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**ABSTRACTS**

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**Alibi Abdinurov      Session ID11**

**Popular Genres of Modern Symphonic Music of Kazakhstan.**

Some musicologists have shown an interest in one of the most popular genres of modern symphonic music of Kazakhstan, that of symphonic kui. Dzhumakova's work looks at the history of the formation of Kazakh symphonic music during 1920-1980; the work contains information indicating the appearance during those sixty years of symphonic kui. Kotlova has conducted research looking at how traditional kui can be used in different genres of professional composition creativity. Unfortunately, the topic we are interested in has not been covered in these proceedings. Description of this genre dedicated to the problem of the specificity of symphonic kui is contained in other studies. Thus, symphonisation of kui and orchestral incarnation of this traditional folk-professional genre in the works of composers of Kazakhstan remains poorly developed and not fully approved. We put forward a new problem, which is associated with the process of formation of symphonic kuis, with the study of the compatibility of the traditional form and the shape of kui symphonic works. I consider the phenomenon of symphonic kui to be a new genre in the works of Kazakh composers. New results will be received when comparing the features of traditional kui with symphonies in shaping and software. Study techniques in symphonic writing of kuis will be carried out in order to understand the importance of orchestration in shaping and imagery in more detail. The evolution of the symphonic kui genre should be noted. The first works of this genre in the works of Rahmadiev, its themes, software and content, were strongly associated with original folk. Symphonic kui created after the 1980s are different with new peculiarities – the author's approach to the themes, by saving all other characteristics specific to the genre.

**Gulnar Abdirakhman      Session IID9 (Panel)**

**Genesis and Evolution of Musical Language of Kazakh Traditional Song**

Throughout the history of Kazakhstan ethnomusicology has returned to the study of traditional Kazakh song - the most common genre of the Kazakh people. The first ethnographic decrypts of Kazakh folk and oral-professional songs (Zataevich) date from the 1920s-1930s, since when several generations of scientists of Kazakhstan have devoted themselves to the study of this topic. The accumulated material and research practices allows summary of this long process and consideration of the peculiarities of historical development of Kazakh traditional song. Professor Yelemanova studied the 'classical phase' in the development of the Kazakh traditional song which is associated with the oral-professional song art of the nineteenth century. The focus of the author's attention is the musical-expressive and semantic origins of Kazakh folk-professional song, its most important musical-lingual and compositional patterns. Abdirakhman's report considers the socio-cultural preconditions for later transformation of musical-lingual characteristics of Kazakh traditional song formed in the 'classical period'. The author emphasises that changing social conditions and status of Kazakh traditional song creators during the Soviet period became a crucial condition for the rapid transformation of traditional musical language. Limitation of the social environment of Kazakh song

bearers within the constraints of unprofessional mass-everyday music-making (amateur singing) defined the prevalence in the modern samples of Kazakh traditional song of stereotypical intonation formulas, simplified metro-rhythmical and tonal structure. Myltykbayeva's report centres on the evolution of the musical-expressive means of Kazakh song from the standpoint of their reflection of martial and dance rhythms. The researcher relies on song material in the Kazakh language, by professional composers of traditional writing and amateur authors, and different style lines. The focus is the genre of waltz song formed in the 1940s, which became a 'calling card' of Kazakh song art of the twentieth century and continues to develop at the present time.

### **Gulnar Abdirakhman Session IIID9**

#### **Kazakh traditional song in the Soviet period of society development**

Our national ethnomusicology referred continuously to the study of traditional folk and oral-professional songs. In the vision of the Kazakh scientists were:

- a genre system, regularities of musical language and forms of the Kazakh traditional songs (B. Yerkovich and S. Temirbekova, A. Baygaskina, B. Karakulov, S. Yelemanova, A. Berdibay, B. Babizhan, etc.);
- the individual singing styles of oral-professional musicians of the 19th century (G. Bisenov, A. Sabyrov, N. Zholdas, etc.);
- features of the songs social functioning in the traditional and modern society (S. Yelemanova, G. Kuzbakova);
- features of the performing style (D. Amirov, B. Tleukhan, T. Nurkenov), and other topical issues in the study of traditional songs. The status of Kazakh Song and its evolution over the Soviet period of development of the Kazakhstani society attracted considerably less attention by the researchers, whereas this complex of problems is extremely topical. The author of these abstracts dedicated the monographic study devoted to these issues. As is known, beginning in the 1920s in connection with affiliation of Kazakhstan in the Soviet Union development of the Kazakh musical culture occurred in the framework of the new European model of musical culture of the society. Socio-cultural modernization led consistently to the gradual extinction of the cultic-ritual music. And non-cultic song genres - lyrical songs, lullabies, hortative songs, dedication songs, praising songs, etc., which having been produced in the different socio-cultural environment - within amateur (avocational) music-making. Despite the deep genetic relationship of amateur song creation with native national forms of Kazakhs' communication songs, the poetic and musical aspects of amateur songs is considerably modified in the most cases. Motivation of creativity as well as some of the principles of musical thinking are changed, which become reflect the ideology of the Soviet era and eurocentric trends in the new cultural policy of the State. Non-professional status of creators and bearers of Kazakh traditional songs of the Soviet period defined the predominance in it of the stereotypical intonational formulas, simplified metro-rhythmic and tonal structure. Moreover, as the analysis of popular song samples of amateurs shows, on retention of genetic ties with the Kazakh traditional song, therein a radical renovation of tonal logic of the song melodies development occurs. Functional and dynamic relationships discover an "inaction" of the basic for Kazakh monodic culture principles of modal organization and highlighting the regularities of European homophonic-harmonic system.

### **Dauresh Akhmetova Session VIC12**

#### **Kazakh Songs of the Masses: Genesis, Typology, History**

The report examines the history of the development of Kazakh mass songs. Keywords: mass music, a revolutionary song, terme, maktau, tolgau, zoktau, lyric song, military songs, songs and calls. Kazakh-Turkic-speaking people. His music reflects his mentality. In the 20th century, Kazakhstan was the forcible change of the nomadic way of life to settle down. This is reflected in art. Now, at the time of independence of Kazakhstan there was a change of ideology, borders opened, leaving the isolation of national culture from world processes, the tendency to return to universal values, with emphasis on

the country-specific features. In the 20th and 21st centuries, advances in science and technology have an important influence on the form, the content of art. An example is the history of the development of Kazakh mass songs. Popular music in the past occupied an intermediate position between folk and classical music. In the history of the development of Kazakh mass songs stood out three stages: revolutionary and folk song; song of soviet; a pop song and mass art. Modern Kazakh mass song was born, based on folklore, which has retained strong links with to date. The Kazakh people have the collective songs. As we found out the collective songs were in the rituals of the wedding (zhar-zhar, synsu), the funeral (zoktau) cycles, songs and games the youth and the children. They were also among the labour and tribal songs. One variant prevailed in collective songs. These songs were even on a rhythm. They are based on simple and short melodies. The repeated, couplet form, coincidence of syllables of text with the sounds of melody is characteristic. The first modern Kazakh mass songs reflect the news of the people's livelihood. The authors of the new songs have become classics: A. Zhubanov, E. Brusilovsky, L. Hamidi, B. Yerzakovich, M. Tulebayev, B. Baikadamov, N. Tlendiyev, S. Mukhamedzhanov. They have created a new model of art. The entire history is characterized by the development of new images and new genres. Kazakh composers who have mastered the basic genres of songs created a vibrant national varieties of all main song genres.

### **Rakhat-Bi Abdysagın Session IIIA10**

#### **Ethnicity through the prism of modernity**

This paper examines the correlation between the great reservoir of ethnic music and contemporary classical music. Music is a universal art, a memory and pride of the public domain. Ethnicity exists with a covariant layer of culture, requiring not trivial, but deep and thrilling multi-axis analysis. Contemporary art reflects the current outlook of humanity. The point is that one does not negate the other - all are different varieties of music. The phenomenon of their interaction should be seen as a natural development of a mutual enrichment and evolution of culture. It is important to emphasise that at each stage of development of society, we discover more and more new facets of ethnic art. The reflection of the ethnic group in works of art, therefore, always involves both new discoveries and new means of translating such as multi phonics, microtones, etc. peculiar to a given epoch. Numerous composers have given wonderful examples of the implementation of the eternal values of the ethnic group in modern music means, and, therefore, understandable language today, including my own award-winning works. 'Kazakh rhapsody', which reflects the rapid development of modern Kazakhstan; 'Forward into the Sunlight'; 'Shining Path, Shining Way' while 'The Will to Live' celebrates the main driving force of human evolution. In all these works Kazakh melodies and European harmony are closely intertwined; the symbol of the values that we have carried through the centuries from ancient times, and a sense of spontaneity, a certain primitive steppe strength, are combined with elements of contemporary classical music. We live in a period of an active diffusion of the cultures of all people in the world. For me, it is important for the world culture that is emerging to feature the very best of the culture of my country.

### **Batyrlan Abenov Session ID11**

#### **The Cultural Heritage of the Kui Art of Nurgisa Tlendiev**

A prominent figure in Kazakh culture, composer, People's Artist of the KSSR, National Hero of the Republic of Kazakhstan, Nurgisa Atabayuly Tlendiev devoted great effort to the development of national music. He left behind precious gems of work for orchestra and folk instrument ensembles. He left an indelible mark and a huge cultural heritage in traditional art and kui for individual performance on the dombra. Tlendiev founded a school of kui art of in the Zhetysu region of the Alatau mountain range. A characteristic feature of the school Alatausky kui is common Kazakh-Kyrgyz works. The works retain characteristic features of kui of the Alatau region with their own refinement. Features of kuis of this sort include the use of two instruments, and the intervals between sections. These can be divided into kui tolgau (Ata tolgauy), kui of totemic legend (Akku), kui of kindred

peoples (Balamishka) Traditions Bayserke (Zhekpe Zhek), epic kui (Alkissa), and concert kui (Temirbektin tokpesi). The purpose of this article is to study the tradition of Tlendiev's kui, giving a theoretical description of the art school of kui of the Alatau region, and in addition to provide practical guidance on the notes and the notation of accents and punctuation. The performance of compositions by artist Tlendiev requires proficiency in shertpe Kui, tokpe Kui, Konyr Kui, and Kui zhyr respectively, preserving the ancient integrity of performance on the dombra. However, there may be skilful improvisation. The cultural heritage of kui art of this region requires scientific research. This work should focus not only on the scientific study of the subject but also serve to strengthen the socio-cultural relations of kindred peoples inhabiting the region of the Alatau ridge.

### **Kai Viljami Åberg Session VA3**

#### **Finnish 'Gypsy Dance' as a Stereotype – Mystery, Secrecy, Passion and Sex**

Just as in Bulgaria, Russian Romani dance and costumes (flared skirts and shawls for women, wide shirts and boots for men) are also becoming more popular in Finnish Romani music ensembles (Peycheva & Dimov 2005: 21; Silverman 2012: 122, Åberg 2012; 2013; 2014). In this paper I compare and discuss Finnish Roma dances in numerous contexts, emphasising their stylistic, social and power dimensions in relation to the marginality of Roma in wider society and the ambivalent positions of women (Silverman 2012: 19). I strive to make apparent the processes by which dance and descriptions of dance came to be in various time periods, here also utilising various cultural contexts. I engage a diverse range of questions relating to Gypsy dance and Roma's musical practices in Finland such as: ethnographic history of gypsy dance - early descriptions; influences of Romani exoticism on dance ethnography; gypsy dance as described by the Romani themselves; regional differences in dance; and the fluctuating significance of dance. Through these questions I consider how early gypsy dances and descriptions of dances differ from the dances and dance concepts the Romani themselves present. I also examine the alienating nature of early gypsy dance ethnography: how do particular stereotypes and features of Romani culture become ethnically loaded in the literature and come to represent 'Romani-ness' in cultural encounters? Based on my intensive fieldwork since 1994, this paper seeks for an interpretative understanding of the changing face of musical identities in the contexts of 'Roma dance'. In addition I also discuss the use of satire or irony in debunking these stereotypes; in popular contexts of Gypsy dances many stereotypes are mocked in an effort to debunk them.

### **Khalikberghen Abilzhanov Session IIC9**

#### **The Present State of our Cultural Heritage (Musical-Ethnographic Materials of the East Kazakhstan Region)**

Currently UNESCO has created conditions favourable to increasing cultural heritage at an international level. Thus in July 2014 a folklore and ethnographic expedition in several regions of East Kazakhstan was undertaken by Kazakh National University of Arts. The main aim was to note the many works of those people who could save the origins of our cultural heritage, to be included in UNESCO's category of Intangible Cultural Heritage. We recorded many cultural values kept by the inhabitants of that region to today. With regard to modern interests, it is important to distinguish the differences between rural culture and urban culture. The basis of cultural education of the Kazakh nation originated in steppe culture its folklore and art. Today these values are kept by elderly people. For example, 82-year-old Doldakhan Maglumula, an inhabitant of Kabanbai, gave us information on the dance 'Karazhorga'. He explained about 'Kazakh Dance' and 'Kalmak Dance', and he danced for us as well. Alongside him were those who told about the making of felt carpets, weaving mats, sewing, making the ornaments which used to be in every village of East Kazakhstan. There are people who make different musical instruments, weave, work with leather, make jewellery for themselves and others. A folklore of songs, poems, and singing tradition is typical. In order to keep the traditions it is necessary to open special schools and to teach the younger generation. As a result of this expedition, we can say that preservation of cultural heritage of the Kazakh people is one of the main tasks of

modern society for which considerable support has to be given. Society should give support, be it moral or material, in order to preserve the culture.

### **Bayan Abisheva Session VIIA7**

#### **The Image of the Horse in the Music of the Kazakhs and Other Turkic-Mongol Peoples**

In ancient Turkic mythology a special place is occupied by the cults of birds and animals. Most of them (cults of swan, horse, sheep, camel, wolf, deer, bull) originated in ancient times in the pastoral tribes inhabiting the steppes of Eurasia. They are preserved in modified form in the monuments of material and spiritual culture of many Turkic-Mongol peoples until the twentieth century. Among the ancient (pre-shamanistic) representations the cult of the horse is the most popular among the nomadic and semi-nomadic peoples of Central Asia. It reflects the Turkic-Mongol cosmogonic ideas of interpenetration of the three worlds – lower, middle and upper. The winged horse ‘is a symbol of the movement ... in the representations of the ancient Bashkir’ Buryats and Mongols. The cult of the horse is reflected in the structure of musical instruments, including bowed string instruments using horse head (Mongolian morinhuur, Buryat hur, Tuvan byzaanchy). The headstock of these instruments is traditionally made in the form of a horse’s head. Strings of horsehair are tensioned on the neck. The image of the horse inspired many instrumental kuys for Bashkir kurai and Kazakh sybyzgy, dombra and kyl-kobyz, Kyrgyz kyl-kiyak and komuz, Mongol morinhuur, Turkmen dutar. There is a whole layer of vocal and instrumental compositions which imprints the image of a horse. Quite naturally the cult of the horse is also found in the folklore of a number of Turkic-Mongol peoples of the North Caucasus, and Siberia. According R. Lipetsa, the author of the monograph ‘The images of Batyr and his horse in the Turkic-Mongolian epos’ in the folklore of Nogais, as well as the Kazakhs, the image of a Tulpar winged horse who is faithful and loyal to his master became widespread. Winged horses are found in the epos of Siberian peoples, who in their distant past were nomadic cattlemen.

### **Ruard William Absaroka Session IC10**

#### **Alienation and Ethnomusicology, revisited**

In the twenty-first century the history of the impact of capitalism on musical practice has been re-examined with increasing scholarly enthusiasm. Qureshi’s edited volume (2002) on music and Marx was pioneering in its geographical scope, and Taylor (2007, 2012) has pushed the literature on music in advertising and as a commodity. Such work has, however, only included passing consideration of the important topic of alienation. I argue the need to revisit the work of Gourlay (1980) and ask what new insights are now possible. Research on mobile musical devices (Beer 2007) has highlighted possibilities for ‘tuning out’, ‘sonic distancing’ and ‘sonic withdrawal’ as part of wider informational-sociality, sometimes in opposition to other conceptions of ‘sonic envelopes’ as attempts to manipulate, regulate and negotiate experience through sound (Bull 2007). Insights from neuroscience have highlighted the unsuspected plasticity of the brain (Malabou 2008) but also suggest possibilities for co-option and new forms of false consciousness, driven by the globally dominant socio-economic system. All of which has musical ramifications. Drawing on fieldwork in urban settings in Shanghai and London I aim to establish a typology of alienation in musical contexts. In performance this ranges from the deliberate use of musical Entfremdungseffekt, to counter-alienation strategies employed in music therapy or in political protest, to the emergence of increasingly ‘professionalised’ specialised and commodified musical spheres in which exchange value trumps the use value of participation, to musical forms of immaterial labour in the digital age. Meanwhile, in musical scholarship ethnomusicologists pride themselves on establishing intimate rapport with the total musical activity of a society but in daily practice frequently work in increasingly rarefied and alienated academic environments. How is alienation from others, from self, or from nature musically inflected? How has this changed and what can be done about it?

### **Mohamed Adam Sulaiman Abualbasha Session VIA8**

## **Beja Absolute Music**

Beja or (Bejah) is a name that covers two ethnic groups distributed over a geographical area in eastern Sudan. This area extends from Halyeb in the north to the borders of Eritrea in the south and from the River Nile and Atbara to the Red Sea in the east. The word 'Beja' is used to denote the people who dwell in this area in so far as it is the common language spoken by them even though there are other languages such as Tigrinya and Tigray. This paper study the Beja Music (Hadandiwa) for its uniqueness in music which is related to different topics in their life and the environment. The paper focuses on Bassinkoup (five-stringed instrument) music, and the definition of the absolute music as silent singing. This come from the name of Merhud, indicating different types of folk music. The paper reviews absolute music according to its importance, with analysis of music text, to realise its social and cultural dimensions in relation to study of the society and related stories. The study findings are: the Beja ethnic group is unique amongst others by making special forms in their music; they depend on the pentatonic Bassinkoup in composition, using pentatonic scales with especial tone colour; they are keen on music expressions derived from the programmed music; there are tribal Anthems; and Merhud stories and legends tell of cultural, political, and social situations.

