards. Both tendencies should be overcome.

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#### **On the Origins of *Guchuiyue* (Percussion and Wind Music)**

It is commonly assumed that percussion and wind music originated during the years of the Qin and Han dynasties. In fact, in the Xi Zhou period, in order to

strengthen the ritual system, the ruler class used dancing and singing as an important ritual means for making offerings to spirits and ancestors. Hence, the usage of percussion and wind instruments as a link in the process of sacrificial offerings was popularized in the court religious rituals in the Xi Zhou period. The author believes that the types of wind and percussion music that arose in the Xi Zhou period is at least five hundred years prior to the theory that wind and percussion music originated in the years that span between the Qin and Han dynasties.

**Wang Peixia**, China, *see* **Wang Yanrong**, China, & **Wang Peixia**, China

**Wang Shan**, China

**The Continuation of *Nanyin* and Local Cultural Policy**

The cultural significance of *nanyin* has been influenced by the conditions of its survival and its classification as a popular folk art. However, this attribute of *nanyin* has been neglected in the past few years, causing great difficulties in the survival and development of this living fossil of Chinese music. With the passage of time and changes of culture, the voluntary existence that *nanyin* had always possessed is no longer able to give this species of traditional music any new opportunities of survival. Hence, support from local cultural policy becomes vital, and it is also a driving force for the continuation and development of *nanyin*. Taking Quanzhou *nanyin* as a case study, this paper describes its cultural attributes and conditions of its existence, and illustrates the significance of local cultural support for its continuation and development. This paper then proceeds to point out that the positioning of the role of the local government and the enforcement of local cultural policy is a guarantee for the development of traditional music. The development of *nanyin* is a current and successful example that can serve as a good reference for the preservation and development of traditional music.

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**Meter and Rhythm in the *Mukam* of Tulufan, Xinjiang**

Tulufan *mukam* prevails in villages of eastern Tulufan, Xinjiang. They are currently being collected. Eleven sets of them have been published. Tulufan *mukam* is structurally similar to parts of the “Qiongnaieman” of the twelve *mukam*. Every set of *mukam* is composed of a prelude, songs, and musical dance. Although the name of Tulufan *mukam* is basically the same as that of the twelve *mukam*, its tunes and rhythms have distinct regional characteristics. Regarding the entire form of expression, the most distinguishing features of Tulufan *mukam* are that, there is no singing or dancing without drums, the music changes with the drum, and the dance changes with the music. Thus the drum (tambourine, iron drum), meter, and rhythm serve a dominant leading role in the emotions of the three aspects of the song, dance, and music in *mukam* sets. For example, the local folk artists call the songs *da pu nai e man*, which means the melody with tambourine, illustrating that the accompaniment of the tambourine in *mukam* begins from this part.

Because of the core function of drummers in the singing (performance) of *mukam*, when teaching or communicating, people often use five onomatopoeic terms (*dong, ke, qi, ga, ta*) to imitate the sounds produced by striking different parts of the drum. From the aspects of its inheritance and singing (performance), etc., the author attempts to analyze the special characters of meter and rhythm of Tulufan *mukam*.

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**Popular Chinese Music and Traditional Chinese Music: A Comparative View**

This paper compares the manners of existence between Chinese modern music and traditional music. Primarily making use of research methodologies employed in the fields of music history, music morphology, ethnomusicology, and music sociology, the special characteristics and conditions of the developments of Chinese modern music and traditional music are briefly discussed. Upon this foundation, a comparative study and analysis is made on the manners of existence between these two kinds of music.

This paper consists of four sections:

- 1) Cultural features and key events in the development of modern Chinese popular music
- 2) Cultural features and key events in the development of Chinese traditional music
- 3) A comparative study of the manner of existence between modern Chinese popular music and Chinese traditional music
- 4) Additional information on relevant contents.

**Wang Xiajie**, China

**A Preliminary Comparison of the Hakka, Chaozhou, and Fujian Zheng Traditions**

The *zheng* with its euphonious sound, richly expressive style and fresh, refined, and lingering charm, is widespread throughout China. During long historical changes, the *zheng* gradually moved from the east to the south, and developed distinctive regional styles and genres in the course of its assimilation with local dialects, customs, and folk music.

At the triangular area between the southeast part of Fujian and the east of Guangdong, the *zheng* has been a historically popular instrument. In this area are concentrated the three genres of *zheng*, with distinctive styles of passion and grace: the Hakka *zheng*, Chaozhou *zheng*, and Fujian *zheng*. Due to the influence from differences in regional customs, folk music, and dialects, the *zheng* gradually developed into three distinctive genres. However, these three are still very closely related. They share many common songs and can be divided into three categories: 1) Unique songs—this makes up the majority; 2) Music with the same titles but different melodies—in spite of having the same titles, since they are performed with unique performance techniques and musical materials, they thus differ greatly from the other; 3) Music with revised titles and melodies—although the titles, tunes, and melodies are all modified, they basically retain elements of their original forms.

From this perspective, this essay tries to give a brief comparison and analysis of the special relationship among the Hakka *zheng*, Chaozhou *zheng*, and Fujian *zheng*, located in the triangular area of the southeast part of Fujian and the east of Guangdong.

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**The Movement of Musicians and Its Impact on Music in the Han and Tang**

## **Dynasties**

The transmittance of Chinese traditional music mainly relied on two groups of people: one was the musicians who were the bearers of musical matter, the other was the theorists who were the recorders of the musical activities. During the four hundred years of chaos between Han and Tang, these two groups of people were scattered and reunited repeatedly. The team of musicians, being homeless after the rebellion of Yongjia, carried on their activities largely along three routes: the first route taken in such cities as Luoyang, Xiangguo, Yecheng, Changan, Changzi, Zhongshan, Tongwan, and Pingcheng etc., the second one in southern cities such as Jianye, and the third along the Hexi Corridor, such as Liangzou. The tradition of musical theory was continued through private tutoring and public teaching. After the middle of the fifth century AD, the Chinese Imperial Court undertook a few large-scale musical collections, which were the reflection of the complicated relations of transmission during the period. This paper is intended to make a detailed study of the phenomena mentioned above so as to expound the cultural connotation of things such as “Luoxia Xinsneng”, “Kaihuang Yueyi”, and “Suitang Yanyue”, etc., and to explain the rules by which Chinese classical music was transmitted and developed.

**Wang Yanrong, China, & Wang Peixia, China**

### **Examining the Functions and Meanings of Music and Dance Interactions in *Jilin Yangge* Performance**

*Jilin yangge* is a stylistically distinctive folk music and dance form that realizes the regional characteristics of *jilin*. Through the analysis of the form of performance and the cultural contents embedded in them, this essay describes the function and meaning of the collaboration between the folk musician and dancer.

The essay is divided into three parts:

First: The special characteristics of the formation of *jilin yangge* and its cultural origins.

Second: Through the analysis of the performance of *jilin yangge* and its special characteristics, this paper will investigate the function and meaning of the collaboration between the folk musician and dancer.

Third: Contemporary reflections on the form of existence and value of *jilin yangge*.

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### **The Academic Position and Musicological Connotation of Fujian *Nanyin***

*Fujian nanyin*—also known as *nanqu*, *nanyue*, *nanguan*, or *xianguan*—is one of the Chinese ancient music styles with strong regional characteristics. It is popular in southern Fujian and Taiwan and has been brought overseas by Fujianese living abroad.

*Fujian nanyin* is made up of three parts: *zhi* (指), *pu* (谱), and *qu* (曲).

*Fujian nanyin* is regarded as “living music history” and “the living fossil of ancient music”. This is because, from its music, one can perceive the musical phenomenon in various historical periods in China. Its musical form preserves the essence and special characteristics of many ancient musics.

From its instruments (e.g., *pipa*, *dongxiao*, *sanxian*, *erxian*, *paiban*), styles of performance, musical notation, time-beating, the features of spinning tunes, the structure of rhyme, and the origin and development of songs, the present essay attempts to trace the musical phenomenon, the features of music style of *Fujian nanyin*, as well as consider the correlation and relationship of inheritance between them.

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**On the State of Survival and Measures of Preservation Concerning the Cultural Heritage of Chinese Folk Music**

Musical heritage is the most stable section in the cultural sediment, which is free from the impact of time and space. Hence the music from our ancestors recorded in the historical literature thousands of years ago can come into the horizon of the researchers vividly.

Since human beings stepped into the nineteenth century, the pace of industrialization and modernization has been accelerating. From the late of the twentieth century on, the prosperity of the processing-oriented township industry and tourism injected vitality into the rural economy in China, resulting in not only the increase of peasants' income and improvement of their life but also the transformation of their living space and concept. As a result, the inheritance and development of traditional folk music are inevitably subject to the influence of this situation.

Confronting the outside impact and partial extinction involving the intangible folk cultural heritage, many scholars set out to go deep into the rural areas and make an investigation, advancing such preservation measures as "museum-style", a measure by establishing museums to preserve cultural heritage, in an attempt to preserve the splendid cultural heritage on the verge of extinction. Nevertheless, by only relying on efforts of a few scholars, how can the pace of extinction of tremendous cultural heritage be slowed down?

Based on the characteristics of current survival state of Chinese folk musical heritage and the previous preservation modes, this paper proposes a new concept "preserve heritage by means of exploiting it" in accordance with law of the development of things and spirit of marching with the times in an attempt to find a fundamental solution in protecting and developing traditional musical heritage and traditional culture at large.

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***Nanguan* Music in Cross-Strait Exchanges between Taiwan and Fujian: A Social History**

*Nanguan* was originally a music tradition widely popular in southern Fujian province. Fujianese emigrants brought it to Taiwan, Hong Kong, and Southeast Asia, thus forming a *nanguan* diaspora. Within this diaspora, exchanges between *nanguan* musicians and communities of Taiwan and southern Fujian went through several stages in connection to fluctuations in cross-strait political relations. Before 1949, when Taiwan and southern Fujian remained in close contact, *nanguan* clubs in southern Fujian served as models of social and performance practices as well as sources for teachers and repertory for clubs in Taiwan. After the Nationalist government retreated to Taiwan in 1949, contacts between Taiwan and Mainland China were terminated, and the *nanguan* clubs in the two places went their separate ways: those in China underwent changes under the influence of the Communist Party's proletarian cultural policy, while those in Taiwan maintained the more traditional practices of *nanguan* music and music clubs. It was not until the 1980s, after China reopened its door to the world, that *nanguan* clubs in Taiwan and southern Fujian had brief encounters through *nanguan* events held in Southeast Asia. In 1987 Taiwan allowed its citizens to visit relatives in China, and with the forty-year blockade between Taiwan and China officially lifted, *nanguan* clubs on both sides of the Taiwan Strait were finally able to openly resumed their contacts through short-

term visits and long-term business investments and immigration. These contacts have mutually influenced the *nanguan* performance styles on both sides of the Taiwan Strait. Thus, by examining the social history of cross-strait *nanguan* exchanges as a response to fluctuations in cross-strait political relations, this paper will demonstrate how musical changes are closely connected with socio-political changes.

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#### **Issues of Tension in Some Traditional Asian Music**

The process of tension and release is often discussed in Western art music. Related to this notion is the teleological process in the music—as tension is created and increased, the need for release is ever increased, and hence the “impulse” or “momentum” toward the goal of release is established and ever enhanced. Thus, the whole piece or movement is often regarded as progression toward the main goal. Is this aesthetic process appropriate for understanding traditional Asian music? This study analyzes some Asian traditional pieces, including the Korean court music *Sujech'on*, in order to discover whether the process of tension-release exists in such music, and, if it does, in what particular way, and how it changes during the course of the piece. While answering these questions, the issue of goal-orientedness in these pieces will also be considered.

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#### **Interpretation of the *Sheng*'s Traditional Harmony**

The *sheng* is a free-reed mouth organ with a vertical set of bamboo pipes and a wind-chest. It is a unique instrument in Chinese culture. Ancient oracle bone inscriptions in the Yin dynasty (c. fifteenth century BC) had already documented this instrument. Traditionally the *sheng* was a supporting instrument in various ensembles and operas, however, now it has become a star vehicle for bravura soloists on the modern concert stage. As a result, its musical range has been extended and the performing tempo has been increased which affects the use of the *sheng*'s traditional harmony. Through performance demonstration, presentation of music scores, and close discussion from my paper, I will emphasize interpreting the traditional harmony of the *yuansheng* (round *sheng*), issues for notation and usage, and how the traditional harmony has been extended in contemporary *sheng* music.

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#### **Japanese American Musicians as Familiar yet Exotic Others: An Issue of Representation in Music Marketing in Japan**

The concept of exoticism involves elements of foreign and attractive. The two are closely interrelated; too much foreignness can cause a fear or even an antipathy, detractive of attraction.

Japanese American musicians who performed in the pre- and post-World War II Japan maintained a perfect balance of foreignness and familiarity, and thus, were attractive for Japanese. Their Japanese ethnicity and physical features mitigated their foreignness, yet, their American nationality and cultural background satisfied Japanese curiosity and fascination for others. Japanese American musicians were familiar yet exotic others for Japanese.

This Japanese concept of Japanese Americans, however, did not always reflect their reality. This paper demonstrates this point by focusing on the Hawaii-born *Nisei* (second generation Japanese Americans) singers who were recorded and promoted in Japan in the 1950s. These singers embodied Japanese expectation for Japanese



Americans' otherness/foreignness within the framework of ethnic familiarity. Most "Hawaiian *Nisei* songs" released in Japan either combined English and Japanese verses or mixed up the two languages. The former featured the bilingualism of Japanese Americans, while the latter exaggerated their foreignness, incorporating halting and stereotypical Japanese phrases. It was a Japanese marketing strategy to promote Japanese American singers as others embracing some degree of "Japaneseness."

Making a sharp contrast with those songs were Japanese-language songs sung by the *Nisei* in Hawaii during the same period. Their songs (whether original or cover) were strikingly Japanese, because they had been fully exposed and adapted to Japanese popular songs through local Japanese-language radio programs and imported Japanese recordings. One of the *Nisei*-composed songs was discovered by a Japanese songwriter and recorded in Japan by a Japanese singer in 1952. This song, very Japanese in both lyrics and melody, became a great hit, yet is hardly known as a *Nisei* song in Japan. The song did not fit into the Japanese image of Japanese American songs to be recognized as such.

This gap between the *Nisei* songs promoted by Japanese and those sung and created by the *Nisei* themselves in Hawaii raises a question of representation in music marketing – an issue of increased concern in today's world/exotic music marketing.

**Wei, Li**, U.S.A. <lwei@mail.ucf.edu>

**Panel: Modernity and Modernization in Chinese Buddhist Music**

Ever since Buddhism embarked on its long journey to China in the first century CE, it has been confronted with many obstacles, both cultural and political, in trying to establish itself as one of China's major religious systems. Yet, thanks to its extraordinary adaptability and persuasiveness, this imported religion eventually became truly "interiorized" and a fundamental component of Chinese culture.

There are many successful examples of borrowing in the context of Buddhist performative presentations, such as the medieval *bianwen* (*zhuanbian*), *sujiang* ("popular sermons"), and other forms based on secular narrative styles. These are unique cultural expressive forms in which religious doctrines are construed with vernacular idioms.

The traditions of Buddhist adaptability and innovation have carried on in the modern Buddhist world. They are part of the mechanisms developed in response to the rapid sociocultural changes resulting from the profound impact of modern technology and Western political and economic ideologies. Newly-composed "Buddhist music" and mass-mediated transmission of sacred chanting are just a few of the new phenomena taking place in the Buddhist soundscape.

In this panel, we will take a close look at music in the modern world of Buddhism, with particular attention to changes of rhetoric and musical expressive modes in the Chinese Buddhist community. We will examine how shifts in terminology in Buddhist discourses on music have affected religious behavior, particularly in reference to its rhetorical framework dealing with concepts of music.

We will also examine how modern technology has altered the way in which monastic chanting is learned, produced, and transmitted, and further, how these new patterns resonate in today's intensified inter/intra-cultural flow. Finally, we will take a close look at a variety of modern "Buddhist music" (liturgical or otherwise) as a symbol of a new Buddhist sensibility, and examine its role in the lessening distinctions between clergy and laity.

*Participants in panel: Pi-yen Chen, Hwee-San Tan, and Francesca Tarocco.*

**Weng Chih Wen**, Tainan College of the Arts <ivanweng@giga.net.tw>, **Lin Cheng-Yuan**, Tsing Hua University <gavins@cs.nthu.edu.tw>, **Jang Jyh-Shing Roger**, Tsing Hua University <jang@wayne.cs.nthu.edu.tw>, & **Shen Qia**, China <shenqia@mail.com>

#### **Computer-based Analysis and Assessment of the *YinQiang* of the *Erhu***

The music from *erhu* is euphonious not only because of its touching melody, but also because of its “*YinQiang*” that demonstrates the artistic quality of four modulations in tone. In fact, the artistic modulation in tone, or *YinQiang*, is the most difficulty part in learning *erhu*, and yet the most yearned-for goal why people want to learn *erhu*. In the past, learning *erhu* with a specific artistic *YinQiang* is usually proceeded by one-to-tone oral instruction. This paper, on the other hand, proposes a computer-based quantitative analysis of *YinQiang*. Moreover, based on the quantitative analysis, we also propose a computer-based method that computes the similarity between *YinQiangs* of two clips of *erhu* music. The proposed method explores the possibility of computer assisted *erhu* learning/instruction/assessment, which is considered to be an important first step toward cross-fertilizing both research fields of traditional music and computer science.

**Weng Chih Wen**, Tainan College of the Arts <ivanweng@giga.net.tw>, & **Shen Qia**, China <shenqia@mail.com>

#### **Description and Comparison of Tones from the Perspective of Language Distinction**

The main purpose of language distinction is to allow people to talk freely with computers. The application of existing research technologies that are relevant, such as MFCC, DTW, etc., to the study of tones, through which we can describe the digits of tones, sounding mechanism, and function of comparing tones, can provide a more microscopic, comparative, and experimental approach compared to various studies that have attempted to analyze tones from different perspectives since Shen Qia’s “Theory on Tones”.

**Weng Po-wei**, Taiwan University <powei@mail.mto.idv.tw>

#### **The Performance Mechanism of Percussion Music in Peking Opera**

Peking opera is an extremely elaborate performing art in traditional Chinese culture. It has a complex and unique signification system, shared by the movement of actors, stage properties, the painted face (or facial make-up), and music. Through a very exact series of rules in the system, all performers can communicate and cooperate with each other during the performance, and can properly send the theatrical messages to the spectators.

Concerning the complex signification system and its communication activities in Peking opera, I am interested in questions such as how the participants communicate immediately with each other during the performance, how the spectators correctly receive the messages from the senders and give the properly responses back, and, most importantly, what indeed is the performance mechanism in the theatrical context. To answer those questions, I will take percussion music as the starting point in this paper and offer some fundamental concepts of the performance mechanism study in Peking opera.

There are two parts in this paper. Firstly, I will discuss the constructing procedure of the performance signs and a crucial concept named *hyper-conception*, and then offer the basic model of performance mechanism between the percussionists and

actors. Secondly, I will suggest a model of the three-level inter-communication environment between the percussionists themselves, between the percussionists and the actors, and between the performers on the stage and the spectators.

**Witzleben, J. Lawrence**, China, Hong Kong (HKSAR) <jlwitzleben@cuhk.edu.hk>

***Panel: Traditional Musics, Regional Styles, and the Problematics of “National Music”: Some Comparative Asian Perspectives***

In many parts of Asia, the last half of the twentieth century saw the emergence of new, revitalized, or fundamentally restructured nation-states. While the causes and nature of these changes varied considerably (withdrawal of colonial domination in India and Indonesia, unification under a socialist government in China, civil war and partition in Korea), a common aspiration has been the formation of a new national consciousness and the rapprochement of traditional values and practices with the realities of the modern world. Developments in the performing arts have paralleled these changes, and in many cases have played a proactive role in fostering a sense of “national” culture. Underlying these developments have been a series of ongoing dialogues and negotiations between indigenous musics and Western or other foreign influences, national and regional cultures, majority and minority population groups, and the concepts of “modern” and “traditional”. Even within the sphere of traditional music, cultural policies have had a strong influence on which types of music are most valued and preserved or developed: rural folk music, elite or court traditions, and religious music have played very different roles in various Asian countries, and in many cases these roles have changed under different administrations, ideologies, and arts policies within a single country.

In the present panel, the problematics of defining and developing a national music and its interaction with regional variance and traditional genres are examined with reference to examples from Korea, Indonesia, and China. Key themes include: 1) the role of institutions, including music conservatories, government-sponsored arts centers and research institutes, and national and regional radio and television stations; 2) the prevailing attitudes towards and influence of Western music (both classical and popular) and the resultant development of syncretic styles and genres; and 3) the relationship between regional and individual diversity and national synthesis.