## **Margarethe Adams Session IC11**

### **Liquid Modernity and Shifting Belief: Music and Shrine pilgrimage in post-Soviet Kazakhstan.**

Zygmunt Bauman proposes that our current stage of modernity is characterised by fluidity. This 'liquid modernity' defies shape, and demands increasing speed, lightness and mobility. It is also fraught with instability in matters of work, family, and community. My study of pilgrimage and religious healing in Kazakhstan examines pilgrimage from the perspective of uncertainty and need—both, in some respects, the products of liquid modernity. Jill Dubisch writes that pilgrimage is particularly enduring and widespread, because of 'the complex and dynamic character of the ritual of pilgrimage, a ritual that reflects and responds to a variety of both constant and changing beliefs, values, and needs' (Dubisch 1995:41-42). My study is based on ethnographic research in Mangystau, Kyzylorda, and Almaty oblast. I examine widely varied kinds of pilgrimage sites, while considering the instability of those who undertake pilgrimage, the wide range of needs they hope to address there (medical care, legal matters, social work), and the belief that pilgrimage can provide relief for these needs. In Mangystau, many Kazakhs I met on pilgrimage (June 2014) were recent oralmandar 'returnees' from Turkmenistan, which shares a border with this western region of Kazakhstan. Their reasons for undertaking pilgrimage were largely related to their marginalised position as oral-mandar with limited family networks in the region and poor access to adequate employment. While pilgrimage sites in Mangystau are the shrines of Sufi saints, in Almaty oblast many pilgrims choose to visit the shrines of batyrlar (warriors or war heroes), aqyndar (poet-singers), and qobyzshi (shamanic-like figures who played the Kazakh fiddle). I consider the specific ethnomusicological cases involving the shrines of musicians—those associated with moral guidance or healing—and consider why they are selected as particularly important figures.

## **Suraya Agayeva Session VIIA10**

### **Azerbaijani Mugham: In Past and Modern Times**

Mugham is an ancient musical cyclic multipart genre of the oral tradition, based on different modes. The important feature of Azerbaijani mugham is the prevalence of an improvised, metrically free ornamental melody unfolding within the frames of canons. In this presentation the historical stages of the development of mugham art, the wonderful activity of the tar player Mirza Sadig Asadoglu (1846-1902), the fundamental theoretical work 'The Principles of Azerbaijan Folk Music' (1945) of the composer Hajibeyli, the problems of the notation and mugham education are examined. A new blossoming of mugham art at the beginning of the twenty-first century related with the projects of the Heydar Aliyev Foundation (International festivals, symposia 'Space of Mugham' – 2009, 2011, 2013)

is also noted in this report. Despite the great advances in the field of preservation and development of mugham in Azerbaijan, it should be recognised that the modern theoretical studies of mugham are still based on the twelve-step equally-tempered system which does not adequately reflect the features of the music of mugham. The examination of the historical development of the art of mugham has shown that the successful preservation and development of the art of mugham depends on the following: the publication of the translation of medieval treatises with their commentary and facsimiles; the publication of explanatory dictionaries of mugham terms used both in the past and in the present; the publication of new editions of the archived audio and video recordings of mugham performances; the organisation of competitions for young mugham singers and players on traditional musical instruments; and the development of a new system of a musical notation of the Azerbaijani mugham, containing music intervals less than a semitone specifically for the mugham.

**Ardian Ahmedaja Session IC10**

### **The Designation of Concepts in Studies on Multipart Music**

Hilary Putnam asserts that different concepts of ‘the existence of something’ can be correct. This position points out that different ‘languages’ have different rules for assigning this property. This is all too familiar in ethnomusicology, as researchers within the discipline focus on the most diverse of musical practices and the manifold worldviews of the individuals involved in them. The term multipart music was used prominently by Jaap Kunst in 1950 extending the meaning of the term polyphony. This focus on the musical outcome is still widespread today. Other interpretations and concepts concentrate primarily on the music makers’ roles and the mechanisms of interaction. They qualify the manifold components as performative behaviour upon the content of the music performance. This is necessary, because in a sense all music is made up of ‘various elements’. The concept of ‘singing in company’ by Bernard Lortat-Jacob focuses, for example, on the ‘company’ singers’ motivation, on their aesthetic feelings, their styles, and their performances which keep them on the alert for a long time. The focus is directed also towards those who are watching the singers, who are listening to them and who are not fundamentally different from them, since they are likely to take their place and quite often covet it. In this context, Ignazio Macchiarella states that questions about ‘who’ is performing, ‘how’, ‘where’, ‘why’, ‘for whom’ and so on are often far more important than ‘what’ is being performed. This means that the aesthetics of the sound are a result of the quality of individuals’ interactions rather than an absolute value on its own. Moreover, each moment of the musical time is also a social time directed at the affects. These feed shared experiences – just as much as they feed on them – which are not only lived through but also performed through.

**D. A. Ahmetbekova Session VIC12**

### **Kazakh Songs of the Masses: Genesis, Typology, History**

The music of Kazakh-Turkic-speaking people reflects their mentality. In the twentieth century, Kazakhstan’s previous nomadic way of life was forced to change. This is reflected in art. Now, at the time of Kazakhstani independence, there has been a change of ideology and borders have been opened, leaving behind the isolation of national culture from world processes. The tendency has been to return to universal values, with emphasis on country-specific features. In the twentieth and twenty-first centuries, advances in science and technology have had an important influence on the form and content of art. An example is the history of the development of Kazakh mass songs. Popular music in the past occupied an intermediate position between folk and classical music. In the history of the development of Kazakh mass songs three stages stand out: revolutionary and folk song; Soviet songs; pop songs; and mass art. Modern Kazakh mass song was born, based on folklore. The Kazakh people have collective songs. As we found out these collective songs were in the rituals of wedding (zhar-zhar, synsu), and funeral (zoktau) cycles, and the songs and games of youth and children. They were also found among labour and tribal songs. One variant prevailed in collective songs. These songs are even in rhythm and are based on simple and short melodies. In repeated, couplet form, the coincidence of

syllables of text with the sounds of melody is characteristic. The first modern Kazakh mass songs reflect the people's livelihood. The authors of the new songs have become classics: A. Zhubanov, E. Brusilovsky, L. Hamidi, B. Yerzakovich, M. Tulebayev, B. Baikadamov, N. Tlendiyev, S. Mukhamedzhanov. They have created a new model of art. The entire history is characterised by the development of new images and new genres. Kazakh composers who have mastered the basic genres of songs have created vibrant national varieties of all main song genres.

### **Baigonys Aiganym Session VIA8**

#### **Turk Totems in Animated Films of Kazakhstan**

Totemic beliefs and embodies held an enormous place in the minds of the ancient Turks. Definite animals could be epitomised as totems and turned into subjects of sacred reverence as they became a part of primeval cult. The focus of the given report lays in the analysis of specific ways the totems of the Turks are represented in modern Kazakh animation. One of the Turk totems, the bird of Samruk, was personified in the film 'Diamond' by Konapyanov. Samruk is a mythological bird that is always ready to help people and is a symbol of power and vigour. We can come across a similar image in the mythology of many Turk people, e.g. Garud in the Mongol legends and Symurg described in the Iran epos. In the animated film 'Legends about the Winged Leopard', a snow leopard became the totem of a young hero, warrior Sauran. Together they had to pass through all the hardships fighting to free their motherland from invaders. The leopard is a common totem highly popular among the Turk peoples. Archaeologists have frequently discovered locks in the shape of a leopard or male and female figures riding a leopard during their field researches. It was quite usual that a figure of a leopard had attached wings and horns which revealed his link both with the land and the sky; such leopard figures were accepted as a sign of fortune and happiness. The totem of argali on the hero's chest contributes significantly to the peculiar national character of the animated film 'Anshy' (The Hunter) by Abeldinov. Legendary images of totemic argali can be found in the culture of other Turk peoples. Totems of the Turks which are depicted in the animation films of Kazakhstan have preserved most of their initial features and properties.

### **Danara Akhmetzhanova Session IIA8**

#### **The Pazyryk Harp from the Point of View of Ethnomusicology and Musical Archaeology**

In 1884 archaeologists and musicologists Rudenko and Gryaznov discovered among the Pazyryk burial mounds in the eastern Altai a stringed musical instrument resembling a harp. As it turned out, the instrument housing is carved from a single piece of wood and is covered with leather on both sides. Burials, the tombs of tribal chiefs and other members of the 'white bone', date from the first to the third millennia BC. The discovery of such an ancient instrument in the Altai is relevant to the study of the historical past of Kazakhstan and the entire Turkic culture. The tradition of burying musical instruments is known in many cultures. The Pazyryk harp was one of the items accompanying the deceased in the afterlife. According to Haltaeva, Kazakh kobyz and zhetigen were included in the burial goods of a deceased musician along with his other belongings - saddle, axe, bow and food. According to the New York researcher Laverghena, the tool was already broken, possibly in connection with ritual practices. It is also possible that before the instrument was broken, it produced magical tunes. Even just touching the strings could result in connection with the other world. The Pazyryk harp could bear the same function of transportation as a shamanic instrument. Moreover, that harp, whose shape resembles that of a boat, is the origin for many ancient kobyz. It is even possible that this harp is the ancestor of all stringed harps of the Turkish people. It should be noted that the Pazyryk harp was found among ritual items, such as incense burners on stands, a 'hexapod' leather flask containing hemp seeds, a stone lamp, and other items.

### **Nailya Almeeva Session IIA3**



## **Song Folklore of the Kryashen People of the Volga Region as a Self-Identity Factor of an Ethnic Community (On the Problem of Regional Variations of Turkic-Speaking Culture)**

Kryashens are a Tatar-speaking Orthodox Christian community self-designated as Kryashen. They are also known both commonly and in ethnographical literature as Christened Tatars. They inhabit the territories of Tatarstan, Bashkortostan, Udmurtia, and Chuvashia in compact territorial groups characterised by their own local cultural patterns (traditional costume, dialect characteristics) together with the Mari, the Udmurt, the Russian, the Chuvash and the Muslim Tatars. As the culture of the Kryashen is a Tatar-speaking culture it has been regarded by regional scholars within the context of the Tatar culture and the Tatar language, and the Kryashens as an ethno-confessional minority (approximately 200,000) of the Tatar ethnic group. The author examines them within the context of the Volga-Kama region as an autonomous traditional culture that was formed in a contact zone and absorbed characteristics of genetically different ethno-cultural worlds – the Finnish, the Ugrian, the Indo-Iranian, the Turkic, and the Mongolian. Certain consolidating processes have shaped the Kryashen into a separate sub-ethnos, and also have helped to preserve ancient elements in their culture such as, for example, Turkic archaisms. All these things have interfered with a clear cultural self-identification of the Kryashen. Within this framework the author believes it very important that, according to the results of her research, the Kryashen manifest their ethno-cultural self-awareness and self-identity in their traditional songs. The Kryashen culture is typologically similar to the song cultures of the Chuvash, the Mari, the Udmurt, and the Mordovian, together with them forming a single layer of the medieval ritual melos and types of performance that are momentous for the history of the region.

**Riza Almukhanova Session IIIA8**

### **Magical Items in Traditional Musical Culture**

The Kazakh traditional music scene today has not lost the rich colours of mythological attributes. In the study of their use by bearers of culture specific stages have been revealed, especially in the context of periodisation of Kazakh statehood on socio-economic formations. It is known that in the past people believed in the power of magic words – bata; they also hung beautiful beads and owl feathers to avert the evil eye and to protect themselves from impure forces, for objective reasons. For many centuries society, being under the influence of folk consciousness, supported this kind of decoration. But today they have become mandatory accessories for the performers of folk art. In such sustained bright highlighting of the performers, sal and seri also played a considerable role, whose appearance on the scene of the Kazakh traditional culture rocked the music world with the flourishing development of a class-based society. After all, bright personalities: Muhit, Birzhan and Akan did not come from the common people, but having the wide choice wealth provides, they supported the development of the use of magical items by the carriers of traditional music culture. Therefore these colourful features of contemporary performers of folk art arouse the researcher's interest to determine the meaning and significance of these magical items in the eyes of performers. It should be noted that not all performers of contemporary music are free of folk consciousness, although they do not show it on the stage, but they are sensitive in this regard, especially in the magic of words. A traditional music culture is not possible without magical attributes, replacing the national pattern with bright beads with ornaments. Owl feathers on the artist's headdress are today taken for granted as much as the musical instruments – kobyz and dombra.

**Alya Alpeissova Session VD11**

### **Kazakh Song Letters from World War II: A Historical and Cultural Phenomenon**

Folklore takes a specific role in the cultural history of any nation, as it is one of the earliest actual and objective means to perceive the world and the man. It expresses the character of the mindset, mentality, traditions, beliefs, artistic outlook, everything that shapes the spirit of the nation. World War II broke the peaceful life of the people of that period, forced them to introduce new ideas, themes

and images into their poetry. As a result, the poetic and musical arts were created under different conditions and were filled with different contents. The Kazakh song letters restore the atmosphere of the war period and turn into a cultural phenomenon with its own peculiar features. The material for analysis was collected during a field trip to Omsk Region (The Russian Federation). The elapse of time gap led to the loss of many samples; most of the recorded song letters were provided by the relatives of authors who died long ago. All the recorded samples of song letters underwent analysis and build the foundation of further scientific researches aimed at defining the characteristic peculiarities of such letters. The song letters from World War II are characterised by the essential features of the Kazakh poetic and musical folklore, such as intensity of emotional description, rich metaphors, national poetic rhythm and melody. At the same time, each song letter contains elements of bard poetry reflecting the individual poetic inclinations of an author. They preserve rich historical and cultural material that specify the system of the national perception and values, their mental characteristics and creative traditions. The panorama of war events is restored in details in texts of received song letters, which help us to get a complete account of the scale of the tragedy and preserve the sacred memory of the past.

**Gulnar Alpeissova Session VD11 (Panel)**

### **Kazakh Song Letters during World War II**

Comprehension and analysis of Kazakh musical and poetic material, such as songs and letters from the front (*shygarma olen*) are under the focused consideration of Kazakhstan researchers working in the area of musical culture of World War II. The first panel speaker will deliver a report on the novelty and significance of World War II song letters and will try to outline the general approaches to the analysis of the issue under consideration. The researched song letters could be distinguished into a separate musical and poetic genre produced in accordance with the accepted Kazakh traditions but stand out due to their specific nature and character. The genre identification of the song letters will be presented by the second speaker in the report devoted to the analysis of the peculiar genre specifications of World War II song letters. Modern Kazakhstan ethnomusicologists are putting much effort to identify and explore the cultural, musical and poetic heritage of the Kazakh people in the form of song letters. In this area, much work is conducted related to the collection, restoration, classification and description of the researched song letters. Their importance for modern culture cannot be overestimated. The song letters will be considered from the angle of their historical and cultural significance in the third report of the panel. The scientific novelty and significance of the research is presented through an integrated approach to analysis, restoration, and study of song letters from the front during the War in the view of social, political, musical and ethnographic and cultural sciences. The contribution the Kazakh people made in the Great Victory should be remembered and cherished as it raises pride for the heroic past of Kazakhstan.

**Gulnar Alpeissova Session VD11**

### **Kazakh Song Letters during World War II: The Outline of the Problem**

Restoration of one of the genres of the Kazakh musical-poetic heritage, songs, letters from the front (*shygarma olen*), attracts the attention of modern Kazakhstan researchers to musical and historical heritage of the period of World War II. This heritage contributes much to raising the younger generation of Kazakhstan in respect of the military glory and musical-historical memory witnesses of World War II, as well as to form the spirit of patriotism and aspiration for peace and good neighbourliness. World War II left distant memories of severe and hard times. As the time passes the memories are getting vaguer, so it should be a priority to preserve as many of them as possible for the coming generations. Modern Kazakhstan ethnomusicologists are putting efforts to identify and explore the cultural, musical and poetic heritage of the Kazakh people in the form of song letters. In this area, a lot of work is conducted related to collection, restoration, classification and description of the researched song letters. The scientific novelty and significance of the research is presented

through the integrated approach to analysis, restoration, study of song letters from the front during the War in the view of social, political, musical and ethnographic and cultural sciences. The contribution the Kazakh people made in the Great Victory should be remembered and cherished as it raises pride for the heroic past of Kazakhstan. The current research helps to understand the destiny of our soldiers and their families, to perceive all the hardships our ancestors had to survive in order to ensure secure a safe and prosperous life for their successors. The studied song letters could be distinguished into a separate musical and poetic genre as though written in compliance with the traditional Kazakh cultural character they are recognized for their specific rhythm and melody.

**Ann G. Alyabyeva Session VIC1**

### **Computer Research into Balkarian and Karachai Vocal Tradition**

The rich musical folklore of the peoples of the Caucasus remains poorly known. North Caucasus ethnomusicologists are actively seeking to fill the gaps. In this context, the use of computer analysis may contribute to advancing work in this direction. Although ethnomusicologists have long used computer analysis of music samples, this method is still being improved. An authentic interpretation of the results, their correct analysis and the formulation of conclusions are of great importance when using computer analysis of sound. The possibilities are clearly demonstrated by the example of traditional vocal music Balkar and Karachay. Existing records in the traditional five-line notation in general reflect the pitch and rhythmic components. Components such as voice, arikulyatsiya, system settings, mikrochromatika, the number of voices, etc. remain unrecorded. Using computer analysis of sound developed by AV Kharuto possibly at a new level is used to consider the characteristics of the system settings, the mode and features of intonation in Balkaria and Karachai vocal tradition. Of interest is the question of the collective 'Unison' sounding voices and solo vocal performance, particularly in setting the tone. Its characteristics are of particular interest, since it is the tone of traditional culture that is the most important and revealing. It is known that up to the present in Northern ethnomusicology no system of classification of song genres is coherent enough. It is proposed the study of musical artefacts and determining their genre affiliation should incorporate the results of computer analysis of sound. Conducted computer analysis reveals general and specific features in Karachay and Balkar traditional song culture. The prospect of the application of computer analysis method of musical artefacts will help identify typologically similar parameters for the formation of pitch space in vocal traditions. Also, the identification of typologically similar parameters in the traditional musical culture of the peoples of the North Caucasus will be possible.