*Participants in panel: So Inhwa, R. Anderson Sutton, and J. Lawrence Witzleben.*

**Witzleben, J. Lawrence**, China, Hong Kong (HKSAR) <jlwitzleben@cuhk.edu.hk>

***The “Modern Chinese Orchestra” Revisited: Paradigms for the Development of a National Ensemble***

Since the 1930s, the “Modern Chinese Orchestra” has occupied a prominent place in the construction of a Chinese national music. This ensemble type, known by various names in different Chinese societies (*minzu yuetuan* on the Chinese mainland, *zhong yuetuan* in Hong Kong, etc.), is a symphonized arrangement of traditional or modified indigenous instruments, arranged in families, and coordinated by a conductor waving a baton (as opposed to the traditional “conductor” playing a drum or stringed instrument). For its advocates, the continuing influence and success of this genre represents progress and pan-Chinese continuities, while for its critics, it reveals a narrow conception of “progress” and the pervasive hegemony of aesthetic values influenced by Western art music. Looking at examples from elsewhere in Asia, we can observe that in Korea a similar ensemble model has developed but has remained somewhat marginalized in that it has not achieved the widespread respect and support of scholars and performers of traditional Korean music, while in Indonesia, despite

early aspirations for a national music and the establishment of a network of conservatory-type institutions, a comparable ensemble type has never appeared: if anything, the percussion-based gamelan ensembles of Java and Bali have been promoted (or imposed) as national symbols. Using the Chinese orchestra as a reference point, this paper suggests some fundamental paradigms which may explain its relative prominence in Chinese societies and lesser status elsewhere in the region: 1) the existence or absence of instruments or instrument-families with national provenance; 2) their compatibility with or adaptability to the twelve-tone equal-tempered scale; 3) the status and nature of large-scale ensembles in court or court-derived traditions in modern society; 4) the relative influence of Western late-Romantic music aesthetics and of musicians/composers trained in that tradition; 5) the relative strength and distinctiveness of regionally-based musical genres, instruments, and institutions.

**Wong, Chuen-Fung**, U.S.A. <cfwong@ucla.edu>

### **The Power of Silk String in Contemporary *Guqin* Music Activity**

My paper concerns the organological aspect of the *guqin* (the seven-stringed Chinese zither) and contextualizes it in a wider process of socio-cultural change. The *guqin* has traditionally been classified as belonging to the “silk” category of musical instruments (one of eight such ancient categories), because silk has been the major material for making *guqin* strings for over two thousand years. Not until the late twentieth century, when the Mainland Chinese attempted to reform musical instruments, did musicians begin to replace silk strings with metal-nylon for higher durability, cleaner timbre, and louder volume. Not surprisingly, non-reformists criticize metal-string as non-traditional, Western, and improper, and find its timbre distasteful.

Drawing from well-documented historical materials, my paper reviews the history of string making, the Mainland reformation, and its ideological implications. Ethnographic findings also contribute to understanding the *guqin*-string issue in contemporary music activities. I also examine the symbolic meanings of silk strings in a contemporary context, and their relationship with other *guqin* music activities, such as *dapu* (reconstruction of ancient music) and historical research.

Rather than viewing music as merely a product of culture and passive receiver of wider cultural influences, I suggest that music actually plays an active role in the articulation of cultural behavior and concepts. Different timbres of *guqin* strings significantly articulate people’s understanding of “tradition” and “modern”, “past”, and “present”, and their relations to them. The *guqin*-string issue, therefore, provides a site for different cultural concepts to be negotiated. This perspective also helps to critique the postcolonial depiction of traditional/modern and Eastern/Western dichotomies, and to open a broader sphere for academic debate.

**Wong, Connie Oi-Yan**, U.S.A. <coywong@ucla.edu>

### **The Coming of Age of Chinese Gospel Music: Strategies of New Chinese American Gospel Music among the Communities in the Chinese Diaspora**

A glimpse of traditional Christian music within Chinese churches in the nineteenth century shows that Chinese Christians produced few original songs of their own. For a long time, Western hymns were predominantly used, and specially translated into Chinese. Serious problems with the transliteration, the translation, and the foreign musical style of the Western-derived hymns, however, caused them to be perceived as a form of “foreign people’s gospel”, and treated as “low taste” gospel. They merely

promoted biblical scripture in a boring way that lacked aesthetic appeal. Eventually, during the 1980s, a religious music movement called “Praise and Worship” empowered different ethnic Christian communities to compose their own music around the globe. Its music is highly participatory and engages both musicians and congregations. In this atmosphere, as a result, many Chinese Christians, especially those based in America, have produced and promoted their original compositions. These compositions are not only created with the Chinese language in mind, but also accommodate the use of distinctive Chinese cultural traditions, and a range of contemporary musical influences designed to appeal to people of all ages. Over the last two decades, the new style created has gradually gained recognition in the larger Chinese Christian communities of North America, Taiwan, Hong Kong, and major destinations in the Chinese diaspora. In particular, Stream of Praise Music Ministry (SOP) is a representative non-denominational Taiwanese American gospel group that has established a leading position in both sacred and secular Chinese music markets. This paper will examine how SOP strategically makes use of mass media and world tours to create a model of praise and worship that accommodates Chinese Christian congregations. I will also show how their live band style of worship uniquely combines both Asian and African American aesthetics and how this appeals to congregations in different locales.

**Wong, David**, United Kingdom <d.t.w.wong@open.ac.uk, mup98dtw@shef.ac.uk>

**“Crouching Tiger, Hidden Dragon”: The Significance of the Piano amongst the Chinese in Sabah**

This paper analyses the importance of the piano in the music education of the Chinese in Sabah. It is an important artistic instrument symbolizing European art music culture, and the learning process is considered by many as a very good method for character building.

Beginning with a brief historical outline of Chinese immigrants into Sabah, the paper will analyze the significance of the Hakka dialect group in the early pioneers and the role of the British colonial government in the development of the state. Most of the pioneers were Christians and they were, with the help of a Christian mission society in Hong Kong and the British colonial government, fleeing persecution from their fellow Chinese in South China. The pioneers first worked as laborers and agriculturalists but within two or three generations, they gained more wealth and, along with the pace of modernization, their living standard increased significantly. Younger generations of Chinese beginning from the 1970s were able to own houses, leisure merchandise, and activities. Many families send their children to learn the piano.

This is the first study of the music of the Chinese people in Sabah. Intense interest in the piano, in contrast to a very low interest in Chinese traditional music, plays an important part in the identity of many middle and higher income Chinese families. Their identity also influences the way they learn the instrument. Many of them accept the instrument as part of their cultural identity. But it is difficult to find a music culture that is distinctly “local” amongst the Chinese since most of the piano musics are based on foreign examination syllabi. My paper will suggest reasons for this condition and assess the interplay of the piano as a “Western” instrument and Chinese culture.

**Wu Huanxian**, China, *see* **Wang Liang**, China, & **Wu Huanxian**, China

**Wu Huijuan**, China, *see* **Sun Liwei**, China, & **Wu Huijuan**, China

**Wu Qiu-hong**, China

**Tunes and Vocal Tones in *Nanyin* (Southern Music)**

This article analyzes the special characteristics of the pronunciation of a variety of vowels in the Chinese syllables of Quan qiang (a Min Nan dialect), and compares its basic vowels with that of Italian and Chinese. Based on the uniqueness of Quan qiang, and using the pronunciation of this unique language type as an example, this article investigates the basic and special patterns of singing tunes and pronunciation in the singing of *nanyin* (southern music).

**Wu Shaojing**, China, & **Huang Shaomei**, China

**The Transmission of Fujian Music to the South Pacific Region, 1840–1949**

Since ancient times, the musical culture of China has been transmitted to the South Pacific Region through friendly exchange, marine trade, and immigration. The special geographic location of Fujian province made its communication with people in the South Pacific Region extremely close. This essay focuses on four ways that Fujian music has been transmitted to the South Pacific Region from 1840 to 1949. They are as follows:

- 1) oral transmission by laborers,
- 2) civil transmission by opera performed for the gods,
- 3) transmission in places for professional performance, and
- 4) conscious transmission by Chinese social organizations.

Based on the above analysis, this paper explains that during this period, one feature that stands out is that the transmission has mainly been made by Fujian immigrants. The musical forms transmitted overseas retained the essence of Fujian music and became the principal contents of Fujian Chinese musical culture in the South Pacific Region.

**Xiang Yang**, China

**Tradition and Change in the Transmission of Chinese Music**

Regarding the cultural tradition of Chinese music, its core characteristics—tone, key, score, instrument—still exist amongst the people. They are reflected in two forms: playing for deities and playing for people. As an art form that deals exclusively with time, music supposedly develops amidst an active process of change. However, in the process of inheritance, due to differences in the audience they serve, change and stability are also relative. Deserving of our serious investigation are the circumstances for the changes and those factors which enable them to remain unchanged.

Generally speaking, once songs and melodies enter the category as music played mainly for the respect of deities, they undergo relatively small changes during the inheritance process. Those played for people, on the other hand, witness relatively significant changes with the development of different eras. Based on field research, this thesis undertakes beneficial inquiries and thoughts upon the transmission and inheritance of the cultural traditions of Chinese music from both historical and contemporary perspectives.

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**Origins and Development of the Persian-Arabian Musical Systems Uygur Traditional Music**

In China, Uygur is the only nationality that has absorbed three kinds of musical

systems (Chinese, Persian-Arabian, and European). Regarding this unique musical phenomenon, the writer puts forward a question: how was the Persia-Arab musical system formed and developed in Uyghur traditional music? The writer analyzes it in three aspects:

1. The background of traditional culture in Uyghur
2. The influence of Islamic culture on Uyghur traditional music and culture.
3. The influence of Arabian music on Uyghur traditional music.

These aspects reveal that the production of a nation's musical culture, its existence, and development cannot be isolated. They are not only inseparable from the social and historical development of the nation, but also closely related to the society and history of its surrounding countries.

**Xiao Mei**, China <xmay200@sohu.com>

### **Another Memory: In Search of Alternative History through the Meaning of *Yue* (Music) in Ritual**

Historical and archeological studies have largely been based on written documents and excavated artifacts. But what is history? Written documents and excavated artifacts are memories of the past; they hold records of words and deeds of the past, a once living tradition. Could there be another memory, another history? Contemporary anthropologists have long been turning their attention to oral data in cultures. They, however, tend to view oral data more as synchronic evidence of human activities, and do not often give full credit to its value in terms of history. They often emphasize, in their fieldwork and analysis, what is told from the mouths of the informants, rather than the process of how it is told. Using a centuries-old *qiuyu* (rain-praying) ritual as an example, this paper takes the view that the contemporary bodies, sounds, and movements of the ritual actors and their immediate reaction to *yue* (music), as well as the ritual enactment itself, are more than field data of the present; they are another memory of the distant past.

**Xiao Mei**, China <xmay200@sohu.com>, & **Bell Yung**, U.S.A. <byun+@pitt.edu>

### **Constructing a Digital Database for the Musical Instrument Collection at the Music Research Institute of Beijing**

The Music Research Institute of Beijing was established in the early 1950s. Its missions, among others, are the creation, maintenance, and development of an extensive archive that includes books, manuscripts, musical scores, audio and visual materials, and musical instruments, focusing on, but not limited to, materials related to China. In order to facilitate access to this vast quantity of material with the ultimate aim of promoting better communication and interaction both nationally and internationally, the Institute has created a musical instruments digital database (MIDD) of its collection, a virtual archive "without walls" if you will. As a first step, MIDD will limit its scope to one hundred selected musical instruments in its archive. It is hoped that this project will eventually move towards a database that will comprise the Institute's entire collection of other materials of audio, visual, and verbal materials. The MIDD aims to be comprehensive, including data that fall under the general categories of organological, aural, musicological, historical, and sociological. For each instrument, there will also be information on its provenance (the when, where, and how in regard to its source), and information relating to its digital accessioning. The MIDD also aims to be user-friendly: by correlating the different levels of information, the user will be able to move with ease from one level to another. A preliminary report of this project was given at the International

Musicological Society conference in Leuven, Belgium, in August 2002. The project will be completed, in bilingual format, for presentation at the ICTM conference in Fuzhou.

**Xie Li-ping**, China <xieliping@sohu.com>

#### **Hakka Funeral Ritual Music: A Preliminary Study**

As an organic, characteristic ethnic group of the Han nationality, the Hakka have developed a culture with special characteristics during their migration of almost a millennium ago. On the one hand this suggests their inheritance and a deepening of the culture of the Central Plains. On the other hand, it reflects the assimilation, confluence, and variation of foreign cultures, and embodies the procreation and confluence of the development of the Chinese nation. Through the analysis of the content of Hakka funeral music in Liancheng county, the relation between funeral music and ceremony, the function of funeral music, and by comparing Hakka funeral music with the music of southern minorities such as the She and Yao, this paper investigates the Hakka belief, value systems, the cultural implication of the funeral music, and the diverse characteristics of Hakka culture.

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#### **Musical Systems and the Study of Cross-cultural Musicology**

1. The way of existence of music is the theoretical premise for the study of musicology (including the study of cross-cultural systems). Ontology of *yue* (乐): the enlightenment by Chinese traditional music ideology and structure of contemporary theory. Ontology of “music/tone”: the limitations of European professional music ideology.

2. To reaffirm that the existence of music is not merely the existence of acoustic form, but of the integral whole of the behavior, form, and concept of music.

3. To study cross-cultural systems in musicology, we must set up an appropriate method of study for different objects of study in line with the way of existence of music—a theoretical premise of universal significance.

4. Analysis of the interplay of the three elements (behavior, form, and concept) in constituting certain types of special characteristics in music to illustrate the causes for the formation of the special characteristics of different national musics, in the light of music examples of different Chinese nationalities.

**Yamadera Mitsutoshi**, Japan <sanzhi@d9.dion.ne.jp>

#### **Relief of Musicians from the Tomb of Wang Chuzhi, of the Chinese Five Dynasties Period (Tenth Century)**

The tomb of the military commander Wang Chuzhi, situated in Quyang county of Hebei province, China, was excavated in 1995. It dates from the Five Dynasties Period (AD 907–60). A wall-relief of musicians was discussed in the report on the excavation, and although some information was supplied about the instruments and clothing of the musicians, it has yet to be evaluated sufficiently in regard to its significance as source material for music history. A total of fifteen figures, including instrumentalists, a conductor, and dancers, are depicted. In this paper, I will discuss the source in terms of the instruments, the instrumental ensemble, and the type of music that may be depicted in it, and compare it with similar sources of slightly differing ages. It will be shown that the ensemble depicted in the source retains characteristics of the banquet music of the preceding Tang period (618–907), but also shows elements of the theatrical music of later ages. It thus represents a transitional



stage in Chinese music history, and is extremely valuable in these terms.

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### **The Culture of Sound Created by Drums of the String Puppet Theater of Quanzhou in China**

The present paper is a study of the string puppet theater of Quanzhou that has been transmitted in Fujian, China. In a traditional string puppet theater, puppets are played in front of a partition and the Minnan dialect is used for dialogue and songs. Music itself is quite animated with gongs and drums accompanying the melody instruments.

Although it is not clear when the string puppet theater was brought to Quanzhou because there are no historical materials on this matter, it is certain that it had taken root in this region by the Nansong dynasty. By the Ming dynasty, theatrical groups called *simeiban*, which were composed of four puppeteers, were established. These transformed into theatrical groups called *wumingjia*, which were composed of five puppeteers, by the Daoguang reign of the Qing dynasty (1821–50). At this time the “Mulianxi” trilogy consisting of “Mulian jiumu”, “Li Shimin you difu” and “Sanzang qujing” was added to the repertoires. The Buddhist tradition of “Mulian jiumu” narrates the story of Mulian, a disciple of Buddha who undergoes many hardships in his journey through hell to save his mother who is suffering in hell, and is known to be the source of the Ullanbana ritual.

Traditionally, the strong puppet theater of Quanzhou as performed in rituals was composed of three parts: *qingshen* (inviting the gods), *zhenxi* (the main repertoire of epic stories and others), and *cishen* (sending off the gods).

Musical instruments used to invite and send off the gods differ from those used in the main repertoire. By comparing the orchestration of ritualistic repertoire and that which developed as some of the repertoires began to be dramatized, this paper seeks to consider the symbolic meaning and social function of musical instruments.

It also seeks to clarify, from the point of view of musicology, the techniques of the drums to show how the symbolic meaning in the ritualistic repertoire and the dramatized repertoire has changed.

**Yang Hong**, China

### **Lantern Festival of Hequ River: Ritual Festival of the Sacred and Profane in Yellow-River Musical Culture**

Situated at the center area of the Yellow River, the cross section of Shanxi and Inner Mongolia, local residents of Hequ River celebrate the lantern festival annually on the lunar 15 July. The central ritual activities of the festival are performed on a boat in the river with a three-fold purpose: sacrificial offering to the river god, memorial service to the souls of the dead, and praying for a safe journey for river travelers. Other than this ritual aspect of the festival, there is a rich gamut of musical performances taking place, such as folksongs, *errentai* (dramatized narrative performance), *bayinhui* (instrumental ensemble music), and *jin* opera (local opera in Shanxi province). At the same time, the festival is a commercial fair; small merchants are everywhere, busy in making trades with festival participants. This paper describes the festival and examines the coexistence of, and interrelationship between, the “sacred” and “profane”, with a conclusion that the blending of the “sacred” and “profane” in the Hequ River lantern festival is characteristically Chinese.

**Yang Jinhe**, China

## **The Relationship between Language, Poetry, and Tune Ballads of the Dai Nationality**

The dialect of the Dai nationality, its poetry, structure, rhythm and *chenci* are the major factors in the formation of its style and special characteristics.

1. The relationship between the six tones in the dialect of the Dai nationality and the melody of its ballads.
  - a. The constraints of the six tones of the Dai dialect upon the melody of ballads.
  - b. The connection between the six tones and the building of folk melodies.
  - c. The six-tone-connection of different lyrics leads to variations of the same song.
2. The relationship between the peculiar structure and rhyme scheme of Dai poetry and the tunes of folksongs.
  - a. Problems on the structure of the poetry and ballads in Dai dialect
  - b. The problem of the rhyming scheme of Dai poetry and the structure of the form of ballads.
3. The relationship between the usage of *chenci* and the rhythm of the melody.
4. The dialectical relationship between the ballads and tunes, which constrain each other while being mutually dependent on each other.
  - a. The constraints of the lyrics at the beginning and end of the song, which embody the characteristics of the tune.
  - b. The constraints of the principle and center tones, tone type, and phrases upon the lyrics.

**Yang Kuangmin**, China <zhdyun@mail.ddptt.ln.cn>

### **The Current State of Development in Traditional Chinese Folk Songs**

There are two means by which Chinese traditional folk songs are spread: firstly, by filling lyrics to given tunes; and secondly, by fitting tunes to given lyrics. This essay unveils the details of the latter. This means of fitting tunes to given lyrics results in such kaleidoscopic tune changes that there is the analogy that “there are nine variants for ten singers singing the same song”. Since ancient times, the singers in singing competitions are, as the famous Tang dynasty poet Liu Yuxi says, distinguished by the variations of songs. This means of inheritance is passed down through demonstration and oral instruction.

Taking examples mostly from *A Complete Collection of Folk Songs of China, Fujian Volume*, and *A Complete Collection of Folk Songs of China, Hubei Volume*, the paper focuses on the following aspects:

1. The relationship between songs derived from “three-tone tune” (*sansheng qiang*) and types of folksong melody.
2. The relationship between songs derived from “three-tone tune” and dialect tone.
3. The relationship between songs derived from “three-tone tune” and the modal color of the melodies of folk songs.
4. The relationship between songs derived from “three-tone tune” and the regional flavor of folk songs.
5. The inheritance and change of traditional folk songs and evidence for their change.

**Yang Kueihsiang**, Japan <keikoyang@livedoor.com>

### **A Survey of the Dramatic Character of Nagasaki “Ching Music”**

During the Chinese Ching dynasty, folk songs were transmitted to Nagasaki by merchants and ship owners by way of international trade between China and Japan.

Japanese literati in Nagasaki loved these pieces of folk song very much and named them “Ching Music”.

From then until now, many documents about “Ching Music” in Nagasaki have always promoted two famous literati and their contributions: Kingkinkou and Lintokuken. Today, two leading members of “Nagasaki Minshingaku”, Nakasone and Nakamura, belong to the tradition and style of the school of Lintokuken.

Many texts of “Ching Music” were preserved from those times until today. According to the catalog, titles, and collections of *Gekkin Music History* by Hatano Tarou and *Gekkin Text* by Tukahara Hiroko, the sum total is 42 albums and 241 pieces.

But, it seems strange that these texts of “Ching Music” did not play an important role in the diffusion of folk music. When I asked Nakamura this question, she told me: “When I learned ‘Ching Music’, I didn’t use texts and I can’t read the notation on the texts. Any style and art of music was learned by unwritten traditions. And I only learned seven pieces of music”. These seven pieces of music are “Kyurenkan”, “Maturika”, etc. When they discuss “Ching Music”, Japanese scholars always focus on these seven pieces, and seem to have the misunderstanding that “Ching Music” only consists of these seven pieces of music.

Comparing “Ching Music” with Taiwanese “Beiguan”, I find that “Ching Music” has deeper dramatic character and meanings.

My paper will analyze the dramatic character and meanings of “Ching Music”.