**Roza Amanova Session IID9**

### **Kyrgyz Kyuis for Komuz**

Kyrgyz komuz is a class of three-stringed plucked string chordophone distinguished from other chordophones of the peoples of Central Asia by the nature of its sound. This is made not with the fingers of the right hand, but also uses movement of the entire arm from the shoulder. This is often accompanied by an exaggerated gesture which does not directly affect the character of the sound, its volume, strength and tone, as these movements are made after hitting the strings, but the nature of the sound influences the height of the force with which the hand approaches the strings after the execution of certain complex gestures. These are not random, but are related to the nature of the music. Instrumental music of many nations, as a rule, is formed in interaction with its function, reflecting the rhythm, the nature of action, imagery and drama of dance and the rhythms, texts and images of words. Similar complexes of movement vocabulary suggest that the music for komuz developed in relation to a sustainable sign language such as that used by deaf people today. The sign language of nomadic Turko-Mongols achieved a high degree of development, both in terms of wealth tokens and structural organisation. Native American culture had a sign language, which in its structure and complexity and wealth is comparable to verbal language. Comparative linguistics has not yet explored in depth the relationship between the languages of Amerindians and Turks, but some

observations suggest the presence of similarities. Nomadic culture is extremely resistant. The same can be said of the mountain people. Kyrgyz as nomadic and mountain people preserve ancient cultural elements - the ancient language of gestures formed by hunters and warriors. The style of sound in Kyrgyz komuz preserves the ancient bond of instrumental music with sign language.

#### **Raymond Ammann Session VID5**

##### **Metaphysical Mobility in Melanesian Song Texts**

In the Western philosophy on space and time, two prevailing beliefs oppose each other. Externalists with a more ontological approach say that all historical events are real and actual, whereas for the presentists, only the 'now' is real. References in Melanesian songs indicated a dissent and proper Melanesian approach of space and time philosophy that lies somewhere between these two Western doctrines. On a spiritual basis the singer of Melanesian ritual songs is able to move through time and space. The content of significant Melanesian ritual songs and epic songs is obscure or uses a language not understood by singer and audience. In order to better comprehend this 'mystery', I discussed the sentences and lyrics of these ritual song text with various composers and specialists who are able to receive songs from the ancestor spirits. I learned that some terms refer to places on the islands where important historical events took place: battles, mythical stories etc. And when performing these songs, the singer not only follows these places of reference in a spiritual way but – for the singer and the audience - the time and space changes to the time referred to in the song.

#### **Joshua Amuah Session VIA11**

##### **Stylistic and Compositional Trends in Contemporary Choral Music in Ghana: Three Case Studies**

The paper summarises stylistic and general compositional trends among three choral music composers from the third and fourth generations of Ghanaian composers whose works draw on African traditional music elements. Using Akin Euba's theory of Creative Ethnomusicology, Nketia's Syncretic Techniques (1982), and Sankofa (Go back and reclaim it; Akan indigenous philosophy now commonly appropriated nationally for encouraging creativity that fosters and cherishes cultural heritage), and through interviews and critical analysis of representative works of the composers, the paper compares their compositional resources and techniques that confirm their African roots. The study suggests that choral compositional styles that explore traditional music elements not only serve as a model and a guide to teachers, advanced students, composers and music directors interested in this genre of composition, but also contribute toward the history and stylistic diversity of the genre. Finally, the paper situates examples and conclusions in the context of current ethnomusicological perspectives on and approaches to art music. The paper concludes with further thoughts on some sociopolitical implications and ramifications of the rising traditions of African art music, especially on questions of why and how these traditions seem to enable power, class and privilege.

#### **Mike Anklewicz Session ID9 (Panel)**

##### **Ritual, Minorities, and Identity in Music and Dance**

Rituals offer people many ways to elevate their daily lives from the mundane as well as communicate ideas of self and identity to themselves and their communities. In particular, members of minority communities use rituals to assert and maintain their identity in the face of a dominant culture. This panel examines the uses of ritual in three different parts of the world and how performers in each culture assert difference and identity by incorporating and creating rituals. Our panellists draw upon their extensive ethnographic backgrounds in different parts of the world including Canada, Turkey, and India to demonstrate how rituals can be a powerful force to local and international communities. Drawing on such diverse anthropological and sociological theories by Victor Turner, Dick Hebdige and Robert Breneman, our panel will examine liminal space, 'objects of association' and how affinity

groups bond into communities. Our first paper focuses on the contemporary klezmer scene, discussing the ways in which rituals are used in this scene to create an altered, liminal space that invokes the lost, Eastern European Jewish culture. Religious and non-religious rituals are used to create a separate world for Yiddish culture, thus allowing the participants to assert a Jewish identity and resist complete assimilation to the dominant culture. In our second paper, the issue of resisting assimilation takes on a political and cultural significance in the wedding rituals of Kurdish communities in regions of Turkey and in the Canadian diaspora. The third paper focuses on the Indian classical dance style of Odissi, as created by Guru Debaprasad Das who incorporated the sabdaswarapata, a ritualistic movement practice from the western part of India's Odisha state. This paper investigates how the sabdaswarapata is used as a signifier of western Odisha in a dance that has strong associations with eastern Odisha.

**Mike Anklewicz**

**Session ID9**

### **Ritual and Liminality in the Contemporary Klezmer Scene**

The contemporary klezmer scene, which encompasses the practice and performance of Eastern European Jewish traditional music and culture, has been characterised by an international network of workshops and festivals since KlezKamp was founded in 1985. The experience of attending a residential klezmer workshop like KlezKamp, which was modelled after Balkan music and dance camps, has been described by Eric Stein, a regular faculty member, international performer and artistic director of Toronto's Ashkenaz Festival, as a 'utopia' that has 'no resemblance to reality of any kind' and 'brings people together around things that's moving and powerful.' This paper will examine this heightened, utopian state of liminality that governs the time and space of klezmer workshops and festivals and the role that ritual plays in the construction of this transcendental state. While Stein was referring to KlezKanada, held every summer in the Laurentian mountains of Quebec, I have learned, through my fifteen years of performing and fieldwork at workshops and festivals in five countries on two continents, that this experience is not unique to KlezKanada. Anthropologist Victor Turner, building on the work of Arnold van Gennep, wrote that the liminal state is the middle point of a three-stage ritual process. This middle stage, separated from the mundane existence of everyday life, is often characterised by a seclusion from the world. KlezKanada's seclusion at a camp in the mountains allows the participants to feel isolated while old and new religious and secular rituals are used to distinguish the experience there from day-to-day life. This paper will discuss the liminality of the klezmer workshop by interrogating how KlezKanada and other workshops create their utopian settings through the use of seclusion, religious, and non-religious ritual.

**Marziet Anzarokova Session VIIC11**

### **'Tleperysh' in Russia and in Turkey: Professional Artistic Interpretation as a Generator of Cultural Transformations**

In the twentieth century the dance 'Tleperysh' was recorded among Circassians in their mother land (Caucasus) and was highly popular among the foreign diaspora in Turkey. In the beginning of the 1990s Nalmes, an academic State Ensemble of Dance from Adygheya (the Russia republic where Circassians lived) returned from touring the cities of Turkey with a new choreographic composition, 'Tleperysh', the material for which had served a dance of the same name seen amongst Turkish Adyghs. The production of choreographer Amerby Kulov varied dramatically from the authentic dance of the diaspora in the sense of plastic arts, melody and the performance of supporting vocals. It did not match the traditional vision of the original Adyghe dance which existed in the historical motherland. This artistically authorial reading caused a stir in Adygheya at the end of twentieth century. Professionals and amateurs alike first rejected the dance. Among doubts cast on the Adyghe origins of 'Tleperysh' was its dancing part for females, containing elements unknown in the traditional dance. Then 'Tleperysh' quickly entered and became very popular in the culture of Adyghs living in the historical motherland. Stage performance of the dance transformed the authentic original source of

the diaspora, as well as leading to considerable changes in Adygheya dancing culture. In the professional choreographic version of 'Tleperysh' the dance melody, existing in the Abkhazian diaspora in Turkey, is 'Apsua' whereas it was entrenched with 'Tleperysh' in Adygheya. Changes in female parts of different ancient dances observed in Adygheya at the end of the twentieth century are in many respects an influence of 'Tleperysh': these have become more relaxed, and have obtained the element of competition with the male parts. Additionally, the popularity of 'Tleperysh' has led to marginalisation of traditional dances existing in the historical motherland.

**Aoyagi Takahiro Session VIC5**

### **Capitalising on Tradition: Wa as a Theme for Popular Music in Modern-Day Japan**

This paper deals with a strand in Japanese popular music that uses some features of Japanese culture. Implementing elements of Japanese culture has been not uncommon in certain popular music genres. For example, in the genre of enka, singers may use certain vocal techniques and may mix Western and Japanese musical instruments, and wear traditional attire. While proclaiming Japanese-ness through music is not uncommon, such music used to be for older generation and the popular music marketed for the youth used to shun away from things that give an impression of old Japan. It seems, however, Japanese-ness has been re-evaluated among youth, and such a change is observed in music targeted mainly for teenagers. Traits of Japanese culture, known as Wa, are consciously incorporated in youth-oriented music. While music that suggests the sense of tradition has been more or less for audience who has predisposed taste for traditional Japanese music, in this paper I discuss musical genres that get a high degree of media exposure and music that ordinary youngsters have a chance to listen to (e.g., kayokyoku). In this paper I plan to discuss how Japanese tradition is conceived in modern-day Japan, then analyse certain songs that are said to be proclaiming the idea of Wa. I examine how Japanese Wa is implemented through musical analyses (i.e., instrumentation, musical mode, rhythm). As it is in the domain of popular music, my analyses also include visual aspects (e.g., dance and costume). Furthermore, the emergence of nationalistic attitude in popular music is discussed in relationship to the political sentiment of society that seems to show sympathy to more nationalistic agenda pushed by right-wing politicians.

**Samuel Araujo Session VIIA3 (Panel)**

### **Music and Sound Cartographies in Neoliberal Contexts**

This panel proposes a discussion of politico-epistemological dimensions of collaborative music research in three contexts inflected by neoliberalism resounding Nancy Fraser's idea of a 'world public sphere', producing tensions within and between issues such as identity recognition, wealth distribution, and de-essentialisation of social-cultural identities and expressions, addressed through new forms of political, artistic and intellectual alliances and requiring a thorough reconsideration of dichotomies between theory and practice.

**Samuel Araujo Session VIIA3**

### **Sounds of Neoliberal Peace: Sound Praxis and the Commodification of Social Life.**

This paper addresses the reciprocal implications between theory and action – sound praxis – in the workings of a music research collective based in a favela in the context of urban reforms fuelled by the preparation of Rio de Janeiro to host international events such as the 2014 Football World Cup and the 2016 Olympic Games. In a city acknowledged worldwide for its natural beauties and music traditions such as samba, bossa nova and more recently its local versions of funk, despite its many and historically aggravating socio-economic disparities, these events have been held by local and national authorities as powerful signs of a breaking point in a long history of social injustice, meaning investments in urban renovation, public security and the development of a commodity-city ready to host international events and year-round tourism, supposedly generating a virtual economic cycle

with new job and business opportunities. On the other hand, insofar as addressing properly the long-standing social does not follow the timing of a commodity-city, public security policies, and notably the paradoxical concept of military pacification, creates special ordinances in military occupied favela areas which impact musical events in various ways. In this context the paper takes up questions such as by and for whom, what are the contents of, and how this ethnomusicology should proceed in times of trouble (Rice 2013).

**Daniel Avorgbedor Session VIA11 (Panel)**

### **Performance, Power, and Identity: Case Studies from Ghana**

Since Ghana's independence of 1957, there have been sporadic and yet influential creative approaches to music and cultural traditions. These newer creations appropriate and at the same time interrogate Western musical traditions and performance norms as part of the larger socio-political directions that informed the search for local autonomy, national and global identities in Ghana. Music and dance traditions of various ethnic groups and the expanding tradition African art music continued to be reinvented and renewed, with significant support from national ideologies and policies of national identity, including the preservation and promotion of the performing arts. There is, therefore, a significant fertile interchange among these domains of society, culture, and institutions of the performing arts. Often these efforts and interactions encourage new forms of artistic traditions, such as the 'folk opera,' 'concert party' (genre of hybrid comic entertainment with guitar band music at the centre), and local traditions of Western art music. Innovative tendencies are found also in extramusical and yet closely related sites of gender and patronage. Each paper explores, in depth, particular aspects of the Ghanaian experience, as elaborated under the panel papers.

**Daniel Avorgbedor Session VIA11**

### **Invention, Resistance, and Resiliency: the Pan-African Orchestra in Context**

This paper updates cumulative, longitudinal research on the conductor (Danso Abiam), music, reception history, socio-political motivations, and innovative approaches to the integration of indigenous musical resources in the Pan-African Orchestra, which was officially established in Ghana in 1989. After an overview of the Orchestra, the paper critically re-examines the various ways in which strategic and shifting identities of the conductor interrogate received notions of syncretism by focusing on alternative analytical categories such as normative hybridity, resiliency, and Meyer's notion of 'experimentation.' Drawing on musical examples and performance contexts, the analysis updates Barnett's classic 'movers of innovation' and Blacking's hypotheses on 'musical change and nonchange.' The conductor's perspectives from interviews and those of select audiences are additional resources in support of the analysis and conclusions.

**Sabina Ayazbekova Session VA9**

### **The Place of Music In Turkic Civilisation: From Space To Humankind**

The history of European and Asian cultures indicates three main meanings of the 'music' concept: music of the world ('musica mundana'), soul music ('musica humana') and music in the true sense of the word ('musica instrumentalis'). This Pythagorean hierarchy largely determined the direction of many philosophical scientific concepts of the ancient world. Researchers of Pythagorean doctrine discover its origins in the sacred knowledge of Asia. Analysis of more ancient Turkic civilisation, dating back in its genesis to traditions of the Scythian-Saka culture, also reveals the hierarchy of music. Similar understanding of music is found in ancient Chinese and Indian civilisations. All this may indicate a possible interaction of ancient Eurasian civilisations. In this report, music of the world, soul music and instrumental music are considered through the example of Turkic civilisation. According to the sparse knowledge of the Turkic civilisation phenomenon itself some provisions related to its lack of civilisation lists and classifications are revealed and the civilisation level of the

Turkic world identified. Music is considered as an integral part of Turkic civilisation. Of the twelve features of civilisation (cosmism, territory unity, community of ethnogenesis, linguistic community, religion, unity of culture and mentality, aesthetic forms of consciousness, writing, science, cities, developed system of economic relations and nationhood) music is considered in the context of three of them - cosmism, religion and aesthetic forms of consciousness. Civilisational approach of music study in the Turkic world allows analysing the basic meanings of the concept of 'music'. Analysis of the sources, myths, traditions and customs gives an opportunity to see the place of music in Turkic civilisation in its vertical projection - from Space to Humankind.

### **Ali Fuat Aydin Session VIA3**

#### **The Change of Intervals in Hicaz Maqam in Zeybek Melodies from Aydin, Turkey**

The Zeybeks are a group of people with an interesting and mysterious identity, such that academics have offered many different opinions concerning their origins, the etymology of their name, and the bases of their culture. The Zeybeks had a considerable effect on the society of west Anatolia especially in the 19th century, by which time specialised music, dance and costumes were associated with them. After the Republic of Turkey was founded in 1923, the Zeybeks as a warrior clan became obsolete, but aspects of zeybek culture still prevail and the songs and dances are performed all the time throughout the Aegean region, often in full costume. Zeybek melodies, which come from the western part of Turkey, are significant elements in the Turkish folk music repertoire of that region. These melodies are maqam based and mainly played on a combination of davul (drum) and kaba zurna (shawm) instruments, especially by musicians in the Aydin-Germencik and Mugla-Milas areas in that region. In an urban environment, performers of zeybek music recreate an idealisation of a regional repertoire which was, and still may be, transmitted orally from master to student or from father to son. But today the medium for transmission can vary. The melodies are maqam based, and in their analysis maqam theory should be used; as we all know, no complete consensus has been reached amongst musicologists in maqam theory yet. In this paper, the change of the intervals and hence the scale in Hicaz maqam within the melodic characteristics of zeybek music whose melodies were transmitted from master to student will be investigated by comparing the recordings of different performers in Aydin, a city in the western part of Turkey.

### **Mohammad Reza Azadefar and Maryam Shariari Session IID2**

#### **'Say Body Movements, Don't Call it Dance': Ritual Lamentation Ceremonies in Dashtestan, Southern Iran**

Dashtestan, a city in south Iran, is home to various music genres and ritual performances mainly used in lamentation ceremonies. Dashtestan is situated in an extremely hot and dried place in Bushehr province by the Persian Gulf. People of this region have faced various disasters in their history and for this reason most of the ceremony and ritual practices of them relate directly or indirectly to their difficult life. People of this region experienced several wars in their history and still suffer from drought, poor health and education services and many other problems in their villages and towns. The lamentation ceremony is the most important ritual performance in this region and several other places in Iran. In the lament the wailing melody is normally sung by a solo singer (the principal mourner) and is responded to by a chorus of breast beaters, chain beaters, etc. with their very precise and special body movements. Only men participate in this practice and women attend as observers of this lamentation ritual. The performance looks like a circle group dance. The singer stands in the middle, mostly on a chair, and performers make several circles around him. Every performer holds the belt of his next performer in his left hand and uses his right hand for breast beating. The performers step around the singer by special polyrhythmic movements of hands, feet and back. In this article we will also describe some female lamentation ceremonies accompanied by special body movements performed in the events of youth deaths. For the viewer of the ceremony the body movements resemble a very interesting dance performance. However, in the region it is forbidden to use term



'dance' for such performances because of the religious and common outlook of people toward 'dance' which is described in this paper.