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#### **Christmas Day Ritual Music of the Lisu Ethnic Nationality in Yunnan: Past and Present**

Missionaries from the West disseminated Christianity to the Lisu people in the early twentieth century. They were mainly English or American, including Rev. James O. Fraser, Rev. Charles C. Gowman, Rev. and Mrs. Allyn and Leila Cooke, Rev. and Mrs. John and Isobel Kuhn, and Rev. Ba Thaw, etc., most of whom were dispatched by the “China Inland Mission”. The first Christmas Day celebration among the Lisu people was held by Rev. Fraser in 1917, in the small city of Tenchong. To facilitate the spread of Christianity, the Western missionaries formulated an alphabetic system of writing for the Lisu people, and used it to translate the Bible and several hymn books into Lisu language. About five hymn books are still in use today in Lisu churches around the Nujiang region, most of these using cipher notation.

This paper outlines the historical development of Christian religious music among the Lisu ethnic nationality in Yunnan, and describes and analyses a Christmas celebration by the Lisu people during 25–28 December 2000, in the Jiakedi village of Nujiang (Yunnan), where 700 villagers attended the ritual event. This Christmas celebration was performed by Lisu pastors. Fifteen village choirs participated in the hymn singing every day during the four-day celebration from morning until night.

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#### **Social Transformation and Change of Traditional Music: The Case of Performing Arts in Fuzhou, China**

Throughout Chinese history, apparent and swift social transformations have seemed to appear only during times of war or revolution. Contrary to this historical pattern, however, during the last two decades China has seen the fastest and most apparent social transformation during peaceful times in its entire history. This phenomenon is significant not only for studies focusing on China, but also for studies

focusing on globalization and social transformation in the contemporary world. To date, such scholarly inquiries into the Chinese situation have appeared to concentrate mainly on politics, economy, and non-musical cultures; changes in musical culture, especially traditional musical culture, if not completely ignored, have at best received only inadequate attention.

This paper presents a sample of my on-going study of social transformation and globalization in contemporary China. The study follows an interdisciplinary approach, examining how culture is performed and interpreted through changing forms and practices of traditional music or performing arts. Because of the limited time available for presentation, I shall limit my discussion to a few chosen cases of traditional performing arts in Fuzhou, the very city where the conference is being held. Specific cases will include traditional theater, music and dance for traditional festivals and religious ceremonies, and performances for rituals and popular entertainment. Around the key issue of how culture is performed and interpreted, a few interwoven issues will also be examined and discussed: why the contemporary performance of culture is different from its traditional forms; what are the socio-cultural, political, and economic causes and significance of performance and change; what are the relationships and interactions between them; and how can we view or interpret the Chinese situation against the broader background of manifestations of rapid global change involving information technology, human mobility, globalization, nationalism, localism, ethnicity, gender, and identity.

**Yang Qing**, China <yq197686@163.net>

#### **A Study of the Aria and Culture in Sixian Opera in Hebei, Shanxi**

This essay focuses on *Sixian* opera that originated in Zheng'ding and Shi'jiazhuang in Hebei province. It is an ancient opera form that is popular in most parts of Hebei province, in the middle and eastern parts of Shanxi province, and in the vast areas of the Yanbei region. It belongs to the *Xiansuo* aria system. These arias were formed by absorbing numerous folk musical elements, particularly the ballads of the Yuan, Ming and Qing dynasties.

The aria of *Sixian* opera adopts the *banqiang* form as its main pattern, as well as some aria forms from the *qupai*, thereby reflecting the transition of aria patterns of opera from *qu'pai* to *banqiang*. *Sixian* opera has two types of *ban'shi* arias: one is based on the eight-phrase *qu'pai sua'haier*; the other is based on a pair of upper and lower sentences. Most of its *qu'pai* arias were folk music which was popular in northern China in the Yuan, Ming, and Qing dynasties. In its long process of development, *Sixian* opera can be divided into four schools according to differences in style. Since the four schools have the same structure of lyrics and similar *ban'shi* and *qu'pai* arias, they have the same characters. However, since they were developed in different areas and were each influenced by a different culture, each school possesses its own style and special characteristics.

Music is part of culture. People always construct, use, disseminate, and develop their own art of music according to their own cultural tradition. Through the study of the aria of *Sixian* opera, we can see that it embodies many cultural features and the spirit of the people of Hebei and Shanxi. From a certain standpoint, this can be called a polymer of the cultures of these two areas.

**Yang Wenping**, China, & **Li Guoqiong**, China

#### **Preliminary Thoughts on the Sheng of the Miao People in Northeast Yunnan, China**

*Sheng* (*lusheng* means ‘Chinese windpipe’) is a kind of popular and folk wind and harmony instrument, like a reed, among the Miao. It holds a place of esteem for the Miao people and is called “an instrument that can speak”. Miao people see it as the symbol and soul of their nation. According to historical data, the Miao lived from between the end of Yuan dynasty (1341) to the time of Cong Zhen (an emperor at the end of Ming dynasty, 1643). The Miao people were forced to move due to the frequent wars at the border of Miao territory. In the process of moving, the Miao people made *lusheng* their dearest companion. They combined the history of their move with *lusheng* tunes and dance, which became the product of the hard work and wisdom of the Miao people.

The *sheng* adheres to strict rules of inheritance. To learn the art, one ceremoniously acknowledges a master and in order to do so, the learning usually takes ten to twenty years. When an apprentice who has not completed his studies participates in a mourning activity, he can only play the tunes approved by the master. If the master does not teach the “farewell tune” in the funeral procession, one can never finish one’s apprenticeship. The tunes for the *lusheng* of the Miao people have proliferated, the meanings of which are profound and rich, with categories of narrative, sacrificial, and entertainment, etc. In addition, the tunes and the dance melt into one and serve important functions in different activities. This essay will discuss the following aspects regarding the *lusheng* of the Miao people in northeast Yunnan:

1. the place of the *sheng* in Miao culture
2. the acknowledgement of somebody as one’s master and finishing one’s studies in passing on the *sheng* of the Miao
3. the relationship between tune and dance in Miao music
4. conclusion.

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### **The Cultural Significance of the *Kgal Laox* Multi-part Vocal Form: Transmission and Transformation in the Village, Schools, and Concert Halls**

*Kgal laox* is a kind of multi-part folk song of the southern Dong people. The Dong people are one of the minority groups which settled in the mountainous regions of southwest China. There was no written language in traditional Dong culture, song became the unwritten Dong literature, and people believed that “just as rice is the food for the body, singing is the food for the soul”. Therefore, for Dong people, transmitting *kgal laox* means not only learning one kind of song but also understanding, mastering, and handing down a way of life.

With the change of traditional Dong culture, the transmission of *kgal laox* took on complex forms in the contemporary era. This paper aims to describe and discuss the contemporary transformation of the transmission of *kgal laox* from the following three perspectives: 1) The relationship between the traditional transmission of *kgal laox* and southern Dong culture; 2) Two important forms of contemporary transformation of the transmission of *kgal laox*; 3) Understanding the interaction between the new transmission of folk songs and the change of the local culture.

This paper is based on four months of fieldwork. Through direct contacts with the different forms of transmission, I believe that three forms are most important for the contemporary transmission of *kgal laox*. They are: village, campuses, and stage. I believe that the different participants, space, and means of the heritage of *kgal laox* represent respectively situations and strategies of Dong culture featured by *kgal laox* in the modern time. The discussion of contemporary transformation of the *kgal laox* concerns not only the memory, succession, and expansion of traditional culture

through folk songs but also the changes, transformation, and creation of local tradition featured by changes in the transmission of local singing in the contemporary era.

**Yao Yi-jun**, China <yaoyijun@bw168.com>

### **The Web of Kinship and Transmission in Chinese Operas**

In the first half of twentieth century, the famous scholar of Chinese Taiwan, Prof. Pan Guang-Dan, published a book, *A Study on the Blood Relationship of Chinese Opera Artists*, wherein he listed ten blood relationship webs of Chinese opera artists. The book is a pioneering academic work in the exploration of the Chinese opera artists based upon heredity. As Prof. Pan notes in his book: “This is my first and relatively systematic trial-study on the problem of Chinese talents. I believe that the standpoint I adopted in the analysis is a novel one, which observes Chinese talent in a person’s heredity. It seems to have been the first time to do that in this way”.

As we all know, there are two webs in the area of Chinese operas. One is the blood relationship web, while the other is the master-and-apprentice web. And these are just the two main ways of the transmission and inheritance of Chinese operas. Prof. Pan has mainly made detailed research on the first web. Although more than half a century has passed since Prof. Pan published his book, the rich materials and the penetrating analysis in the book remain impressive and admirable. Specifically, I have been strongly impressed by the deep and careful investigations made by Prof. Pan half a century ago. Therefore, in this paper, an exploratory cultural study on the transmission and inheritance of Chinese opera artists will be made. According to the works of Prof. Pan, it will be based on “the social position, economic condition, psychological condition, cultural accomplishment, etc., reflected by the theoretical harmony of Chinese opera artists with other talents and the vein of their blood relationship web”.

**Yeh, Nora**, U.S.A. <nyeh@loc.gov>

### **Roundtable: Chinese Music in North America**

This roundtable aims to share and/or exchange information among colleagues from the U.S. regarding various aspects, status, and issues of Chinese music/performing arts in North America. Each participant will make a presentation of about five minutes in either Chinese or English, and each will translate their own talk, from Chinese into English or vice versa. Handouts of English abstracts will be available as well.

When the floor opens to the audience during the question-and-answer period, the exchange will promote understanding among Chinese music scholars from China, North America, and other parts of the world. Other desired outcomes include possible exchanges of programs, instructional materials and methodologies, research findings, and, perhaps, the digital preservation of information and/or archival materials in the future.

*Participants in roundtable: Wah-Chiu Lai, Joseph S. C. Lam, Frederick Lau, Lee Yu-Chin, Helen Rees, Valerie Samson, Nora Yeh, and Su Zheng*

**Yeh, Nora**, U.S.A. <nyeh@loc.gov>

### **Proposal to Develop a Chinese American Music and Performing Arts Archive in North America**

During the past twenty years, an abundance of materials on Chinese American music and the performing arts has been created and collected by Chinese and Chinese Americans in North America. Unfortunately, it is scattered among cultural organizations, academic institutions, private individuals, and business communities.

Because no survey has been conducted, nobody knows how much there is and what areas and genres are documented. In order to ensure the longevity of these materials and retain valuable information contained in them, a Chinese and/or Chinese-American music/performing arts archive in North America should be developed. Its purposes would be to collect and preserve materials and content information, and ultimately present them, making them accessible for research and education. Implementation of such a project would require partnerships among academic institutions, cultural exchange organizations, heritage foundations, funding agencies, and entertainment industries. Collaboration among individuals, including scholars, researchers, performers, collectors, computer and language experts, and archivists is essential. Owners of unpublished documentation often hesitate to donate their collections because it is difficult for them to turn over the work of a lifetime. However, these materials are seldom properly preserved either for posterity or for research, and are in danger of damage or deterioration. They are often inaccessible until it is too late for them to be salvageable. The plan for a performing arts archive might include saving materials in digital format, in addition to analog preservation and presentation. Once permissions for use and digitization are granted, original materials such as manuscripts and images can be scanned, and original sound recordings and audiovisual holdings can be digitized for distribution. The originals can be returned to the owners. The digitized items can be maintained, controlled, and shared, depending on the wish of the donors and the levels of authorization

**Yen, Wen-hsiung**, U.S.A. <wenhyen2000@yahoo.com>

**The Structure and Function of Instrumental Music in Taiwanese Opera, *Gezaixi***

Taiwanese opera, *gezaixi*, has used Wen Chang and Wu Chang (civic and military), as in the classification of Beijing opera. In the very early stage, *gezaixi* only used *dakexian* (big coconut shell string), *yueqin* (moon guitar), *xiao* (vertical flute), and *dizi* (bamboo flute) as major instruments, without *luogu* (traditional drum and gong).

In the 1960s, *gezaixi* on television used a full range of percussion instruments, added Western instruments such as cello, violin, saxophone, and guitar, and traditional Chinese *erhu*, *pipa*, and *zheng*. Timpani and snare drums are occasionally used in the National Theater House or large concert halls to support dramatic effects. From my field work, either in front of temple or at the National Theater House in Taipei, the size of the orchestra and its instrumentation are different.

This paper will focus on recent developments and their functions. Comparison will be made between outdoor performances and large stage performances in concert halls, based on written sources and field work experiences. My paper will briefly introduce *gezaixi* in its historical development, the melodic and percussion instruments, the instrumentation and its symbolism.

The music structure is influenced by the text structure, so that the number of instrumental interludes is always high, according to the twenty-five *qizidiao* (seven-word tunes). Modern new improved Chinese traditional instruments are used by more than twenty players in some troupes. I will use audiovisual materials to support the presentation.

**Yiming Aihemaiti**, China

**The Twelve *Mukam* and the Renaissance of Literature and Arts**

This paper asserts that the second renaissance of literature and art in the Tumor and

Zarapshan Kingdoms of Central Asia occurred in the fifteenth century, which is what many scholars consider “the final renaissance”. The renaissance of literature and arts in Central Asia is fully realized in the reorganization of the *mukam*. From the perspectives of ethnic studies and ethnomusicology, the way the renaissance that occurred in Western Europe is expressed in the Central Asian renaissance is not as a geographical concept and was not due to man-made dissemination from the outside, but was the result of the cessation of five hundred years of wars, dispersion, and the intermixing of tribes, beginning with the eastern and western feudal kingdoms, and the strong desire of people of the Turkish language family towards a prosperous phase of arts and literature like that of the Karahan Kingdom. These circumstances are very similar to the mentality of the people of Western Europe, who, after the thousand years of the Dark Ages during the Middle Ages, desired the flourishing culture of arts and literature in Roman times. Therefore, the study of the Uighur classic “twelve *mukam*” should not merely focus on the music’s structure, lyrics, or performance techniques, but should bring into it the perspectives of ethnology, ethnomusicology, anthropology, archeology, and ethno-psychology in order to come to objective conclusions that match the necessity of historical development and ethnic awareness.

**Yu Siu Wah**, China, Hong Kong (HKSAR), *see* **Chan Sau Yan**, China, Hong Kong (HKSAR), & **Yu Siu Wah**, China, Hong Kong (HKSAR)

**Yuan Jingfang**, China

**The Principle Types and Characteristics of Chinese Buddhist Liturgical Music**

In the first year of King Aidi of the Han dynasty (second century BC), Buddhism was disseminated to China from India. Since then, Buddhism has existed and developed in China for about two thousand years, and amidst the changes and development, it gradually established its own system of Buddhist music and culture. Chinese Buddhist music can be classified into two categories according to the characteristics of the performances: instrumental and vocal. The vocal performance includes recitation, liturgy, and speech, while the instrumental performance includes music and percussion. This article will introduce the main types of the liturgy in vocal performance and the artistic characteristics of each type.

**Yung, Bell**, U.S.A., *see* **Xiao Mei**, China, & **Bell Yung**, U.S.A.

**Zang Huan**, China

**A Comparative Study of Role Classification in Chinese Peking Opera and Western *Bel Canto***

The role classifications in Peking Opera singing are quite rigid. They are classified according to the position, age, character, nationality, and occupation of the roles. Each type of role possesses distinctive features in voices, music, and ways of singing. That is what we call the shape of the voice of a role in an opera. The ways of singing in Peking Opera vary in accordance with different types of roles. They can be roughly divided as follows: *sheng* (male leading roles), *dan* (female leading character), *jing* (male role with painted face for different characters), *mo* (the role of servants) and *chou* (clown). Each type has its own way of sounding, timbre, range, etc. Through these varieties, the special characteristics that result from making typologies of humans are realized. Therefore, in sculpting the musical image of the roles in Peking Opera, the voice is the priority. It is a process of ascending from abstract to concrete,



from evoking mood to depicting reality, a reality that exists in the depiction of moods.

The role classification in *bel canto* was introduced from the West. Role classification in *bel canto* differs distinctly from that in Peking Opera. In the former, they are classified by timbre, range, breath, and physiological features. According to these qualities, there are lyric soprano, drama soprano, mezzo-soprano, alto, lyric tenor, drama tenor, baritone, and bass. Their voicing methods and ways of singing are unified. This is the most distinct characteristic of *bel canto*. Unlike the singing in Peking Opera, *bel canto* expresses mainly through the depiction of reality.

While the role classification of Peking Opera is based on the type of role, where the singing is varied accordingly, the methods of singing in *bel canto* do not vary according to roles. This is the most prominent difference between Peking Opera and *bel canto*. This comparative study attempts to acquire a deeper understanding of the various types of singing and music for voice, and to search for better teaching methods for vocal music through studying and exploring the processes of teaching and learning.

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#### **Aesthetics of Baduy Music, West Java**

Although cultural ideas may be reflected in music, it is not always simple to show how musical sounds are related to social phenomena. How does music affect the senses and how is it perceived, that is, what are the qualitative dimensions ascribed to musical sounds?

In Sundanese music of West Java, Indonesia, the absolute pitch and the tempo in which the music is played are related to aspects of social status. Further, the use of special ornaments and styles in Cianjuran music (Tembang Sunda) is influenced by regional preferences. We know that the aesthetical preferences have been changing during the second half of the twentieth century. In the last decades there have, for instance, been changes in the way the ornaments in Cianjuran music are performed. There is now a tendency to include more notes in the vocal ornaments, which are outside the musical system of five notes provided by the accompanying zither.

In this presentation I shall concentrate on music recorded during fieldwork with the Baduy minority group in West Java, March-April 2003. The music will partially be analyzed with a computer and this is especially interesting to get a better insight in the ornamentations. These results for Baduy music will be compared to music in other parts of West Java to provide a better understanding of Sundanese aesthetics.

**Zebeć, Tvrtko**, Croatia <zebec@ief.hr>

#### **“There is Not Enough Good *Tanac* Dancing without Good *Sopela* Players!”: The Interrelationship between Musicians and Dancers on the Island of Krk, Croatia**

The role of the *sopela* musicians on the island of Krk (located on the northern coast of Croatia) is very important. That becomes very obvious during the dancing of *tanac*. The whole dance event is oriented according to the positions of the *sopela* players. Two of them, one playing the large *sopela*, and another one playing the small *sopela*, a type of traditional oboe, always sit at the same place on the village squares during the social and dance events. The space in front of the *sopci*, is called “the top of the square”, and that is the place from which it is possible to observe significant behavior of all the participants, and all the changes of figures and improvisations of the *tanac* dancers. Depending on the movement qualities of each dancing couple in *tanac*, *sopela* players are ready to play longer for variations and improvisations of the skilled

dancers, or they can shorten the time for a particular couple that does not dance quite so well. The relationship between all the performers is deeply interwoven into the whole dance event, as into the social life of the communities on the Island.

**Zebec, Tvrtko, Croatia, see Anca Giurchescu, Denmark**

**Zeng Suijin, China** <honke1949@vip.sina.com>

**The Communication of Music and the Tradition of Music: The Object and Structural Frame of the Study of Communication of Music**

The human social practice of music is in essence the practice of music communication. Through the ages, the interaction between society and music has been maintained by two types (or categories) of communication patterns, namely spontaneous communication and communication through technology. Through the sequence of time, the former appeared before the latter; on levels of space, the former is the base of the latter, and the latter is the rational extension of the former in technology; the communication of music through technology does not mean it has replaced the spontaneous communication.

The spontaneous communication of music has preserved and developed the musical tradition; the communication of music through technology has “fixed” and fused the tradition.

The knowledge of the essence of the relationship between spontaneous communication and the communication of music through technology is theoretically to know the basic content of the scientific structure of the study of music communication from a macrocosm angle, and how to make this subject perfect. And owing to the communication of music through technology as a commodity, the connotation of music commodity has expanded. Therefore, knowledge of the essence of the relationship between spontaneous communication and communication through technology, in present times when the commodity economy is fully developed, also helps us to develop and perfect music as a commodity practically.

Research on music communication is a pioneering, applied, and synthetic study; hence, the study of music communication is also a new applied subject facing society. Carrying out research on music communication has a significance of creating a subject and a significance of looking ahead, facing the twenty-first century.

1. The object of study of the research on music communication.
2. The relationship between the study of music communication and other subjects
  - Music communication research and general research on communication
  - The study of music communication and musicology
  - The study of music communication and sociology of music
  - The study of music communication and aesthetics of music
3. The subject structural frame of the study of music communication
4. The social application of the study of music communication

**Zhang Boyu, China**

**Chinese Traditional Music in Modern Changing Society: The Essential Reasons for Its Demise and Rejuvenation**

Chinese traditional music is not only a historical heritage but also a living cultural tradition. Since the beginning of the twentieth century, most traditional music faced extinction, while certain traditional instrumental music underwent the developmental process of specialization. Localization and globalization have become points of frequent contention amongst musicologists. Interestingly, in recently years, there have

been revivals of traditional music in various regions in China. This phenomenon evoked the author's thoughts on the intrinsic impetus that causes the extinction and development of traditional music, and the author thus developed the motivation to investigate the conditions of the survival of traditional music

This article is mainly a theoretical discussion based on the fieldwork of the author in Yunnan (on Dongjing music), Hebei (on Guchui—"Drum and Wind Ensemble"), Shanghai (on Jiangnan Sizhu—"Silk and Bamboo Ensemble"), as well as Shanxi (on Guchui—"Drum and Wind Ensemble"). The paper first investigates the survival conditions and environment of traditional music genres in the areas mentioned above, as well as the present social functions and significance of the genres and their changes in the revolutionizing society of today. The paper then presents discussions on the disappearance of traditional music in the middle of the twentieth century and its current rejuvenation. Here, the author presents two reasons. Firstly, is change of aesthetic values of the people, and secondly, the change in social functions, including social customs, religions, and beliefs, as well as styles of living. Traditional music will certainly change accordingly with the changes in these two factors.