**Faroghat Azizi Session IID9**

### **Dance Parts in Cyclic Forms of Tajik Traditional Music**

This paper discusses the functions of dance parts based on rhythm-formula which underlie all cyclic forms in Tajik music in different genres. The categories *usul/zarb* are basic in forming these. In classical *Shashmaqom* and *maqom* pieces, dance rhythms are presented through *usuls*: *ufar*, *soqinoma*, *qashqarcha*, and others. Another branch is presented through *taronas*. The concept of *usul* in *Shashmaqom* and different versions of *usul ufar* are introduced. In cyclic *falaki roghi*, at times all parts have a dance character, sometimes only the last two or three parts. However, the last part is always dance. These dance cycles take place even in religious singings. Exceptional dance cycles are found in traditional Tajik music: 'Duzarb', 'Sezarb', 'Chorzarb', where all parts of vocal or instrumental cycle are of dance character. *Ruba'yat*, *badeha*, *lapar*, *yalla*, and others are dance in character. Singing alternates with dance parts in them. Performance of the part is obligatory. An exceptional dance cycle is represented with more richness. Numerous cyclic forms can have a free existence or be applied to one ceremony or another. Dance rhythm-formulas have form-building significance not only at the level of all pieces but also in an internal process. What is the active role of beginning dance in Tajik traditional music connected with? The answers are connected with semantics and philosophy. The role of dance beginning in cycles has form-building, basic, connective and final functions. Tables, audio records, and video records are used in the report.

**Elena Babakova Session IIIA8**

### **Realisation of Elements of Kazakh Traditional Music Culture in Contemporary Feast Rites**

The Independence of Kazakhstan led to the renaissance of many national music traditions that had been thoroughly exterminated from everyday life during the Soviet period. A revival of traditions of feast-ceremonial culture is, nowadays, the important ideologically moral and aesthetic task of state cultural policy. Radio and television propagate national customs and traditions; folklore is extensively used in the education system as the most important factor of social and moral education. Traditional forms of music-making continue their development in the republic in performance and composition of creative work. National traditions, festivals with their ceremonial-cult moments are developing, modifying, to be perceived as a continuation of their centuries-old evolution and, at the same time, as its new stage. The aim of this study is to find peculiarities of traditional culture functioning under conditions of contemporary urban reality based upon realisation of its national value, its great wealth, and its development. The problem of the application of ethnic traditions and customs has attracted the attention of researchers from widely-differing spheres: social scientists, ethnologists, educationalists. Fundamental researches of ethnographers, music scholars, historians (Yerzakovich, Zatayevich, Yelemanova, Shegebayev and many others) are devoted to the peculiarities of traditional art culture of the Kazakh people, focusing mainly on the history of the Kazakhs, their culture and everyday life, and the different sides of participation of people in feast and ceremonial culture of past ages are regarded. There are a few music and sociological studies of the forms of existing of traditional ceremonies in contemporary everyday life presented by expert researchers of Russian culture such as Baklanova and Kargina. The study has a complex of research methods: interview, observation, discussion, questioning, analysis of organisations of festive events for the city of Astana, of cultural institutions for conservation and revival of national traditions.

**Baglan Babizhan Session IIIA8**

### **Traditional Song Culture Of Kazakhs and Instrumental Accompaniment**

The song culture of Kazakhs, as well as of many other people, is divided into folklore and professional song art. The professional song of Kazakhs is not so ancient, but a deeply formed layer, is made default without instrumental accompaniment. Professionalism in Kazakh song existed from the middle of the nineteenth century in the different regions of Kazakhstan. The first representatives were such creative personalities as Segiz seri, Akan seri, Birjan sal, Ukili Ibray, Muhit, Kenen. The traditional song culture of Kazakhs is divided geographically into regions: central, western and south. The richest and most numerous is the arka song tradition that includes the regions of Central, North and East Kazakhstan. In the opinion of musicologists this tradition is fundamental in Kazakh song culture, surpassing the western and southern tradition both in scale and in the number of composers. The founders of arka school were the afore-mentioned Segiz seri, Akan seri, Birjan sal, and Ukili Ibray. An original professional song school was founded by Muhit in the West of Kazakhstan, developed in the four regional river-beds of Uralsk, Mangistau, Atirau, Aktobe. The song tradition of the west was greatly related to epic tradition. Compared to the arka and western traditions, the professional song culture of south Kazakhstan began to develop later. It was based in five areas abutting China and the Republic of Kyrgyzstan. The founder was singer, composer, and akin-improviser Kenen.

### **Sanubar Baghirova Session VD7**

#### **Growing into Music: Azerbaijan: The ancient arts of Mugham and ashig in the XXI century.**

Mugham and art of ashigs are classical genres of Azerbaijani traditional music inscribed by UNESCO on the Lists of “oral and intangible cultural heritage of the humankind”. This 90-minute documentary film shot on location between 2009 and 2012 is about children from urban and rural areas of Azerbaijan who study national traditional music to become professional musicians, or to play it just for their own pleasure. The film explores how they are growing into this ancient music, learning it from teachers at music schools, or from listening to ‘live’ performances in their neighborhoods and to the national radio and TV programs. Some of these children belong to the families of renowned Azerbaijani musicians, such as Alim Gasimov, Gochag Askarov, Shirzad Fataliyev, and others. However, most of them come from ordinary families from towns and villages in Azerbaijan, or from Azerbaijani settlements in Armenia. The film consists of three parts, the first of which features the children who study Mugham, the second – the art of ashig; the third part follows children in Shirvan, the large area in the east of Azerbaijan, with its special music style distinguished for the blend of mugham and ashig arts.

### **Cho-Yeon Bak Session IC4**

#### **A Study of Korean-Style Catholic Chant and its Significant Pioneers**

The purpose of this study is to examine a musician's challenges of recovering Korean traditional music and forming a Korean-style Catholic chant along with a Gregorian chant. The musical and social motivations and procedures of changes of the chants are studied. Also, there is a closer look at significant pioneers and groups who have contributed and are contributing to create Korean-style chants. Studying Korean-style Catholic chants can be a significant approach to understanding Korean music culture. The chant, introduced by missionaries, was the first form of Western music for Koreans. In the early stages, Roman Catholicism was an academic object for the pragmatists in the Chosun dynasty but became a religious object for the Koreans due to the expansion of chants. Because music during mass is a highly meaningful way to experience faithful fulfilment, composing and reforming the chant should be conducted according to social and musical demands. It is necessary to examine whether the changes of chants for enculturation have been well processed, artistically developed, or are continuously processing. The Korean Catholic church has socially and spiritually played an influential role for Korean Westernisation. Additionally, other social roles of the Korean Catholic church include serving as an educational institution to enrich Korean music culture, and cultivating serious musicians as well as providing spaces for performances. Most of all, the increase in

performances of Historically Informed Performance, a recent phenomenon in Korea, has been introduced, performed and supported by the Korean Catholic church. In consequence, the Korean Catholic church is constantly disputing usage of Korean-style chants which have been discontinued and rejected for a while. Musical, political, and social factors will be considered to create and broadly use the Korean-style chant. Besides bibliographical research, interviews and field studies are utilised to record and examine rituals.

### **Irina Bakayeva Session IIIA9**

#### **National Music in the Dance Scenes of Serkebayev's Opera 'Tomiris'**

Modern Kazakhstan composers are developing in a direction which is based on wide use of the expressive possibilities of Kazakh folklore. Traditional art is the basis for compositional creativity. However, in historical terms the implementation of the national music is different. One of the prominent representatives of composers from the turn of the century is Almas Serkebayev. His Opera 'Tomiris', delivered in 2007, featured spectacular dance scenes in which the composer organically synthesises the principles of European elements with folk genre. There are three significant dance scenes from his Opera 'Tomiris' - 'Shaman', 'Hunting' and 'Battle'. These dance scenes include principles of ostinatos, monothematism and structural properties of the kazakh kui. There is motivic transformation, mode and harmonic development combined with characteristics of folk instrumental music in the 'Hunt' dance scene. The composer based an ostinato variation of development typical of the folk tradition in the 'Battle' dance. The initial section of the scene can be interpreted as the entry and zone of bass buyn (of Kazakh kui); the main theme coincides with the zone of orta buyn, the climax zone - the section of the 'saga'. At the same time an imitative polyphony which is typical of European art is widely used in the musical fabric of this scene. The originality of the compositions marks the ballet scene 'Shamans' from the Prologue. This composition is based on the principle of accumulation - the cultivation and accumulation of intonational cells, which is associated with the implementation of the national music thinking. Varied repetition combining structural and melodic cells is characteristic of folk music. Relationship with compositional principles kui is manifested in the register mappings sections-areas, the gradual extension of the space of sound.

### **Egil Bakka Session VID4**

#### **Choreography and Choreographers in the Nordic Folkdance Movements**

Folk Dance organisations working with Nordic folkdance in the Nordic countries mostly claimed to work with material that had been collected from a traditional context. The aim was to use the dances in a social setting rather than for stage presentation. There the idea of choreography was not considered proper by leading persons in the movements in the first half of the twentieth century. Still, dances were made inside the movement and choreographies from non-traditional sources were used. In the second part of the twentieth century the first folk dance ensembles were established in some countries, and at the turn of the twenty-first century choreographies for stage performances are commonplace in all countries. The paper aims to discuss the aims set forward by those who initiated the making of dances, and later on, those who started working with choreographing in its own right. It will look at how the ideals of social dancing and those of stage presentation were negotiated in the Nordic sphere, and how these have influenced present practices. In Hungary, one could say that the development went from a strong tradition of keeping up traditional dance through stage presentations to inventing new social settings in the dance house 'Táncház'. In the Nordic countries the development went in the opposite direction from 'Legestue', the social setting, over to stage performance. The presentation will finish by looking at a couple of contemporary choreographers working with folk dance or traditional dance material, trying to look at how they are influenced by the heritage aims from the folk dance movements, and how it affects their work today.

### **Yohanes Don Bosko Bakok Session VC5**

## **The Role of Gamelan Music Accompaniment for Deaf Students in Ramayana Dance and Drama Performance: Case Study of the Dena Upakara Wonosobo Deaf School, Indonesia**

Music and dance are two kinds of art that have a close and complementary relationship. Music plays a role in guiding the movement of dancers, forming a particular character and accentuating the figure according to the theme of dance that is delivered. Music also became a source of inspiration and motivation for dancers in exploring movements. As far as music is an auditory art and the sound is the main material of music, the role played by music in a dance performance can only be felt by the dancers who have normal hearing ability. However, some phenomena show that music is often used as an accompaniment in dance performance performed by deaf people. These phenomena raise the question, what is the role of music in dance performance performed by deaf people? This study aims to determine the role of gamelan music in the Ramayana dance and drama performance presented by deaf children of Dena Upakara Wonosobo, Indonesia. The theories used to analyse the problem in this research are theories that explain the role of music in dance performance. The results show that gamelan music also plays a role in the Ramayana dance and drama performances presented by deaf children of Dena Upakara Wonosobo. The role played by gamelan music in the performance is to move the dancers emotionally and figuratively, to give them motivation and inspiration, and to keep the uniformity of their movements. The role of music for deaf children in the performance is not optimal as in the dance performance performed by normal people because of their disability in terms of hearing.

### **Hannah Balcomb Session VA3**

#### **Confronting/Reinscribing the White Argentine Imaginary: the Paradox of the Argentine 'Indian'**

This paper examines the creation of an exoticised Argentine 'Indian' and the subsequent revitalisation of Andean music and dance, dissecting the competing ways in which a generalised portrayal of both simultaneously contributes to and detracts from the struggle for indigenous recognition. I argue that indigenous politics in Argentina are inextricably global and local and must be understood in relation to both transnational trends and ones specific to Argentine immigration and nationalism. Historically, champions of a White Argentine imaginary have repudiated, as non-Argentine, autochthonous, non-European culture; this includes the Andean music and dance of Salta and Jujuy, the provinces closest to Bolivia. Today, proponents of the burgeoning Argentine indigenous movement have encouraged a resurgence of Andean culture through establishing ties between the Argentine indigene and a mythologised Incan heritage: an implication which re-edifies the role of the former as authentic culture bearer. Simultaneously however, many Argentines resent the presence of recently immigrated Bolivians and view the proliferation of Andean music and dance as a non-native culture threatening to subsume a 'pure' Argentine identity. I examine this paradoxical position through the lens of the *comparsas de los indios* (Indian parade groups), which take place annually during Carnival in Salta. Participants perform Argentine dance and music, wearing costumes based on a range of sources including extant Argentine native communities, images of Sioux and Apache from Hollywood Westerns, and a mythologised Incan. Ultimately, I argue that the *comparsas de los indios* urges a retelling of Argentine history and the visibilisation of native peoples into an aggressively White nationalism. I also contend that their essentialised Argentine 'Indian' reinscribes rhetoric in which indigenous and Andean culture and people are categorised as non-Argentine: a position that undermines indigenous identity aspirations. My paper contributes to ethnomusicological research on displaced people confronting the mainstream through music and dance.

### **Cassandre Balosso-Bardin Session IID4**

#### **Xeremiers de Sa Calatrava, from Heyday to Unemployment: A Life Dedicated to the Xeremies, the Mallorcan Bagpipes**

Hidden away in a small alley of Palma, a tiny bar offers hot sandwiches to the local clientele. Not many know that the short and robust middle-aged patron with the occasional smile behind his big glasses is one of the most important actors of the Mallorcan bagpipe revival. From the age of fourteen his unwavering passion for the instrument led to a bagpipe boom which saw the number of xeremiers increase drastically from fewer than a score in the 1970s to over 400 players world-wide today. This paper focuses on the vital role of the Xeremiers de Sa Calatrava, two men who dedicated their lives to the Mallorcan bagpipes. The story of these individuals is inseparable from the incredible turnaround in Mallorcan traditional music, mostly triggered by their relentless will to develop the instrument, adapting it to their artistic needs as musicians. Inspired by Timothy Rice's 'May it fill your soul' (1994) and Lortat Jacob's 'Sardinian Chronicles' (1995) as well as calling upon key revival and identity texts such as Bithell and Hill (2014), Dawe (1996, 2005) and Hobsbawm (1983), I will explore the impact of these two men on Mallorcan society. Through a series of original fieldwork interviews carried out between 2011 and 2014, I will examine their direct and indirect influence on the traditional musical world, from their beginnings as teenage folk musicians to their heyday in the 1990s and 2000s, as well as the re-invention of their identity in the context of the recent financial crisis which severely hit Mallorcan traditional culture both economically and politically. Finally, I shall present their thoughts on the development of the bagpiping world in Mallorca, a world which may never have thrived without their experience and hard work.

**Eva C. Banholzer Session IID4**

**'I've Squandered My Life with Climbing and Singing.' The Austrian Singer and Yodeller Gretl Steiner: A Life Between Tradition, Autonomy and Public Reception**

Yodelling is regarded as an integral component of traditional Alpine communities and is, in its varying functions, both socially and aesthetically deeply rooted in the daily life of the rural population. From simple herding calls to complex multipart structures, the register-changing vocals are characterised by the intense collaboration of all participants in generally small ensembles. Yodelling is concurrently perceived as a characteristic attribute of alpine identity and serves as a symbol for a traditional way of life. Today, Gretl Steiner (1924–2013) is viewed as the veritable embodiment of the Styrian yodelling tradition. With her colourful vocalisation, her sweeping repertoire and her singular performance style she won acclaim as the 'front-woman' of the 'Steiner Singers' far beyond the borders of Austria. In reality, Gretl Steiner lived in ongoing conflict with the concepts of living within her social environment, her birth family from a manual-industrial background as well as the Protestant, agricultural population of her surroundings, Ramsau am Dachstein in Styria. This paper depicts the singer and her fellow singers as extraordinary musical personalities who, as representatives of a traditional repertoire, were able to win over a new contemporary audience with their remarkably spirited interpretation in regard to both aesthetics and performance. As an active participant in the music scene of her time, Gretl finally performed at famous festivals and was declared a powerful icon of a new folk-music movement by the media and cultural activists alike. Field research of recent years offers insight into her artistic biography. The question then arises as to how far her artistic and almost scholarly approach to music, her highly motivated activities as a collector, and her expertise in terms of style and repertoire stand in stark contrast to her stylised image in the contemporary folk-music discourse as a 'wild natural singer'.

**Manfred Bartmann Session VIC4**

**Making Music of Speech: Experimental Approaches (Applied Ethnomusicology, Prosody, Interculturalism)**

This paper deals with the question: How do we define creativity in terms of contributions to aesthetic forms? It gives an outline and some first insights concerning a larger project in which we will explore the extent to which there is music to be made from recitations. The intention is to create music from speech signals by processing them experimentally, via application of speech-prosody analysis, in an

acoustic research lab with state-of-the-art software. These new pieces of music will then be evaluated from a culturally appropriate perspective. Construing this as a quantified study of traditional musics, we will enable a well-founded and scientifically supported opinion on two musical cultures. These two cultures are fundamentally different, but nevertheless have an outstanding common feature, in each case due to an ostensibly unique relationship between language and music. Objects for study in this research come from two sources: Persian poetry, whose prosody is reflected in a special way in Persian classical music; and a field collection of stylised phrases and verses from East Frisia, in Low German, that are associated with very different, mostly motion-based musical traditions. Two dissertations are designed to deal separately with each of these very different ways of cultural expression. A videographer/photographer will accompany each cultural-review procedure. The resulting film and photo documents will be designed to apply the method of self-confrontation as a second, enhanced stage of the review. The fundamental insights into what makes spoken language musical will serve as models for a quantitative understanding of the associated musics. These insights will be subjected to a comparison – made possible because they arise under controlled quantifiable conditions. In doing these exhaustive evaluations and comparisons, we have the potential to test and strengthen the strategy of 'learning to perform' as another powerful tool for research.