**Zhang Jinhua, China**

### **Music and Dance in Traditional Chinese Opera**

Examining the development of arts in the world, in the countless forms of art, the relationship between music and dance is the closest. From the day of their birth, they have an inseparable fate, almost as that of a pair of twin sisters. Even though until today the debate over which of these arose first persists, the conclusion will always remain an unsolvable mystery. Through traces of the expressed forms of music and dance, the author attempts to understand the individual occurrences of these two kinds of arts, the unique characteristics in their developments, and then investigate the mutually influential and dependent relationship between music and dance. This essay makes use of Chinese theatre as example to illustrate the necessity and inevitability of the adaptation between musician and dancer in the process of artistic creation.

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### **Examining the Musical Instrument *Chou* in Henan Province**

This paper, a preparatory part of my postgraduate thesis, is based on previous viewpoints and my own investigation into the present situation of the musical instrument called *chou* in Henan province. This paper follows my investigation of the present situation of the musical instrument by narrating and expounding the related information collected on this instrument—*chou*: a kind of bamboo pipe, which is blown at an angle.

1. Through pictures and other information discovered in Henan, we learned that the *chou* (筹) had already been widespread in the Beiwei period, and was still used by the music band of the Grand Xiangguo Temple at the end of the Qing dynasty.

2. In official historical documents, we cannot find any records about the *chou* (筹) as a musical instrument. However, there are varied explanations of this instrument. In folklore, the name *chou* (筹) is derived from a pun on the word for being upset (*chou*) at not being able to blow a tune on it. Linguistic experts argued that the true character for the bamboo pipe is 箴 which has the same pronunciation as 愁 ('upset').

3. The instrument *chou* made its way from monasteries and temples to modern contexts, but this still could not save it from the fate of falling into oblivion.

4. The construction and playing of this instrument are similar to the bone-pipe unearthed in Wuyang county, Henan province, in the mid-1980s. The connection of

these two instruments and their co-existence in an area of Buddhism and Daoism imply their deep and rich cultural connotation.

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### **A Pilot Study of the Wu'an *Pingdiao***

*Pingdiao* is mainly popular in Wu'an, Shexian, Cixian, Handan, Yongnian, Quzhou, Daming, and Linzhang of the Handan region, and Shahe, Xingtai, Nangong of the Xingtai region in the south of Hebei province, as well as in the north of Henan province, southeast of Shanxi province, and the Tonghua region in Liaoning province. The *pingdiao* drama this dissertation discusses points specifically to a regional opera (for short, "*pingdiao*"), which is popular in Wu'an city of the Handan region in the south of Hebei province. It belongs to the system of *bangzi*, *banqiang* style. It has all kinds of roles and arias. There are more than two hundred traditional plays. The roles of *pingdiao* used to be said to have "Four Girders and Eight Poles", in which Four Girders are Red Face, Black Face, Qingyi, and Xiaosheng. These Four Girders have their own arias with different styles.

This study is divided into two parts. The first part, beginning with different aria styles of the Four Girders, will exhibit the colorful artistic charm of *pingdiao* drama and analyze how the *pingdiao* aria perfectly follows the trend of the times and earns the favor of the audience. Through research into the historic transition of *pingdiao* drama (the period of the "reform of drama" in the 1950s), the second part of this dissertation will analyze the differences between "new *pingdiao*" and "old *pingdiao*" in aspects such as playbooks, arias, musical instruments for accompaniment, and the names of various tunes. This part of the study will explain how the drama art perfects and develops itself.

Through the passage of time, the changes in society, and economic globalization, the development of individual characteristics in regional operas have been stunted to various degrees, whether through the subtle influence that strong cultures exert upon weak cultures, or through the state of passiveness and the blind-following of weak cultures under the attacks of the consciousness of mainstream culture. Moreover, assimilation and changes in music cultures are inevitable. Therefore, when carrying out our research tasks, we should also pay attention to and adapt to all kinds of new changes and provide reasonable explanations for the survival and changes of regional operas.

**Zhang Yi**, China

### **Music and Dance of the Northeastern Popular Art Form *Errenzhuàn***

Whether it is in the childhood of mankind or that of an individual, music and dance are integrated in most cases. It was not until there was a greater development in civilization that music and dance each adopted their independent forms and made accomplishments in their own spheres.

Folk music possesses the special quality of having emerged and developed naturally. Much folk music includes dance and music. The folk artistic form of the southeastern Chinese song "two men revolving" is such an example. In the northeast, there is a saying that goes something like, "rather forgo a meal than miss watching *errenzhuàn* [a dance form, literally meaning 'two-persons-rotating']".

The conditions of the performance in two men revolving are very simple. It has no settings and props, and relies entirely on the performers' use of their bodies for expression. The music is played in strong rhythms. The dance greatly helps to put sounds and voices to full effect. The dance also plays a great role in narrating stories,

describing characters, exaggerating the scene, and improving the value of appreciation.

Here singing and dancing are an indivisible whole. Lack of either of them will greatly reduce the charm of the performance. Thus, there is a saying that goes, “if you sing and do not dance, you may as well just grind soybeans.”

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### **Transmission of Music of the Man Ethnic Nationality in Northeast China: Acculturation and Change**

In the seventeenth century, the Nuzhen tribe of Man defeated the Ming dynasty and established the Qing dynasty on Mainland China. Thus the momentum of acculturation between the Man, Han, and other cultures in the mainland gained increasing momentum, especially after the Qianlung era of the Qing dynasty. Musically, acculturation between the Man and Han took three forms: 1) sharing of elements between the two cultures; 2) adoption of certain elements from the Man culture into what was essentially Han musical style; and 3) adoption of certain elements from the Han culture into what was essentially Man musical style. From the perspective of the Man musical style, two style periods can be distinguished: 1) prototype Man music before the establishment of the Qing dynasty—these are preserved mainly in the present-day folksongs of the Man ethnic nationality such as *haozi* (occupational songs), children’s songs, and songs sung at occasions of ritual and customary celebrations, depicting the early nomadic hunting and fishing life of the Man people; 2) acculturated Man music after the establishment of the Qing dynasty—these are the cultural products of acculturation of the Man, Han, and other ethnic nationalities in northeast China, as evidenced in a variety of musical genres such as folksongs, ritual music, narrative music, instrumental music, and music and dance.

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### **On “Pause for Beat” in the *Changqiang* of Southern Music**

As a phenomenon in Southern Music’s vocal style, “Pause for Beat” is one of the *zuoyun* methods of music for voice in Fujian Southern Music. Judging by its name, “Pause for Beat” implies a sustained pause until the clappers sound a beat, in a similar way to the vocals where the singer rests on the first half of the beat and sings in the second half. The “Pause for Beat” technique distinguishes the two main schools of Fujian Southern Music, namely that of Quanzhou and Xiamen. It not only distinguishes the two schools by their *runqiang* methods, but also by their artistic styles.

The Quanzhou School believes that “Pause for Beat” has enriched the vocal part of Southern Music. To create anticipation in the music by pausing, yet implying melodic continuity thus becomes an aesthetic pursuit. This technique was widely known and imitated since the famous artist, Ma Xiang Duan, popularised it.

The Xiamen school, however, argues that “Pause for Beat” is not a classical *runqiang* method of Southern Music vocal style, nor does the Zhigu *gongchepu* notation specify the use of this technique. In other words, such stylistic practice is not common. In this way then, the “Pause for Beat” technique is viewed as taboo and its use is forbidden in the Xiamen school.

In this paper, I examine the varying perspectives toward the “Pause for Beat” technique of these two schools and suggest that differences in vocal styles reflect different aesthetic orientations, which further enriches the practice of Southern Music tradition.

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**Change and Continuity in *Barhu* Mongolian Folk Ballads in the Hulunbeir Prairie**

The *barhu* Mongolian long melody ballads in Hulunbeir prairie are unique among Mongolian long melody ballads. The *barhu* Mongolian long melody ballads are very old, simple, and ornamental. The author recounts the singing characteristics of some representative singers during the past fifty years, analyzes the succession and evolution between their performances, and also accounts for social and individual factors that have influenced their evolution. The paper also discusses the evolution (for example, that long melody ballads evolve into short melody ballads, and short melody ballads evolve into long melody ballads), orientation, and reasons through several *barhu* Mongolian long melody ballads.

The author suggests that there are three ways to disseminate and preserve *barhu* Mongolian long melody ballads: folk collective activities, teaching by relatives, and school teaching. The author recounts the characteristics of school teaching, emphasizing that school teaching should take its roots from life.

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**The Transmission of Folk Songs of the Dungan Community in Central Asia**

The Dungan people of Central Asia are the Hui minority people from northwest China who immigrated into the Russian-ruled regions in central Asia in the nineteenth century. The population consists of about 100,000 people. The traditional culture preserved by the Dungan until today reflects from different aspects and to a large extent the features of the folk culture of the northeast regions of Qing dynasty China. The folk songs of the Dungan are the main components of this culture. The inheritance of Dungan folk songs in the central Asia region is a unique spectacle of immigration culture. Inheritance is one way that the Dungan reacted towards their immigration environment. This paper will describe the following three aspects:

1. The circumstances of the spread
  - A. The Late Emperor Period—The Early Russian Period (before 1930)
  - B. The Middle and Late Period of Russia (1930–89)
  - C. The Period of independence (since 1989)
2. The ways and means of inheritance
  - A. The means of social inheritance
  - B. The means of memory through association
  - C. The means of music as assistance
3. Changes in inheritance
  - A. From the change of pronunciation to the change of meanings of the words
  - B. The changes under the influence of the elements of folklore

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**Historical Transmission and Changes of the *Pipa*: The Case of the Chinese *Pipa* and Japanese *Biwa***

What is the history of the formation of the *pipa*? How many kinds of *pipa* appeared in ancient China? And how did the Chinese *xiantao*, a kind of ancient *pipa*, change into *ruanxian*? The *pipa* appeared in the Han dynasty of China and since then has undergone complex changes in history. In terms of performance, the change from the use of a plectrum to the use of fingers on the “Chou *pipa*” is an example of a revolutionary change. This kind of change in the aspect of performance also brought

about the modification of its form—especially in the Ming and Qing dynasties, when the number of frets on the neck of the *pipa* was greatly increased and hence the range of tones widened, and was eventually transformed into the modern *pipa* we see today. After the Sui and Tang dynasties, the *pipa* was transmitted from China to Japan, Korea, and Vietnam, etc., countries and regions of East Asia, which greatly influenced the musical culture in these areas. Using the Japanese *pipa* (*biwa*) as an example, which developed from the same source of musical instrument as the Chinese *pipa*, my paper attempts to unveil and define the regulations and the phenomenon of acculturation that are embedded in the historical inheritance and the constant flowing of musical cultures, through comparing the similarities as well as differences in the phenomenon between China and Japan of the attitude towards inheritance of the *pipa* instrument, and their capacity and opinion towards foreign cultures.