### **Sevi Bayraktar Session ID5**

#### **Choreographies of Urban Resistance**

In this paper, I will examine tactics implemented by dancing-moving bodies protesting against the use of coercive hegemonic power in the urban public sphere. I investigate Turkey's Gezi Movement, which started on 31 May 2013 as a localised demonstration against the destruction of a public park at the heart of Istanbul (Gezi Park) and spiralled into a nationwide anti-government protest. During protests, dance and movement puzzle authority and inspire other bodies to participate collectively in protest. Police hesitated when approaching those bodies, among which peaceful dervishes whirled stubbornly, and couples danced tango romantically while wearing gas masks in the midst of the police violence. Moreover, when Turkish authorities banned gatherings, a man stood still in the main square for hours. Converting sites into stages, other bodies gathered soon around the 'standing man,' and this movement was rehearsed as a nationwide protest, in which people performed spontaneous and pre-determined 'standings' in their various locations. 'Standing' was ordinary and genderless in quality; however, standing women multiplied this movement in shopping malls, in the parliament, and at the Syrian-Turkish border. In the Foucauldian analysis, governmental power subjugates bodies by gathering, compartmentalising, dispersing, and dividing them, which is conceptualised via bio-politics. My concern here provides further questions regarding the relationship between bio-politics and kinesthetic capacities of bodies as active agents in worldmaking. How do dancing and musicking individual bodies resist against both controlling and disciplinary police power as a contemporary governmental phenomenon? What are the possibilities coming out with new social movements to grasp today's corporeal politics? How would we relate embodied kinetic knowledge to the historical, cultural repertoire of resistance? In applying choreographic analysis, this study explores kinesthetic potentials and limitations of bodies in the early twenty-first century's political and social movements.

### **Alla Bayramova Session IIIA3**

#### **Azerbaijani Traditional Musicians**

The rich collections of the State Museum of Musical Culture of Azerbaijan include artefacts reflecting the life and works of the creators of Azerbaijani traditional music - khanendes, ashigs, musicians, traditional musical groups and ensembles. Archives, sound recordings, instruments and private belongings of traditional musicians from the second half of the nineteenth century to the present attract the attention of ethnomusicologists, musicians, film makers, and journalists as a research resource. Some documents are related to famous musicians of the nineteenth and twentieth centuries, while some present musical activities of unknown ordinary Azerbaijanis. In some cases these

materials have been identified and acquired from abroad, for instance, from The Russian Literature Institute of the Russian National Academy of Sciences in Saint Petersburg. Its collections include a vast phono-archive with sound recordings from the beginning of the twentieth century. Some were collected in the villages of Azerbaijan, then a republic of the Soviet Union, in the 1920s -1930s. The voices of real creators of folk music, peasant men and women, young and old, singing folk songs, mughams and playing the tar, the kamancha and other traditional musical instruments are now available in the Museum. There are only the rarest single examples - less than five - of Azerbaijani fiction and poetry with a focus on classical musicians, such as composers or jazzmen. Works of literature, beginning with all-Turkic epics, the (seventh century) Book of My Father Qorqut, the (twelfth century) poems of Nizami Ganjavi, and modern Azerbaijani letters, especially poetry, are very often inspired by the art and fortunes of traditional musicians. Of them the majority of authors choose for their literary works, in the first case, the khanende as a central character, and in the second, the tar player, reflecting a hierarchy of folk attitude.

**Saniya Bazheneyeva Session IID11**

### **Creators of Music are the Guardians of Tradition**

In Genon's concept, tradition is an aggregate of sacred knowledge. As he pointed out, etymologically the word 'tradition' does not mean anything other than the idea of transmission. That is, initially it meant what has been passed down from previous generations to the present day. This mission at all times is carried out by holders of secret knowledge - bearers: shamans, musicians, narrators, artisans, dancers, etc. In this article we will consider the type of bearers of Kazakh professional oral tradition 'anshi' (singers) and 'kuyshi' (performers on dombra). Originally, they were the writers of the music that they played. They grew in the fertile cultural soil of their ancestors; they were the best members of it. Each type of bearer has its own function, at the same time, they were moral regulators of society: they spoke openly to the Khan about the misdeeds, injustice, admonished him, preached the moral foundations of the people. Since they represented the nation, they communicated with the ancestors. The arts of anshi and kuyshi grew by ritual and folk musical traditions of the Kazakhs, but the form of their performance (solo type of music-making) and the form of embodiment is deeply individualised (each representative of the tradition created a unique style and manner). Anshi and kuyshi are the manifestation of tradition through music. They create music from the fibres of the Kazakh soul since Kazakh rhythms become internal rhythms of the musician's psychophysical unity. This ability, this special feeling they passed to the apprentice, bringing up the next generation. because the fullness and vitality of tradition was defined by the existence of an ordered, effective transmission of tradition. For this reason nowadays we must spare no effort to save our bearers of tradition.

**Robert O. Beahrs Session IIC3**

### **Claiming an 'Epicenter' for Circa-Altai Xöömei: The Politics of Nomadic History, Ethnography, and Ethnic Particularity in Post-Soviet Tuvan Throat-Singing Scenes**

Guttural singing practices in the Sayan-Altai region of Inner Asia have been historically linked with particular nomadic population groups indigenous to the region. As ethnographic accounts of these diverse cultural practices were mobilised in conjunction with projects of Russian imperial expansion and Soviet nation-building in the late nineteenth and early twentieth centuries, Soviet cultural and linguistic policies sought to reconfigure the newly-founded People's Republic of Tuva (1921-1944) as more 'Turkic' and less 'Mongolian' in order to effectively absorb it as a 'natural appendage' of Turkic Siberia. Furthermore, efforts to differentiate cultural practices along ethnic lines were solidified by the musicological attention of composers and folklorists who worked to investigate, elevate, and institutionalise particular styles of xöömei as quintessentially Tuvan. In the post-Soviet era, local and global actors have drawn selectively on ethnographic accounts of the Sayan-Altai region in order to make particular claims for the Tuva Republic as the 'epicenter' of Inner Asian throat-singing. While Tuva has not yet been successful in mobilising a Russian bid for inscribing xöömei into UNESCO's list

of Intangible Cultural Heritage, xöömeizhi (master throat-singers) alongside scholars, producers, and international fan-practitioners have sought to frame Tuvan xöömei as valuable because of its greater antiquity, stylistic diversity, and rootedness in nomadic life relative to neighboring throat-singing practices in Russia, Mongolia, and China. Several strategies have been employed to this end, including selective postcolonial reinterpretation of ethnographic documentary history, the investigation of residual nomadic practices, as well as physiological and acoustic studies on throat-singers' bodies. This paper seeks to rethink historic relationships between Sayan-Altai mobile pastoralism, inter-regional circulation, and cultural ideology in order to illuminate some of the stakes and concerns for various communities who seek to make contemporary claims for xöömei as an intangible object of (national) cultural heritage.

### **Galiya Begembetova Session VID8**

#### **Vocal Performance in the First Kazakh Operas**

Vocal performance is a special subject in the area of researching the history of national opera schools. This kind of research is especially important for the people of eastern cultures, of Central Asia and Kazakhstan. Today we see the necessity of scientific and applied research of the vocal art at its early stages of development, when the traditional forms of performance were still strong and the new ones, coming from European genres, were yet to be implemented. Basically it was a blend of traditions, and it was happening due to the staging of first national plays (1934-1937). In order to comprehend and evaluate the phenomenon of the first Kazakh opera we need to answer a range of questions: What are the specifics of the vocal art both in the European and in the professional folk traditions? What was the process of the interaction and mutual influence of these two branches of the vocal art in the work of Kazakh singers? What was the background for this unique synthesis that enabled the first Kazakh opera artists, who were coming from folk traditions, to reach the heights of opera art and perform in the world's top classical pieces, such as Tchaikovsky's Eugene Onegin or Puccini's ChioChio San? The other factor that benefited the blending of genres in Kazakhstan is the historical context of the 1930s. In general, the art of first Kazakh singers should be researched in order to understand the role of each in the culture of Kazakhstan, and also to realise the cultural and historical essence of the period when the European traditions were assimilated in Kazakhstan. These questions are revealed in the author's monograph; the key points are reflected in the presentation.

### **Anda Beitāne Session IID10**

#### **The Role of Individual Creators in the Local Multipart Music Practices in North-Eastern Latvia**

The role of individuals is one of the basic points in the study of multipart music. According to the concept of multipart music discussed within the ICTM Study Group on Multipart Music, each singer and/or musician who performs his/her own part is an individual creator, who influences not only the musical outcomes but also the processes of music making and expressive behaviour. The aim of this paper is to describe and analyse the role of individual creators in the local multipart music practices in north-eastern Latvia. There are several groups of singers in this area with specific repertoires, rich folk terminology and a number of strong personalities within each group. These individuals create the mechanisms and strategies that form the base of this music making in the same way they have been inherited from the previous generations. The individual versions of the parts are very important in this framework, and in this way, multipart singing is not static, but instead a dynamic process of which the main driving force are still the older singers. These singers are appreciated not only in local communities but also nationally as 'the last bearers of traditions' as well as teachers for the younger singers. At the same time, however, groups of younger singers do not always want to use this help. They have their own individual creators, mostly teachers or local social activists who use other strategies, which often have not been accepted by the older singers and government officials, who are working with the preservation of so-called intangible cultural heritage. Several activities are organised



by cultural policy to encourage 'the right way' of preserving traditions, trying also to involve ethnomusicologists in this creativity.

**Jana Belišova Session IIC7**

### **Audiovisual Capturing of Lament Songs of Slovak Roma in the Context of their Life Stories**

Music and songs of Slovak Roma are closely connected with their life, mainly in isolated Roma communities. That is why we must study them in a complex way in the environment with their bearers, witnesses and interpreters. Songs with lament lyrics play an important role in the old layer of songs entitled *phurikane gil'a* and also in the new *neve gil'a*. Singing of lament songs of the old layer was often connected with memories of sad events in the lives of interpreters, and listeners experienced strong emotions during these opportunities. It is possible to capture this dimension with the help of video recording, either in the genre characteristics of songs or by way of interviews with interpreters and people close to them. One of their main functions is catharsis; singing, often connected with weeping, which enables one to release sorrow, tension, sometimes also to express the things which are not possible to express. However, in the same way as patterns of behaviour are being gradually changed, also expressions of emotions during singing of lament songs by young people are more restricted. Working with audiovisual technology also brings difficulties. A team of researchers comes into the room. With this violation, interpreters take much more into account the foreign element of researchers, and the realisation of being videoed leads them to certain stylisation. It is the role of an ethnomusicologist to listen patiently and to be 'hidden' so that singing and speaking opportunities can approach natural situations as much as possible and reflect true reality.

**Lyudmila Petrovna Belozyor Session IIC9**

### **The Influence of Folklore on Kazakh piano music**

Piano Music of Kazakhstan is an interesting phenomenon where Kazakh national traditions and experience of piano works of the Western European and Russian composers is reflected in an original and harmonious style. To understand stylistic peculiarities of Kazakh piano music it is important to study its origins which go back for centuries. The musical culture of the Kazakh people is an ancient culture and it has a unique system of musical thought that has been forming for centuries and differs from the European system. National traditions in Kazakh piano music are shown in the use of folk means of expression (harmony, metroritm, diatonic tonalities, song intonations) and semantics of *dombra kyuy*. The following means of expression promote image content: imitation of sound textures of Kazakh instruments: *dombra*; *kobyz*; *sybyzgy* etc.; image of horse racing motion; alternating metroritm; application of methods of repetition and *martellato* performance; improvisation showing development from the oral tradition of folk storytellers (*akyns*). A new genre entered the musical culture of Kazakh piano concerto organically, which has something in common with traditional folk art – *aytyshes* (competitions) of *dombra* players and folk singers. The innovation of Kazakh piano music in the context of Kazakh musical culture was the use of European tools and forms on the basis of Kazakh folklore traditions. Piano art innovation as a whole phenomenon of the world culture has included new content, national images and means of expression, and national features. Identifying main features of the Kazakh national identity of piano music shows that folk music was a decisive factor in the formation of a national style. Study of peculiarities of the Kazakh piano music contributes to an objective evaluation of the achievements in musical art of the Kazakh people today.

**Dan Bendrups Session VIA1**

### **Easter Island Music Online: Mobility and Mobilisation**

This paper investigates new online initiatives by Rapanui (Easter Island) musicians seeking to expand their professional mobility and foster cultural mobilisation around music. Rapanui is the most remote

inhabited island in the world, and mobility is a key concern of Rapanui musicians seeking to engage with others, sustain their music and define their place in the world. Recent expansions in mobile digital technology and Web 2.0 social media platforms have provided these musicians with unprecedented opportunities for international engagement. Following an introduction to the rise and democratisation of new technologies in the Pacific, this paper will provide two case studies of Rapanui engagement with new digital media and Web 2.0 interfaces. The first concerns an individual singer-songwriter who has developed a performance career through web engagement while physically located in a remote island setting, away from Rapanui. The second concerns the use of social media to mobilise support for the establishment of a music school on Rapanui. Both cases are informed by digital ethnography and online research engagement, and both demonstrate the rapidity with which new digital media engagement can address traditional barriers to mobility.

**Aizhan Berdibay Session VIC10**

### **The Diversity of Musical and Poetic Song Forms of Zhayau Musa as a Result of Cross-Cultural Interaction**

Songs of the famous Kazakh composer and professional oral tradition bearer Zhayau Musa Baizhanov have been the study of ethnomusicologists for several decades, mainly due to his unique song style and the rich interesting biography of the singer and composer. This article considers the diverse manifestations of types of music and compositions of poetic form - extremely important individual stylistic boundaries of the creativity of Zhayau Musa. As a base material we have samples from the collection of works of the singer Ak Sisa. The method of analysis is based on a structured approach. The variety of composite structures most available in Kazakh oral musical-poetic heritage song forms that characterised the development of the composer was in many ways due to Zhayau Musa's prolonged life (1835-1929) and his high degree of creative activity. On the other hand, the national song forms of some of the samples were transformed by the introduction of these new, never-before-used structural principles of Kazakh songs of other ethnic cultures, mastered over the years by the composer beyond the motherland. Thus, the compositions of the songs could have arisen as a result of cross-cultural contacts (Tatar, Russian and wider European music) and is a synthesis of the traditional with new introductions. As a result of 'trial and error' experimentation in creativity Zhayau Musa used about fifteen musical and poetic forms (songs without refrains, alexical inserts inside the main stanzas, with alexical addition, with alexical, lexical and lexical-alexical refrains), which indicate his outstanding talent, creative imagination, and at the same time address the issue of conservation and conservatism in several of his vocal works of established song structures.

**Lorenz Beyer Session IIIA4**

### **How do Individual Musicians Influence Regional Identity? Labrassbanda and Die Cubaboarischen – Two Case Studies from Upper Bavaria.**

Since 2007 public interest in 'Bavaria Music' has been growing in this federal state of Germany. Musically, it is characterised by influences from globally distributed popular musics or Non-Bavarian traditional musics, but also by influences from Bavarian traditional music or lyrics in local dialect. There is no uniform musical style, rather a number of eclectic and hybrid personal styles of individual composers or bands. The only thing they have in common is, that their music is in some way related to Bavarian identity. This creates an interesting opportunity to explore individual agency in the creation of collective identity. A similar approach has been proposed for example by Jonathan Stock (2001). My questions are: Which creative choices of the musicians make the usage of music as a symbol for a regional identity possible? How is this identity constructed and what influence do musicians have in the process? Who else has agency? The identity discourse seems to be characterised by complex and often conflicting combinations of essentialism and hybridity, regionalism and transculturality. I will address these questions based on my fieldwork in Upper Bavaria. I have interviewed two leading bands - LaBrassBanda and Die CubaBoarischen - during the production of their current albums to

find out, which musics influence them and which musical markers they used to create a territorial coding of their music. As a second step, I listened to the albums together with fans and collected CD reviews by professional journalists to explore, how the music is decoded. Furthermore I utilised media coverage to analyze, how musicians position themselves and how they were positioned by others in the identity discourse. With my study, I hope to contribute new theoretical aspects to ethnomusicological research on the relation between individuals and collectives. Furthermore it might provide interesting examples to the discourse on glocalisation.

**Debanjali Biswas Session IID4**

### **Dancing the Detritus: New Choreographies in a Time of Violence**

This paper concerns the interconnections of violence and the creation of new dances from traditional forms in the Indian state of Manipur. Though widely celebrated, the social practices and artistic performances in Manipur have always been intimately linked with religion. Dance has been a practice of piety. It has been practised as a social ritual. It has also been regularly used a medium to convey a local, national and classical identity. In the past decade, new choreographies have transmogrified into intensely personal and/or political nature. The state of Manipur has witnessed immeasurable violence which has produced collective resistance. While social movements are a useful lens to examine how everyday life is disrupted, performances of protest lend a perspective to how everyday life is lived. Deeply rooted in traditional ethos, these performances offer possibilities of resistance, redressal and activism. This is an ethnographic approach studying the relationship of dance, the individual and the community through an in-depth analysis of two such choreographies. This paper is an attempt to understand the dialectic between the poetics of the traditional compositions and the content of new choreographies, and whether the latter can secure a place among the other contemporary performance practices in the country. The paper may also offer a lens to discern the place of protest in the process of state-making.

**Caroline Bithell Session IIIA3**

### **Polyphony, Tourism and the Turn to Europe: Singing Encounters and the Politics of Heritage in Post-Soviet Georgia**

This paper addresses contemporary developments in Georgia (Caucasus), where traditional polyphonic singing found a new lease of life following the dissolution of the USSR and has played a key role in relation to Georgia's geopolitical reorientation towards Europe. I present findings from my research into musical activity in Georgia itself, the growing network of Georgian choirs now found outside Georgia, and the summer tours where 'foreign' enthusiasts study with village song masters. I situate these trends in the context of the politics of intangible cultural heritage and Georgia's emerging tourist industry. I explore the dynamics of these cross-cultural encounters through a case-study of a study-performance tour I participated in in July 2014, when I travelled around Georgia with singers from Britain, the USA, Quebec, France, Germany, the Netherlands, Russia and Israel to study regional singing styles and perform alongside local ensembles. While existing research on Georgian polyphony (largely by Georgian scholars) is dominated by 'scientific' analysis of musical systems and related 'problems', initiatives of the kind that concern me here raise interesting questions beyond the strictly musical. In what ways are these singing encounters experienced as transformative by both guests and hosts? What is the nature of the Georgian identity that is constructed by the different parties involved? How does the display of traditional life enacted by the Georgian participants inform the guests' reimagining of what it means to be Georgian? Of additional interest is the increase in small-scale, grass-roots projects whose sustainability and direct contribution to the economic and cultural regeneration of local communities often rivals that of more ambitious and controversial government-sponsored projects. Throwing different kinds of light on issues of musical identity and cultural self-determination, these developments also offer valuable insights relevant to contemporary policy and practice in the fields of heritage conservation and the development of tourism.

## **Nicola Bizzo Session ID8**

### **Apology for Album Covers: a Short Manifesto**

The covers of vinyl records have always been a fascinating world to examine: not only were they intended to capture the interest of the potential buyer and to promote the image of the performer, but in many cases they were real works of art. In that way album covers are transforming themselves in a new social, mediatic event that has no precedent in music iconography: for that reason images merge and integrate with music to become a new way of 'social' art and communication. This target has been focused thanks to several factors, such as the reproducibility of the art and the spread of new media. LP album covers and all the objects related to advertising or similar could therefore be described and retraced as 'Musical Iconography': before era of video clips the image on album covers was at that time – together with the tour posters and other advertisements – the only way musicians had to be shown and the only way to promote a song or an album. Influences from other artworks (pictures, paintings) or artists can be traced in this analysis. The following study will show several examples from the most iconic LP covers in chronological order, just to show how the iconographic path proceed in popular music and how it evolved in the twentieth and twenty-first centuries in a manner that never happened before and that opened new interactions between artist and final listener. The relationship in new media is evident analysing how the original album covers have been included in the social context in a deeper level, so that the new media have helped the spread of re-interpretations of the original artwork: the balance of representation is now altered, and this has led to new implications previously unknown in musical iconography.

## **Zdravko Blažeković Session VIC1**

### **Organological Work of Franjo Ksaver Kuhač and His Classification of the Sound Sources of 1882**

Among Hornbostel's and Sachs's nineteenth-century predecessors in working on the organology and classification of instruments belongs the Croatian music historian, folklorist and organologist Franjo Ksaver Kuhač (1834–1911), whose work on instruments Sachs repeatedly cited. Based on his fieldwork among the South Slavs done from 1857 to 1870, as well as his own collection of traditional instruments, Kuhač wrote a 370-page systematic survey of instruments, 'Prilog za povijest glasbe južnoslovenske: Kulturno-historijska studija' ('A contribution to the music history of the South Slavs: Cultural and historical study; 1877–82'). Here he developed his own classification of sound sources based on the principles of sound production: chordophones (bowed, plucked, hammered); aerophones (end-blown flutes, side-blown flutes, single and double reeds, horns and trumpets, instruments with a bag or bellows); (free-)reed instruments; membranophones; idiophones; and bells. Guided by the view that all sound sources are an integral part of traditional music culture and social context, the starting point in Kuhač's definition of instruments was their social function. This approach led him to include in his survey a large number of the simplest idiophones (rattles and jingles) and aerophones (whistles). His investigation of instruments was the broadest possible and besides descriptions of their technical characteristics, tuning, performance practice, and repertoire (providing transcriptions of tunes), it included a description of their social role, related Croatian/German terminology, and references to the instrument in traditional literature and proverbs. His research was based on comparative methodology borrowed from ethnology and linguistics, making him one of the founders of comparative organology.

## **Zdravko Blažeković and Valeriya Nedlina Session VIIA9 (Roundtable)**

### **Bibliographic Control of Ethnomusicology in Kazakhstan**

A round table discussion with music scholars, publishers, and government representatives about the state of music research and publishing in Kazakhstan, initiated and organised by RILM. The panel has a goal to present a wider context of music scholarship in Kazakhstan and to open a discussion about

potentials for an exchange between the Kazakh scholarly community and RILM as a global centre for the bibliographic control of current music scholarship. In the introductory part of the panel, RILM will provide a general overview of its coverage of Kazakh publications and topics related to Kazakh and Central Asian music in general. In the second part, participants from Kazakhstan will present position statements about issues facing music scholars and publishers in Kazakhstan, followed by a discussion to present suggestions and proposals for advancement of future collaboration between the Kazakh scholarly and publishing community with the producers of global musicological resources. ICTM is one of RILM's sponsoring organisation, and this panel is RILM's contribution to the conference. Additional participants in the roundtable are Gulnar Saduahasova (director of Dina Nurpeisova Music College [Atyrau], deputy of Atyrau regional maslihat [government], and author of an analytical thesis on musical periodicals and music criticism in Kazakhstan) and Aqtoty Raimkulova, (Head of Culture Department of the Ministry of Culture of the Republic of Kazakhstan, and member of the Composers' Union of Kazakhstan). Participants in the Roundtable are Valeriya Nedlina, Tamara Jumalieva, Dinko Fabris, Saule Utegalieva, and Gulmira Musagulova.

### **Evert Bisschop Boele Session VIIC10**

#### **Singing Like a Sailor: Some Theoretical and Methodological Remarks on Studying a Dutch Shanty Choir.**

Shanty choirs abound in the Netherlands and the North of Germany. In the Netherlands, several hundred of them are active. Shanty choirs are exclusive male choirs singing a repertoire connected to the sea. Shanties, sea songs, and any other song with – or even without – a maritime connotation are part of the repertoire. Since 2013 I have been studying one specific choir from a northern Dutch village. The study will result in an ethnography of this choir, focusing on the uses and functions of this form of 'musicking' for these individual choir members in this particular setting. The ethnography will contribute to a deeper insight into the uses and functions of music in a late-modern western society. Theoretical inspiration for the study comes from practice theory, ethnomethodology, the Grounded Theory approach, and micro-ethnography. The setting of 'ethnomusicology-at-home' leads to a number of methodological particularities, of which the impossibility to simply rely on participant observation – so central in 'ethnomusicology-away-from-home' – is an important one. Methodologically, I therefore combine participant (I have joined the choir) and non-participant observation, narrative interviewing, document study, and auto-ethnographical work. The latter is, for me, unexpected and new: auto-ethnography is a genre I must admit I have to learn to value as well as to give a place in my research style which I see best described as 'constructivist-reflexive with an objectivist-realist tinge'. In the paper, intermediate results and conclusions will be discussed in the light of theoretical and methodological questions. The paper will shed light on ethnomusicology's possibly important contribution to the study of everyday musical life in late-modern western societies, showing how music works in individual lives of almost every individual as an idiosyncratic affirmative, connective and regulative device of great power.

### **Marita Fornaro Bordolli Session IIID5**

#### **The People and 'The Others': Body Representation in Hispanic-Uruguayan Murga**

Murga is a carnival ensemble of Hispanic origin, a popular theatre genre characterised historically by male polyphony that started developing in nineteenth-century Uruguay towards a deepening of the theatrical aspects and acquiring a permanent presence beyond the annual cycle of the Carnival. These groups syncretise aspects of the chirigotas and murgas of the carnivals in Cadiz, Extremadura, and Castilla, with elements of Venetian Carnival and Afro-Uruguayan music. Murga is characterised by the traditional use of contrafactum from popular songs. The main function of these carnivalesque groups is satire and criticism of current events. The texts also have a self-referential aspect, marking that they belong to the people; this aspect is also developed in the mise-en-scène and use of the body, with gestures specific to this popular drama. In this paper the use of the body will be discussed in the

dramatic development of the different parts of the murga repertoire. Within this development the choir, in its dialogue with the soloists, usually represents idealised people; the soloists, especially during the part of the repertoire known as *cuplé*, may represent specific characters belonging to that people (such as workers, footballers, political leaders) or strangers (foreigners, aliens), whose presence is a dramatic means for discussing current events with the choir, and characters who these idealised people oppose or even consider enemies. The *cupleteros* can also interpret abstract concepts (like freedom) and daily objects. This research also addresses how makeup and costumes that in murga work as means of small self-portable scenography contribute to the representation of belonging and otherness. The painted face identifies the *murguistas*, and can be interpreted as a mark of belonging. Summarising, in this popular genre, the body acquires a role of strong symbolism tied to an ideological assessment of belonging to the working classes.

### **Bernd Brabec de Mori Session VD9 (Roundtable)**

#### **The Performance of Spirits: An Auditory Anthropology of Creating Movement and Sound**

Based on theories from post-structural anthropology and philosophy, including concepts beyond the human (Latour, Kohn), this round table focuses on sonic interactions of humans with non-humans like spirits, animals, plants, or deceased ancestors. Thereby the ontological positioning of the creators of (what we usually embrace with the terms) music and dance has to be questioned, because in many communities around the world, non-humans are considered sources of certain sonic utterances. Going beyond established concepts about human performances in ‘cultural’, ‘ethnic’ or ‘national’ groups, we intend to understand sound perception and production as a result of mediated interactions between humans and non-humans. Relating to ethnographic material from indigenous groups in the Western Amazon, Southwest Madagascar, the Venezuelan savannah, and on the Taiwanese Orchid Island, position papers will provide theoretical reflections about the origins of sounds and movements among these groups. In animistic societies (Descola), structured movement and sound often serve as a medium for transmitting meaning to non-human worlds and are defined by language-specific taxonomies and axonomies (Menezes Bastos). Sonic utterance is often understood as manifesting a ‘material reality’ in spirit worlds. The beings of these worlds may receive such performances and (re-)act upon them. A reciprocal materialisation of spirits’ sonic performance in ‘our’ world, may consequently take the forms of e.g. wind, bird song, or also masks. These processes of sending agents from one world to the other are reflected in language, myths and sonic symbols. The questions arise whether dichotomies like tangible/intangible or material/immaterial represent epistemological borders implicit in Western academic categories and how we can go beyond these. Our focus on hearing and sound production in non-human worlds and their influence on the human world(s) engages the discussion why and how people produce sounds, and explores means for mapping such ‘sound ontologies’ in innovative ways.

### **Gay Jennifer Breyley Session VIIA4**

#### **Creator or Created? Iran’s Pop Queen Googoosh**

This paper investigates the problem of creativity in popular music, a form that is often seen as primarily commercial and therefore one in which sales may be valued over creativity. Individual performers of commercially successful popular music sometimes appear to have limited control over their art, as it is shaped by a range of managers, producers, promoters, songwriters, choreographers and others. Through an analysis of the work of Iran’s longest-reigning queen of pop, Googoosh (1950-), the paper examines the ways pop singers may negotiate their creative roles in the process of music production and performance, as well as implications for their contributions to social and cultural change. The example of Googoosh is particularly useful for this analysis, as she has worked across a range of social, cultural and political contexts, in several media, in three continents and over a period of five decades since her beginnings as a child star in 1950s Iran. Googoosh, who has a large following

in Central Asia as well as Iran and its diaspora, has long been known for her idiosyncratic ways of making songs written by various composers 'her own'. Her career peaked in 1970s pre-revolutionary Iran, before suffering an interruption of nearly twenty years, as Googoosh remained in the Islamic Republic until 1999. Today, she is based mainly in Los Angeles, the contemporary centre of the Persian-language pop music industry. This paper draws on interviews with Googoosh and others in that industry, as well as theoretical work on creativity and performance. It contributes to our understanding as ethnomusicologists and ethnochoreologists of the complex roles of individual creators within various forms of community and in industries that are required to adapt to the conditions of globalisation.

**Sylvia Bruinders Session VC8**

### **Music and Subjectivity: Constructing Respectable Subjectivities through a Musical Practice**

South Africa is a fairly culturally diverse country, known to have eleven official languages. In culturally diverse countries there are always a few cultures that remain marginalised and even within these marginal cultures there are expressive practices that can remain under the radar. The Christmas bands movement is one such cultural practice. They are voluntary organisations consisting of amateur wind bands that can span at least three generations of family members. As a community musical practice the Christmas band members are keenly aware of its cultural significance to the festive season (December–January) in Cape Town and the greater Western Cape in South Africa. Despite its existence for more than a century, this practice has not been properly documented until recently and is largely unknown even in the Western Cape as it is often conflated with the minstrel troupes that participate in the more popular Cape Town Minstrel Carnival, which happens during the same period and within the same community. The activities of the Christmas bands are spaces of cultural transmission where children and young people learn what it means to be a member of the organisation and a member of the larger society. This presentation will focus on how members of the Christmas bands constitute themselves as individuals through their involvement in the practice and how their personal ethics are carried through to the entire organisation. It will also reveal aspects of their activities related to personal and social uplift. I therefore use Foucault's notion of technologies of the self to explore how members of the Christmas bands constitute their subjectivities. Using subjectivity as a theoretical lens allows for research of individuals and unpacking their importance on cultural cohorts.

**Özgü Bulut Session VA6**

### **Turkic Rhythms through Body Music**

Body music refers to the sounding body movements such as slapping, snapping, stepping, and vocalising. Performance of rhythmic patterns in traditional music is usually linked to a musical instrument, which requires practice and playing experience in general. The human body, 'a corpophone', on the other hand, is important, but this sound source often neglected in literature is able to produce a wide variety of patterns and movements. The aim of this workshop is to observe, hear, feel, imitate, and perform rhythmic patterns of some Turkic traditional music styles and to learn how to form patterns based on prosodic rhythmic structure of Turkic languages. It takes into consideration a selection of body music transcriptions of traditional rhythmic patterns in Turkey, in other Turkic-speaking countries, and finally in other world cultures, including a sample of traditional body-music. The examples range from Turkish children games to traditional and fashionable mediated dances and practices inspired by religious beliefs, pointing to the capacity of body music in intercultural dialogue. In its final part, the workshop provides an insight into the contemporary creative fusions of circle mastering/circle music-making that juxtapose various styles, language-based features and rhythmic patterns. In the workshop, traditional rhythmic patterns from the Turkic world and a variety of Turkic prosodic forms of a line by Yunus Emre (a thirteenth-century poet from

Anatolia) will be accompanied by a hambone pattern, a tala pattern and claves that are played on the body.

### **Bryan Burton Session VIA2**

#### **Our Music, Our Dance, Our Identity: Two Native American Case Studies**

Music and dance lie at the heart of Native American culture radiating throughout all facets of Native life, belief, and identity. Although there are similarities in dance and movement among all Native American nations, each Nation has specific songs and dances unique to their peoples that serve to provide tribal identity and serve to differentiate one Nation from another. In the words of one Native American musician, 'Our songs and dances, our dance regalia, the very way we carry ourselves as we dance, all tell the world who we are. When we dance, we show all the world we are Saponi.' So important are music and dance to tribal identity, they were among the practices banned by the United States government in its efforts to erase tribal identity during the half century following the end of the Indian Wars in the mid-1880s. An example of the extent to which the U.S. Government would go to suppress music and dance came in 1918 when President Woodrow Wilson threatened the use of U.S. Army troops to prevent a multi-tribe tribal fair (featuring music, dance, and religious activities) planned by Crow Chief Plenty Coups. Although restrictions began to be lifted in the mid-1930s, it was not until 1998, when the Lakota Nation was at last allowed to legally perform the Sun Dance, a ceremony central to their religion, that the last legal restrictions against music and dance were lifted. This paper will review the importance of music, dance and movement to Native American identity through presentation of two case studies, each focusing upon an individual, one Saponi and the other Apache, whose efforts to maintain the songs and dances of their cultures have led to preservation of tribal identity despite years of oppression, tribal relocation, and other governmental efforts to erase Native American identity.

### **Nikolay Nikolaevich Burtsev Session VIC1**

#### **Modern Theory of Music and the Music of the Khomus.**

This work is the natural development of research being done by assembling a wide range of material through the author's making of new khomus (this term is used for any instruments of this kind) constructions for years. Frequencies of musical row, used in musical practice and compiled by Theremin, are reviewed and refined based on physical acoustics and methods of harmonic analysis. Khomus sound features are analysed from the viewpoint of modern theory of music; its role among other musical instruments is defined; as well as parameters that objectively describe its musical properties. Principal differences of sound emitting between 'classical' and 'non-classical' musical instruments are shown on modelled and real spectre diagrams, the musical type of khomus instrument being refined based on that. Khomus sound emitting mechanics describe the richness of overtones by anharmonic air pressure changes in the resonator – the mouth cavity of the performer. Existing predispositions are shown, and conceptual grounds are provided to form a new direction of musical theory, defining the role and place of 'non-classical' types of musical instrument, represented by khomus. Summing up the experience of many contests, including international ones, practical methods of khomus' musical properties evaluation are published, ensuring their objectivity. The accuracy of these methods is indicated by the absence of complaints from khomus makers that have taken part in competitions. On the basis of the results of the courses and workshops for khomus makers, new appliances are described, that may develop independent paths of khomus use in other forms of human life; in particular, influence of khomus and its music on human body is described, offering a possibility to search for methods of using the instrument for esoteric and healing/prophylactic practice. The possibility of using the khomus as a voice prosthesis in surgical clinics is being offered.

### **Thabile Noxolo Buthelezi Session VID7**



## **An Ethnographic Study of Amahubo Omkhosi Womhlanga**

Every year around September there is a Royal Festival called the Royal Reed Dance that is celebrated amongst the Zulu and the Swazi nations. In Swaziland they call it Umhlanga Ceremony and in Zululand they call it Umkhosi Womhlanga Ceremony. During the 2014 Royal Festival, I had the opportunity to film both festivals, looking at the aesthetics of the culture, traditional attire and the dance choreology of the different dance styles by the maidens. The aim of this film is to share the beauty of the songs and dances found in the festival while encouraging an appreciation of this traditional ceremony, said to be a cultural intervention against teenage pregnancy and social ills. The Royal Reed Dance encourages young girls to save themselves for marriage and also teaches them about womanhood and respecting their bodies through talks given by older women before the actual main ceremony takes place before the King. During the Royal Festival emphasis is given to the dance styles as maidens in Swaziland dance in uniformity, as if they are regiments in a straight line in their significant attire carrying a shield and a bush knife used to cut the Reed, while the Zulu maidens emphasise the foot stomping during the song and dance activities. Song and dance was deemed to be the highlight of the ceremony during the 2014 Royal Festival, where Amahubo ezintombi (songs by maidens) were sung celebrating their journey as maidens. The aim of this research paper is to participate in a dialogue of culture and to share the beauty of songs and dances of both Swazi and Zulu maidens.