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### **The Role of the Lead Musician in Beijing Opera**

In traditional Beijing opera, as the master in the main body of *jinghu* accompaniment, is the leading player amongst the accompanists and plays a multitude of roles. For example, as a performer on the performance stage, he is at once responsible for accompanying tunes in staged performances, and also a member of the ensemble playing in Beijing opera. He also carries the heavy responsibility of being the leader in ensemble playing. As a mediator on the stage, in the system of Beijing opera stage performance, he becomes the main pillar of transmitting and mediating amongst performers and drummers, and facilitating the exchange and interaction amongst sections of instrumental ensemble playing and accompaniment. Furthermore, as the tune creator and inheritor in the preparation of performance, the master, especially a famous one, makes important contributions to the musical art of Beijing opera tunes. They are also important forces in the inheritance and development of the art of traditional Beijing opera.

Moreover, besides providing possibilities for the special characteristics in the external factors in traditional Beijing opera, such as performance style, creation, inheritance, and system of accompaniment, the master's own special characteristics in the model of inheritance of education, social status, artistic qualities, and structure of knowledge, are also decisive factors in the masters' ability to serve important multiple functions in the art of traditional Beijing opera.

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### **The Life of Chen Yang and the Study of *Yueshu***

A native of Minqing county in Fujian province, Chen Yang was a *jinshi* (a palace graduate) in China's North Song dynasty, who later served in the Ministry of Rites. His *Yue Shu*, a scholarly work with a huge mass of valuable information on Song- and pre-Song-dynasty music, is of great historical and cultural significance. Generally regarded as the earliest encyclopedic volumes of musicology in Chinese history, and perhaps even in world history, the *Yue Shu* has been an important and indispensable work of reference in the study of Chinese music. The 200-volume masterpiece, noted for its early date of publication and wide coverage, ranging over a period between the Han-Tang dynasties and the Ming-Qing dynasties, is a rare collection in the treasure of Chinese musicology. This master of Chinese musicology and the academic value, historical status, and cultural significance of his *Yue Shu*, thus merit further attention.

A survey of existing scholarship shows that since the twentieth century most of the studies of Chen Yang and his *Yue Shu* have been conducted from historical perspectives. The present study attempts to approach the subject from the perspective of ethnomusicology and, against the socio-cultural background of the North Song dynasty, explore Chen Yang and his *Yue Shu* in the context of cultural and historical development.

Based on genealogical information and historical accounts obtained from field work and drawing on relevant scholarship such as *A History of the Song Dynasty*, this study presents fresh information about Chen Yang's life, including dates of birth and death, date of conferment of his academic title, place of his appointment to the office, and a chronicle of Chen Yang's life. After a background study of his scholarly work in the political, economic, cultural, and educational contexts of the North Song dynasty, this paper proposes the view that the creation of the *Yue Shu* was motivated by the intention to restore the practice of *liyue zhiguo*, and that to some extent *Yue Shu* was influenced by the historiography and epigraphy of the North Song dynasty.

**Zheng Jinyang, China**

### **The Repertoire and Development of *Qingyue* in Japan**

*Qingyue* (adapted from music in the Qing dynasty) in Japan, the fruit of musical and cultural exchanges between China and Japan, is a traditional type of music that has its existing representative works. This paper explores the main features of the history of *qingyue*, its main types, works, music, and dissemination through the analysis of the relationship between China and Japan, the analysis of social, political, and cultural contexts in Japan, and the use of statistical comparisons and the basic principles of musicology and history. Based on such exploration, this paper aims at bringing to light the cause of the formation of *qingyue* and the laws of its dissemination, the features of *qingyue*, and its artistic traits, thus providing a better understanding of the features of musical and cultural exchanges between China and Japan. The major points and conclusions of this paper are as follows:

1. There is a great influence on *qingyue* from the Sino-Japanese relationship and the domestic environment of social, humanistic, and musical elements. *Qingyue* is a micro mirror of the complex and rich development of musical and cultural exchanges between China and Japan.

2. *Qingyue*, one of the three major music types in Japan (the other two being Japanese music and Western music), enjoys a great amount of historic information and is an important fruit of the climax of the musical and cultural exchanges between China and Japan.

3. A great number of musical pieces of *qingyue* came to Japan from China in the Qing dynasty. They have many features in common with the music of the same period and bear a close relation with the music popular along the coastal areas of China at that time. In its dissemination *qingyue* took on many variations in order to adapt itself to Japanese society.

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### **The Modern Study of Zhu Xi's Musical Thoughts**

Zhu Xi was one of the most celebrated scholars in ancient China after Confucius. Being a scholar with wide interests, Zhu Xi inherited the tradition of music instruction. Not only was he adept in playing the *qin*, he also made many excellent comments on music, including musical temperament, aesthetics, ancient musical performance, and so on. In this article, the author will argue that Zhu Xi's musical



thoughts, especially his views on music and culture and on musical development, should not be ignored by ethnomusicologists today.

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**A Conjectural Study of Xian Drum Music**

Since the 1980s, there have been encouraging results in the study and discussion of the score interpretation, musical form, and tonal theories of Xian drum music. However, from the conditions of transcribed scores, there still remain some points of clarification that require further discussion. Through comparison of the scores that are passed on and the transcribed scores, this essay presents an in-depth discussion on the basic forms of the four tones and their meanings of existence.

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**Diasporic Intersections: 2002 Chinese Music Festival at Wesleyan**

My presentation will report on the process and issues involved in organizing Wesleyan University's 2002 eight-day long special event "Echos of the Earth: A Festival Celebrating the Musical Intersections of China and the West", which includes performances of important new music compositions, traditional Chinese music, and Chinese puppet theater, symposia, colloquia, and master classes, as well as one world première and one U.S. première of music compositions. Since the mid-1980s, with the fast growth of the number of composers and musicians in the Chinese diaspora, both traditional and contemporary Chinese music has gained much international recognition. Wesleyan's Chinese Music Festival, for the first time ever in the U.S., brings together premiere musicians from China, world-renowned Chinese-American composers and community-based musicians with American music students and musicians. The festival explores the entangled relationship between China and the West, modernity and tradition, and how generations of Chinese musicians have been searching for a music identity which is at once modern and also rooted in tradition, both universal and cultural-specific. It is my hope that the report will stimulate interesting discussions on the role of cultural brokers, and the possibilities of collaborations of U.S. academic institutions, the Chinese American community, and musicians from China in representing Chinese music in the U.S.

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**A Study of "Hasiq Tune" in Kashgar, Hotian, and Other Uygur Areas in Southern Xinjiang**

The original meaning of *hasiq*, in the Uygur language, is 'those who are infatuated (in Allah)'. They inhabit Kashgar, Hotian, and other Uygur areas in southern Xinjiang.

Most *hasiq* are the most pious believers in the Sufi sect of Islam, who hold the belief of not dwelling in the present life, but pursuing the next life. They advocate asceticism and ascetic practices. They wander around to beg for daily necessities and advocate Islamic doctrines. Thus, they are often referred to as "beggars" or "monks with a earthen bowl on his hand." The primary method that the Hasiqa use for begging and advocating Islamic doctrines is that of singing *hasiq* tunes. When they are singing, the singing can be accompanied by the *rewap* and beatings of the *sabay* or *taxi*.

The lyrics of *hasiq* mostly concern cravings and eulogies for Allah and laments about the sufferings of life, which is usually dominated by a fatalistic view.

In terms of musical forms, *hasiq* is partially similar to Uygur folksongs that

circulate in southern Xinjiang, a folk genre of talking and singing, as well as the *mukediman* (prelude of “Sa accent”) of the “Uygur twelve *mukam*” and *mesrep*. This suggests that there exists a mutually influential and interdependent relationship between folk music, classical music, and religious music in the traditional music of Uygur.

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**Research on the Ritual Functions of Instruments and Music of *Nuo* Opera in Anhui Guichi**

Based on fieldwork on the ritual of worship immortal and the performance of *Nuo* Opera during the last winter holiday in the Taopo community of Anhui Guichi, this paper gives a description and analysis of the ritual functions of the instruments and music of *Nuo* Opera during the passage of performance.

I. *Nuo* Opera in performance

1. Fieldwork and participant observation in the performance of *Nuo* Opera;
2. From the description of the simple process to complicated cultural implications;

II. Interpretation of the instruments, music, and culture

1. Ritual, *Nuo* opera, instruments, and music in the culture;
2. Significance of the symbols and structural function of the instruments and music;

III. Exploring *Nuo* Opera in terms of religious, ritual, and musical function theories

1. Emile Durkheim’s theory of ritual function;
2. Max Weber’s theory of religious society function;
3. Karl Max’s theory of religious “compensative function”;
4. Zhan Yinxin’s theory of religious function of Chinese primitive music and dance;
5. Cao Benye’s theory of the function of Chinese traditional religious music.

IV. Conclusion

To summarize, through fieldwork and participant observation, this paper analyzes the cultural significance of *Nuo* Opera, and explores it in terms of different theories. By studying the symbolic significance of its structure and functions of the instruments and music, the author puts advances his own conclusions.

**Zhou Xiaofan**, China

**To Feel the Charm of Traditional Arts in the Cultural Circle of *Nanyin*—Reflections on the Teaching of *Nanyin* in Local Colleges**

Having developed over thousands of years and gathered the essence of music from different ages, *nanyin* is the living fossil of ancient Chinese music. For decades, artists have carried out various creative attempts and have made some noteworthy achievements in *nanyin*. Influenced by history, religion, etc., the contents of *nanyin* mostly concern talented scholars, beauties, and the emotions expressed are often that of melancholy and grief. Its rhythm is also always slow and unhurried. In the context of today’s rapid economic development, *nanyin* forms a great contrast with people’s demands in the pursuit of individual emancipation and the display of personal charm. The former “Quanzhou, China *Nanyin* Festival”, the annual “Quanzhou Secondary and Primary Schools’ *Nanyin* Contest”, and “*Nanyin* into the Classrooms” have been successful in bringing prosperity and vitality towards classical *nanyin*. Nowadays, however, the audience for *nanyin* is aging, and elementary, middle, and high schools are still adopting traditional *nanyin* numbers in their textbooks. Furthermore, there is a

shortage of teaching staff to inherit and develop *nanyin*. Therefore, introducing *nanyin* education into the musical research of local colleges and into classroom education is an important project for inheriting, developing, and promoting *nanyin*.

**Zong Qi**, China, *see* **Wang Yibin**, China, & **Zong Qi**, China