### **Marc-Antoine Camp Session VC8**

#### **Images and Values in Describing Musical Excellence**

Giftedness and talent, as shown in high musical skills and revealed in outstanding stage performances, are main topics of music education in the realm of professional Western art music. In the long course of research history, music psychologists have gradually questioned the idea of child genius and proposed more and more refined models to grasp and explain talent development and musical excellence. As main factors researchers have identified natural abilities, the influences of parents, siblings, peers and teachers, a person's motivation for continued and intense practice, as well as the institutional settings of talent promotion within a society or a country. However, there are no standard definitions of giftedness and talent to date. And it seems even more difficult to reach an agreement on such definitions, if one considers the diversity of music cultures and the wide range of ways musical knowledge is transmitted, learned and appropriated. Taking as a background today's multidimensional models of talent development, this paper compares verbalised descriptions of musical excellence and its development, focusing on metaphors and sensory images. We would like to report on a biography study conducted with non- or semi-professional singers of yodelling and professional singers of Western art music. In a retrospective view these singers narrate their lives from early childhood over adolescence to adulthood, when reaching a status as acknowledged musicians. The images of their life trajectories, music education, musical excellence and performance attitudes disclose fundamental ideas like 'authenticity' in musical interactions or 'modesty' of artistry. We would like to suggest that images of musical excellence are at the same time reflections of and models for social values, the stage of musical performance being tightly connected with everyday life.

### **Alexander M. Cannon Session VIIC8**

#### **Emergent Creativity and Cultural Heritage in Southern Vietnamese Traditional Music**

Traditional music creation in contemporary Vietnam borders on the frenetic. Music practitioners and consumers involve themselves in many different performance types within Vietnam, in Asia and among communities of Vietnamese in diaspora. Traveling from Long Xuyen to Ho Chi Minh City and then flying to Bangkok, Taipei, and Kiev, musicians interact with a greater number of musical types, media, and ideas than in previous decades. Cultural brokers use their authority to steer standards of practice and historical description, as well as push for forms of international recognition, including inscription of specific music genres as intangible cultural heritage by the United Nations Educational,

Scientific and Cultural Organization (UNESCO). Certain memories of the past fade and conflict with those held by others, forcing delicate negotiations of so-called 'authentic' and appropriately 'developed' performance practices. In this paper, I investigate the genre of *don ca tai tu*, a 'music for diversion' that was inscribed in December 2013 as intangible cultural heritage of humanity by UNESCO, an announcement that received considerable coverage in Vietnamese media. The inscription adds to the public and private debates between musicians in both face-to-face and online forums regarding the historical roots of music practice in southern Vietnam, legitimate authority in music pedagogy, and how the Vietnamese soul [tam hon] should be crafted through performance. These musicians discuss, in essence, the content of appropriate music practice in the twenty-first century. Drawing on these debates, I investigate the creativity [su sang tao] newly emergent in scenes of traditional music practice in southern Vietnam both during and after the application process for UNESCO recognition. I propose that the creativities generated, rather than the recognition itself, help sustain practice in unexpected ways in an increasingly cosmopolitan and globalised Vietnam.

**Francesca Cassio      Session IC11**

### **'Carry me across the world ocean': Sikh diaspora and spiritual journey**

This paper aims to reflect on a particular class of Sikh hymns focused on the theme of transmigration, and on changes in their meaning and performance in the present diasporic context. Gurbani Sangit is one of the oldest genres of North Indian music, whose primary function is to accompany Sikh religious ceremonies. The association of musical performance with spiritual practice has existed since the beginning of the Sikh movement (late fifteenth century), when Guru Nanak (the founder of Sikhism) set his hymns to ragas (modal melodies) and talas (rhythmic cycle), with the accompaniment of the rabab (lute). Until the twentieth century, this repertoire was preserved orally through the lineages of professional musicians. More recently, Gurbani Sangit went through radical changes that reflected the dramatic history of the Sikh community, its genocide and diaspora. As a result of a process of both objective and cultural violence, the ancient musical idiom and the forms of Gurbani Sangit are in danger of disappearing. Religious hymns are nowadays rendered in a great variety of modern arrangements that reflect a tradition in transition, and the way the Sikh community has adjusted to the new context in India and abroad. The paper focuses on a particular category of religious hymns that concern the soul's transmigration. A theme often envisioned here is an ocean, which one can cross with divine intervention. In the new diasporic situation, the musical performance of such hymns has a twofold reading. On the one hand, it may represent the actual pilgrimage back to the land of the Sikh Gurus (Punjab), whereas at a spiritual level, the music is still believed to have the power to transcend worldly duality, and reconnect the devotee to the divine.

**Silvia Rocio Ramirez Castro      Session IIC12**

### **Safeguarding Traditional Musical and Chorographical Expressions in Colombia**

Vélez is a town located in the Santander State of Colombia, also known as the 'Colombian Folkloric Capital' owing to the musical and chorographical expressions famous for their ancient and unique status within the country, particularly, guabina singing and the torbellino dance. Both are famous for mixing Indigenous and Spanish traditions, nowadays expressed in a unique tuning system and dancing manners that differ from western archetypes. Therefore, they have been used as a national emblem during the last decades. Although widely recognised, they are also claimed as 'endangered' for the great majority of people, and consequently, different 'rescue' initiatives have been promoted. Amongst these, the achievement of official recognition as Intangible Cultural Heritage in 2012 under Law 1602 sanctioned by the Colombian Congress, that aims to protect the 'Veleño' folklore and its main stage: the National Festival of the Guabina and the Colombian Tiple. The law considers the erection of new buildings, the remodelling of folkloric schools and the 'recognition' of creators and cultural managers involved in folk traditions. Currently, two years after the law was sanctioned and known, new questions arise: Is this safeguarding measure pointing to protect the producer or just the

produce? How should new economic situations, such as the entrance of massive tourism and cultural industries, be managed? By discussing these questions, this work contributes to the ethnomusicology and ethnochoreology disciplines from the safeguarding point of view. Namely, through the analysis of the particular case of ‘Colombian Folkloric Capital’ –inspired by the Representative List of the Intangible Cultural Heritage of Humanity - it is possible to analyse public policies regarding musical and choreographical expressions at an extended level, and their implications, on one hand, as being used as a powerful national emblem, and on the other hand, for those considered their ‘beneficiaries’.

**Anne Caufriez Session IIC2**

### **The French Ballad ‘The Song of Roland’, an Example of Creativity in Traditional European Music**

The ‘Song of Roland’, commonly referred to as ‘La Chanson de Roland’, is a well-known French epic poem of the 12th century and is generally considered a masterpiece of French medieval literature. The roots of this song stems from a famous historical event in the 8th century, the battle of Roncevaux (Spain, Navarre, 778). Although the battle took place in the 8th century, the manuscript of this song from the 12th century was discovered in Oxford (England) and signed by Turol. It is believed that this manuscript is a modified version of the work of a perhaps anonymous or known writer who assembled fragments of ancient tales enshrined in myth and once recited by minstrels. There are several versions of the text in different languages but we must however recognise the greater authenticity of the Oxford version (in Anglo-Norman). It is however believed and assumed that before the Oxford version there must have existed older songs which were eclipsed by the new versions which evolved in the course of recitals. Fragments of this song still existed in the oral Portuguese tradition until relatively recently in different areas or provinces of the country and even in the traditional music of the North Eastern region of Portugal. These fragments present themselves as leads (sequences) and are derived from this medieval ‘Song of Roland’. This paper will attempt to clarify the roles of individual and collective creators. It will also compare and analyse their respective roles in both the written and historical versions, and in the Portuguese musical versions too, as performed by villagers. It will also discuss the links between the official version of Turol and the oral tradition in order to determine the contribution from ethnomusicology to philology, which evidently raises new hypothetical issues.

**Clare Suet Ching Chan Session ID8**

### **From Oral Tradition to Audio-Visual Culture: Indigenous Orang Asli Folktales of Malaysia – Narration, Dialogue, and Music in a CD.**

This paper presents the recontextualisation of oral traditions into audio-visual formats aimed at facilitating cultural sustainability and promoting local and international interest in indigenous cultures. Sponsored by funding from the Ministry of Higher Education, this research began with an ethnographic documentation and audio-visual recordings of the Orang Asli storytelling tradition, specifically focusing on the Semai and Temuan groups. The outcome of the research was four picture books and audio-recordings digitalised into compact disc (CD) format. The research presents a vital form of knowledge construction, a methodology that combines the knowledge of indigenous practitioners with the ideas of the academician-musician as an approach to cultural (including music) sustainability. Working closely with indigenous culture-bearers, the research team collected, transcribed, and wrote the indigenous storyteller’s tales in three languages: Semai, Malay and English. An indigenous artist illustrated these stories with pictures. Sound design for the CD included the composition of melodic motives, digital sound effects, and lives sounds from the environment inspired by Orang Asli traditional folk tunes and music. This paper synergises ‘authentic’ and innovative approaches to cultural sustainability and promotes the recognition of indigenous minority groups living in the shadow of dominant ones.

**Robert Amos Chanunkha Session VIA8**

## **Indigenous Malawian Music Metaphors: The Case of Vimbuza, Nyau, Nyeranyera, and M'bwiza**

Many scholars and researchers (e.g. Schoffeleers, 1968, 1976, 1979; Dziko et al., 1984; Nkosi, 1978; Chimombo, 1987; Kubik, 1983, 1987; Rupert and Poschl, 1990) have investigated Malawian indigenous music from anthropological, historical, linguistic, political, and musicological perspectives. These investigations focus on music for its social function and significance, historical information, vernacular poetic/metric structures, and melodic and rhythmic structures. None of the scholars and researchers has examined the metaphors (distinctive sound, instrument, costume, prop, body movement, time, and space) entrenched in indigenous music to gain knowledge of how they enable the creators and performers of music to express or represent ideas and worldviews. This knowledge may enrich the understanding of the aesthetics of indigenous music and how music metaphors appeal to and sharpen the audiences' imaginations to what is being expressed. There is substantial evidence that Malawian indigenous music embodies unique metaphors which when explored and made public to people may enhance the appreciation and respect of this music. The current ethnomusicology study strives to give insights into music metaphors from four different Malawian culture groups: Tumbuka, Chewa, Tonga and Yao. It discusses music metaphors and demonstrates how they shape musical styles and reinforce cultural values, rituals and aesthetic experiences. The study offers information on indigenous music upon which Malawians survive and define their identities. Besides, the documented literature may offset the threat to the continuation of this music since the forces of modernisation and urbanisation are still making it hard to pass on indigenous music practices to the new generation. Sources relied on include audio/video recordings and field research undertaken to obtain data about the existing music metaphors known in Malawian culture groups, but not yet covered by the available publications.

### **Hao-Ming Nancy Chin Chao Session VIC4**

#### **Transmission, Reconstruction, Creation of Tang Court Music and Dance: A Comparative Study of the Performance between China, Japan and Korea**

The Tang dynasty was a golden period and the pinnacle of development of Chinese music and dance. This paper is primarily a study of the transmission and creation of Tang music and dance. I focus on Dr. Liu Feng-shueh, a choreographer and notation scholar in Taiwan, who has dedicated a lifetime to the reconstruction of ancient Tang dance, and whose work is based on the inscriptions of ancient Chinese and Japanese documents; also the research and studies of Dr. Laurence Picken, who has long been recognised as a pioneer in the study of Tang Court Music. Dr. Liu was invited to stage a revival of Tang Court Music and Dance performed by her dance troupe, and a collaboration with the dancers from the Xi'an conservatory of China, for the 29th ISME World Conference in Beijing, 2010. I will provide a new perspective for comparative study between the dance performance of China, Japan and Korea, using the transmission and reinterpretation of the dance 'The Singing of Spring Orioles' as an example. This study discusses the following issues: the cultural syncretism between Central Asia and East Asia; the evolution of notation in Tang music manuscripts and new means of expressing them; examination of images of dancing in wall paintings; and discussion of the forming conditions, performing patterns, characteristics, and influences of Tang court dance. This paper will also debate the terms 'reconstruction' and 're-creation'. Tang court music underwent radical change throughout history in Japan; the notation and tablature present only the basic melodies. How do we re-evaluate the original scores of Sino-Japanese music? When music and dance play a role in iconography, how much can pictures yield with respect to the reconstruction of Tang dance?

### **Jeffrey P Charest Session VIIA4**

#### **Creative Freedom in the Confines of the State: Ndue Shyti's Musical Innovations in Enver Hoxha's Communist Albania, and Beyond**

Musical trends come and go but the deep structures and defining characteristics of musical traditions display remarkable resilience and longevity even through great social and political upheavals. Paradoxically, it is often individual innovators rather than staunch traditionalists who play key roles in maintaining the vitality of musical traditions. Albania's twentieth-century transition from Ottoman territory to Communist state and entry into the globalised world has wrought innumerable changes in the Albanian cultural landscape. From 1949 the Communist leader Enver Hoxha initiated cultural programs to foster a sense of Albanian unity and an identity that took pride in its diversity. Hoxha's 'crown jewel' was the quinquennial Gjirokastër National Folklore Festival that celebrated tradition yet encouraged an innovative spirit, even as the country slid into international isolation and internal poverty. In this context I will examine the cultural significance of the Albanian composer and musician Ndue Shyti (1934- ). Shyti has been called 'the Paganini of the çifteli', a two-stringed long-necked lute of northern Albania. Shyti developed and popularised an instrumental form called melodi that represents a significant evolution of the çifteli as a vehicle of musical expression. Drawing on Hoxha's writings concerning his cultural policies, Riza Tafilaku's biography of Shyti, fieldwork interviews and attendance at the 2015 Festival, I will address how Shyti's innovations affected the discourse between modernity and tradition, and State power and cultural creation in Albania; his role in Hoxha's cultural projects; and the continued legacy of his work. Though the polyphonic music of southern Albania has been well researched, notably by Jane Sugarman, the music of the north remains virtually unstudied; this paper contributes to filling that lacuna in ethnomusicology and aims to shed light on the interplay between Communist ideology, age-old tradition, and the individual innovator in this little-researched musical culture.

**Sebanti Chatterjee Session IIA1**

### **Making of a Choral Repertoire in Shillong: Sounds in Translation**

This paper looks at the practices of Western Classical music in Shillong through an ethnographic study of three choirs: Shillong Chamber Choir, Aroha Choir and Serenity Choir. The musical elements of Western Classical Music get comfortably absorbed in other musical styles both in the realm of indigenous and western music. Why does this happen? Does Western Classical music in India have only a limited life of its own? Is there a need to explore musical ideas beyond the already existing repertoire? How should the emerging repertoire and its contribution to what Feld (2000) refers to as 'sonic virtuality', which retains a structure despite its inevitable transience, be accommodated? Any attempt to explore the identity issue among musicians especially those associated with Western Classical Music, needs to factor in the polemical undercurrents underlying the process of the formation of musicians' identity. These involve their relations with both Indian classical music, popular musical genres in India, folk music of a particular geographical area vis-a vis their relevant counterparts in the West. Choral music is embroiled in the daily religious rituals of the Christian communities. The aforementioned choirs, despite embracing Catholic ideals, do not engage into the practice of making music solely due to religious commitments. Neither are the spaces of performances confined to churches, nor are they locally contingent. Recitals take place across and beyond the country and also for different occasions. All the three choirs explore different 'genre' of music as understood by Jayson Beaster-Jones (2014) deployed around musical content and its emergent extra-musical discourses. Translations recur in search of new sounds, which echo certain identitarian pursuits and implicate affinity and exposures towards particular genres of music. Thus, notions of fidelity towards the original sound, recall value, protocols of improvisation and arrangement alongside the translated renditions in distinct styles come into play.

**Chen, Ching-Yi Session IIA2**

### **Imagined Nation: National Music (guoyue) and Postcolonial Cultural Politics in Contemporary Taiwan**

National music (guoyue), being a marginalised musical genre (compared to Western music) is one of the less recognised Chinese traditions. It was widely used to promote national ideologies after the Chinese Nationalist Party moved to Taiwan in 1949. Subsequent to China's cultural revolution, guoyue was highly regarded under the nationalist-dominated ideology. The nationalists regarded themselves as the guardians of traditional Chinese culture in order to further the regime's legitimacy claims. To further complicate matters, they introduced Western classical music into the education system. Thus, national music became more westernised and modernised under the influence of Western hegemony. Towards the end of the Cultural Revolution, restrictions placed on guoyue eased, and political tension between China and Taiwan decreased after China's Open Door Policy in 1978. As a result of the liberalisation of Taiwanese consciousness in the 1990s, the role of guoyue in Taiwan faced challenges. After the Nativists party formed the government in Taiwan, guoyue began fusing with native and indigenous music, slowly moving away from Mainland Chinese features towards multiculturalism. When the Chinese Nationalist Party took back power in 2008 and reformed the concept of a new Taiwanese, guoyue moved into an ambiguous era toward internationalism which denied past policies introduced by the Nativists Party. The proposed paper is a fieldwork-based analysis to examine the transformation of guoyue with the rotating political regimes in Taiwan and an ethnographic study of Chinese orchestras and their music with transnational collaborations with other nearby countries. This paper aims to look at the changes in musical process relating to culture, politics and economics. By studying these changes, one can understand the transition of guoyue identity in the modern world. Overall, guoyue is a hybrid sub-genre that has fused different features from various cultures in Taiwan, showing post-modern characteristics and also the impact of political and social environments.

### **Zhiyi Cheng Session ID7**

#### **Sounding Nomads in Northern China**

This film is supported by the 'Sounding China' project of Shanghai Conservatory of Music. It illustrates the soundscape of the multi-part music of nomads in Northern China, including Mongols from different areas of Inner Mongolia, Tuvans and Khazakhs in Xinjiang. These people of neighbouring countries (Mongolia, Tuva, Kazakhstan) separated by political borders have strong kinship and cultural connections with similar environment and living conditions. They have in common various landscapes and soundscapes with similar music structure, that may form or influence their minds connecting their perception of music and sound, of human and other beings, of nature and the world, of the space we inhabit between earth and heaven. The film focuses on several styles of multi-part music of the nomads of Northern China, mainly: Chor (or Char, Chahar), Chorin Duu, Tsuur (also called Sibzgi), Khoomei, Igil and Kobyz, from fieldwork in Xinjiang and Inner Mongolia. Under the great cultural background, nomads inside the national lines are different ethnic groups living in China as imagined communities. Are their sounds national, ethnic or shall we call them nomadic? What drives such unique ethnic groups to share a similar sense of sound? What is the sense and where is it from? In this film, based not only on professional musicians or performers but on the soundscape of the nomads' daily reality, we view these questions through their own words and lives.

### **Heeyoung Choi Session VA11**

#### **Influence of Performing Arts on Nationalism and Cultural Interaction between Ethnic Groups: Music and Dance of Korean Immigrants in Hawai'i during the Early 20th Century**

Over eighty percent of plantation workers in Hawai'i during the twentieth century were from China, Japan, Korea, and the Philippines. In their separate camps, workers from each country transplanted their culture in Hawai'i – this raises the need to investigate the cultural identity of immigrants, both the types of cultural activities valued by immigrants in Hawai'i and whether cultural activities

involved and promoted multi-ethnic interactions among Asian ethnic populations. Despite living in segregated residential quarters, multi-ethnic groups may have interacted socially or culturally, particularly between second-generation immigrants. The majority of plantation workers who were from Asia shared similar skin colour, societal values, and above all, similar hardships living in a foreign country far away from their homeland, which increased their interactions, even amid factors that made interactions difficult, such as animosity toward the Japanese.

**Chu Meng Tze Session IIA10 (Panel)**

### **Technology, Mediation and Popular Music: An Actor-Network-Theory's Perspective**

This panel explores the problems concerning the role of technology, institution and materials in forming musical practice and comprehension. In actor-network-theory's perspective, there is no ontology of music but the relation connected by human and non-human conditions. In addition, human and non-human conditions are not diametrical facts, but two equally important active forces to make existent music. They forge and modify the function and form of each other. Whatever the phenomenon is, a musical piece, genre, community, history or tendency, it can be considered as a status mediated by various actors in action, and its meaning is never fixed. We have, therefore, four papers, which deal with different musical phenomena in Taiwan. Sun focuses on 'The Maiden of Malan', considered to be a modern popular song of aborigine Amis. By analysing different media that present this song - discs, films and fictions, Sun finds that the aboriginal image in Malan was firstly invented by Han, but in turn influenced the aboriginal people's self-identity nowadays. Kuo participates in the community of amateur middle-aged saxophone musicians in Taichung. He finds that, for those who are passionate about *lǎo gē*, karaoke equipment is indispensable to create the style. It is not only an accompanist, but also an instructor for musical structure as well as a device to make authentic sound. Zeng dives into the online virtual community of Hatsune Miku music creation. He wants to understand how Taiwanese participants can constantly maintain their creative motivation while they encounter difficulties of technology, language and finance. Chu tries to explain how and where the wave of Taiwanese rock bands began in the late 1990s. She takes neighbourhood-based musical instrument stores as the core, and reveals the interdependent relationship between the business of instrument stores, nearby high school curricula and the products of fabricators of low-cost musical materials.

**Chu Meng Tze Session IIA10**

### **The Neighbourhood-based Musical Instrument Store as Mediator in Creating a Rock Band Wave in Taiwan**

'Band era has arrived!' was successively announced by several Taiwanese independent rock bands when they succeeded in creating a buzz in mainstream media in Taiwan in the late 1990s. The responses of authorities was firstly to add the new category 'best band' in the national Golden Melody Awards in 2001, and then to offer a series of subventions to independent artists from 2007. 'Band Wave' is hence used by rock practitioners to describe not only the phenomenon that the number of bands and rock activities has drastically increased, but also the feeling that rock music is becoming legitimate. Taiwanese mainstream media attribute this band wave to some independent rock figures' success, while rock fans would draw attention to the institutionalisation of the rock scene. However, these explanations see only the events downstream of the whole rock practice. That is to say, before becoming rock figures or independent bands, how and where did the emerging bands exist? After the late 1990s in most cities of Taiwan, musical instrument stores sprung up and became the rock epicentres in the neighbourhoods of high schools. The stores sell materials, offer music lessons and organise concerts, while their employees go to teach in rock clubs of high schools nearby. Since 2001, club activities have become required courses in high schools, among which a rock club can be a choice. However, the popularisation of rock in Taiwanese teenagers' life can be realised without cheap materials. Since the late 1990s, fabricators of Taiwanese musical instruments have relocated to China

and launched a low-cost market. Neighbourhood-based instrument stores become their most important retailers. Assembling all the human and non-human conditions mentioned above, neighbourhood-based instrument stores, as mediators, stimulate and maintain the interest of rock for numerous rock novices, and incited the Taiwanese band wave

**Alessandra Ciucci    Session IC11 (Panel)**

### **Pilgrimage, Migration and Processions: Sonic Journeys and Moral Meaning**

This panel examines pilgrimage, migration, and processions as forms of political, social, and moral actions and, in particular, the role of music and sound in actual and imaginary journeys, linked implicitly or explicitly, to different religious traditions. Pilgrimage has been defined as not only a search for knowledge of one's God, but also a search within oneself, as movement whose moral meaning is realised across space. In contemporary Kazakhstan, pilgrimages to the shrines of musicians draw a diverse array of visitors, often seeking a solution to health or family difficulties. Pilgrimages to certain kinds of musicians, those associated with moral guidance or healing, are believed to be particularly efficacious. Migration, which draws on the imagination of the elsewhere, presents an ethical horizon in which questions of subjectivity and existence may also be raised in relation to a theological referent. The analysis of performances of a category of religious hymns among the Sikh diaspora shows how they are able to either experience the actual pilgrimage back to the land of the Sikh Gurus (Punjab), or a spiritual voyage in which the devotee reconnects to the divine. The examination of contemporary performances of a Moroccan genre of sung poetry will focus on how ideas about tradition, rurality, and Islam challenge the idea of exile by linking migration to the hijra—the migration of the prophet Muhammad and his followers from Mecca to Medina. Finally, processions, with their collective nature and multifaceted relationship between performers and audiences, can be observed through the use of sound, in particular through sound in motion, which creates sonic paths and defines sacred and ritual spaces. Case studies drawn from processional music in Southern Italy (Campania and Sicily) will present a series of possible analyses of a sonic use of space, which has musical, social, and religious implications.

**Alessandra Ciucci    Session IC11**

### **Sound, Memory, and the Ethical Horizon of Migration across the Mediterranean (Morocco-Italy).**

'Abidat rma (lit. the slaves of hunting) is a genre of sung poetry from the Moroccan coastal plains and plateaus traditionally performed by a group of men who accompany their singing and dancing with an array of percussion instruments. The genre, which traditionally designated an all-male ensemble that performed for wealthy patrons during hunting expeditions, is nowadays used by the population of the region to depict lives that have come to incorporate national and transnational influences. This paper aims to discuss the role of 'abidat rma in reference to migration, to the ways in which it evokes, in its sound, dance, and poetry, that which is left behind, linking it with what is beyond. I ask how 'abidat rma gives sound to a young generation of males caught between the reclamation of local culture, their sense of manhood, their Muslim identity, and their desire to be part of an imaginary transnationalism in which an idealized elsewhere—in this case across the Mediterranean—becomes a space symbolic of freedom and opportunities. From this perspective it is possible to understand migration as an ethical horizon in which subjectivity and despair may be reconfigured, and ask what the role of creative imagination is in such reconfiguration, and the role of what is defined as a 'rural sound' in expressing the desire and aspirations of young Moroccan men who want to better their lives. The examination of contemporary performances of 'abidat rma—including commercial recordings since the genre has crossed over into the realm of popular music—will focus on how ideas about tradition, rurality, and Islam challenge the idea of exile by linking migration to the hijra—the migration of the prophet Muhammad and his followers from Mecca to Medina.

**Logan Elizabeth Clark    Session IID5**



## **Sirens and Sones: Maya Marimba Music and Sonic Interaction in South Los Angeles**

Analysing the urban soundscape in South Los Angeles does not require an insider's knowledge of local hangouts. Every Sunday afternoon from the corner of Vernon and Main one is bombarded by the distinctive clip of a cumbia filling the air in a two-block radius. Another block south, the vibrating bass of a hip hop song announces its presence through the stereo system of a parked car. Often an overlooked population in South LA, the Maya community adds to this soundscape with the resonant cry of the marimba, a wooden keyed instrument which serves as an icon of Maya identity both in Guatemala and in Los Angeles. Forced to play in private during the Guatemalan civil war in the early 1980s, the over ten thousand Maya who have fled to Los Angeles to restart their lives appreciate every opportunity to play in public or private space. Matt Sakakeeny observes that urban soundscapes 'are determined not only by people creating a sense of place through the routine practices of everyday life . . . , but also through interactions within imbalanced structures of power' (Ethnomusicology 2010:3). This paper will discuss the ways in which Maya marimba music and dance performance work within power structures in Los Angeles to reassert their rights to daily practices, with results that also affect power and status in their Guatemalan hometowns. I will discuss several examples of marimba performed in public areas in South Los Angeles through three lines of analysis: organisational (the institutions coordinated with in securing performance space), sonic references (to local South LA musical trends through this 'foreign' instrument), and acoustic (the interaction of music and dance with other common sounds of the neighbourhood and the resulting political and physical spaces created).

**Elizabeth A. Clendinning Session VIC2**

## **Audiovisual Representation and Relevance Online: A Balinese Case Study**

The development of video hosting and streaming websites in the last decade has altered how millions of people consume audiovisual media. With limited technological resources, any user can create and share videos for free, potentially dissolving barriers between professional and amateur musicians, performers, and documentarians. Correspondingly, videos posted on websites such as YouTube allow viewers easily to learn about performing arts styles from other times and places that might otherwise be inaccessible. Journalists and scholars in communications, education, political science, and philosophy as well as ethnomusicology have touted the potential of such new media as a means to foster communication on a global scale. However, according to ongoing research by the International Telecommunications Union, less than 40% of the world's population has internet access. This limitation suggests that online audiovisual materials disproportionately reflect the perceptions and priorities of social groups that dominate internet usage—primarily the global West. This disparity raises questions about the global audiovisual representation of traditional musics as living and historic traditions, as well as the cultural relevance of video-sharing sites within internet-limited communities. Using YouTube videos of the traditional performing arts of Bali, Indonesia as a case study, this paper uses statistical and ethnographic methods to analyse the musical, geographic, ethnic, and linguistic representation of these traditions within transnational audiovisual internet communities. The Balinese performing arts provide a relevant case study because they are both central to Balinese religious and social practices, but also have widespread international visibility through tourism. Because Indonesia has relatively low penetration of internet access, this case study also illuminates audiovisual usage in internet-limited regions. In addition to providing insight into the case study at hand, this paper presents a hybrid research methodology that may be applicable to analyses of online audiovisual representation and its relevance to other musical communities.

**Megan Collins Session VC10**

## **Rendering the Unseen Visible: Music, Healing and Popular Culture in West Sumatra, Indonesia.**

The emerging field of medical ethnomusicology (Koen 2011) draws on traditional healing practices of music, which have long been a mainstay of Southeast Asian anthropological and ethnomusicological research, (Roseman 1991, Becker 2004, Kartomi, 1972, 2012). In this paper I explore intersections between musical healing and contemporary popular music in West Sumatra, Indonesia. Minangkabau healer/musicians practise according to the lifeways of their matrilineal social system (Hakimy 1994, Amir 1997, Sanday 2002). Some performers also engage in transcultural, fandom-style personality promotion, to sell pop music recordings and raise their profile. Senior culture bearer Asril, for example, is a dukun (traditional healer) with in-depth, local ecological knowledge and also a beloved Minangkabau story-teller/pop musician, who regularly performs at weddings. Juggling dual roles, during his popular music sessions he often receives urgent calls on his mobile phone from prospective patients. Younger performers have 'dipopkan' (popularised) healing rituals and posted VCD recordings on YouTube. In this paper I use the local notion of 'ilamu gaib' (unseen knowledge) to explore how practitioners and audiences negotiate a multiplicity of roles within the pluralism of traditional and pop music scenes, where Minangkabau instruments such as rabab Pasisia (fiddle), saluang (bamboo flute) and gandang (percussion) are used to mediate flows between medicine and entertainment. I look at the discursive identities of performers, who move between unseen and seen worlds, as dukun (secretive healers), tukang (community music experts) and artis (regional pop stars), along with modes of reception by local audiences such as penyakik (patients) penonton (wedding audiences) and online fans. As Indonesia emerges from over a decade of socio-political reforms, how can local trajectories of music and healing inform current debates on transcultural flows and cultural resilience in Asia?

**Sophie Coquelin see Daniel Tercio Session VIIC5**

**Könczei Csilla Session VIA4**

**'We Are The Thunder Team!' Keeping and Constructing Social Status and Network through the Borica Dance Ritual in 'Seven Villages' (Hétfalu), Braşov County, Romania**

The ritual called borica is performed by young Hungarian males in 'Seven villages' (Hétfalu) in Braşov county, Romania. Traditionally, the performing members come from a layer of the local community which, although it is made up of the descendants of immigrants from different regions, became closed to the more recent immigrants in the second part of the nineteenth century and the beginning of the twentieth, a phenomenon attributed to many rural communities during the period of capitalist transition, explicable as a strategy for keeping property and social status of local family structures. Persons of different social status (e.g. later immigrants belonging to marginal economic strata, or orphans) have been systematically excluded from the ritual. Moreover, many traits of the borica show that, socially, the ritual has had the primary meaning of representing and maintaining a personal, kinship-based network. As the same families participate in the ritual several years in a row, and the distribution of the roles remains the same, we can assume that access to borica is connected with family status, a criteria that has persisted despite all the trials of appropriation in different historical epochs by altering religious, educational and political state institutions. The clue seemingly can be found in the embodied knowledge of the dance steps and sophisticated spatial forms guarded by the performers, and transmitted from generation to generation through face-to-face practice, thus giving an exclusive, if not secretive character to the ritual. In this context we can raise the question: What is the responsibility of the researcher, who, being in the possession of tools of modelling, transcribing, and analysing the ritual, is able to transmit it to audiences other than those the borica performers choose themselves, and thus can displace them from their unique position of controlling the flow of their embodied knowledge.

**Iroda Dadadjanova Session IID12**

**Transitions of Musical Transmission in Uzbek SSR: Female Performers in the Political Context of the Time**

With my paper on professional female musicians in the Uzbek SSR I aim to tackle an understudied period and understudied personages within a theoretical framework that has as yet been rarely researched upon in studies on Uzbek music. Working with oral histories, I am interested in exploring the experiences of female musicians in the Soviet area. How do they see their careers in retrospect? How did a life in music affect their status? How did they fare as professionals in a male dominated musical sphere? What is their view on the education system and the development of musical life? How were their activities shaped by changing music and gender politics? Is it possible to differentiate certain periods? What networks did they form across genres, across generations, across localities and across lines of gender? Do they see a specific female contribution to Soviet Uzbek musical history? Is it possible to actually generalise about female experience as professional musicians or were lives in music widely different depending on the area of musical activity? How did issues like femininity and masculinity impinge on their careers in music? In addition to oral histories, I will draw on written sources of the Soviet era such as ministerial documents, musicological writings, newspaper articles, autobiographical sketches, printed interviews etc. It is to be expected that the forces at play will be more complex than a simplistic binary conflict between traditionalist patriarchy linked to Islam on the one hand, and socialist emancipation embedded in modernity on the other. I find it important to gain a deep historical perspective that reaches well into the less accessible early years of Soviet rule. Only on the basis of this will it be possible to assess the more recent Soviet history.

#### **Dai Wei Session VIIA12**

##### **A Case Study of an American Guqin Society**

Featuring a Guqin society in San Diego, California, America, that has Chinese traditional cultural characteristics as the object of study, this paper undertakes a thorough examination of this society from different aspects such as the member's social identity, experience of learning the Guqin, repertoire, aesthetic orientation, knowledge and understanding of the Guqin, interactive patterns among internal members, and the external communication of this society (including the communication between this society and other Guqin players or societies, and the social promotion and Guqin music transmission by this society). Through this case study, the author examines and discusses the present situation, problems and confusion of Chinese Guqin culture changing overseas in this environment in the USA that is exotic relative to China. This leads to thinking about the dissemination and inheritance mode, as well as the development tendency of Guqin music under the current international perspective. Previous scholars have not paid attention to this American Guqin society, with its almost ten-year history; we could not find any information about this society even in the very little previous research there is (For example, in the first part of Liu Yan's paper 'The Survival Situation of Guqin in America at a Glance' [2009], 'The scanning of the Qin players in the current USA', twenty-seven American Guqin players were listed, but not one among them is the member of this society). The research is mainly based on a large number of first-hand recordings and interview information obtained through continuous fieldwork on this society by the author who took advantage of the opportunities in UCLA as a senior visiting scholar from October, 2012 to October, 2013, as well as through some precious historically textual and graphic files provided by society members.

#### **Leonardo D'Amico Session VA2**

##### **Watching Music. The Transmission of Musical Knowledge: From The Oral-Aural To The Oral-Aural-Visual Process Communication.**

The visual perception of music becomes a significant factor in the processes of interaction between teacher and student. The process of transmission of musical knowledge (of forms, vocal and instrumental repertoires of rules and techniques of execution and construction of instruments) should therefore be redefined as observation-imitation-memorising. Taking the concept of oral-aural tradition of Nettl (1983) indicating the transmission 'from mouth to ear,' we might consider traditional music as a result of an oral-aural-visual process of transmission to emphasise the multi-

sensory nature of the process of inculturation. The interrelationship eye-ear lays across evidence of the importance of observation and complementarity of vision and hearing in the transmission of musical knowledge. Imitating and memorising, however, are processes that cannot be separated from observation. The observation of musical practice implies first of all the use of visual perception, as well as sound perception, linking the image and the sound. Watching and listening activities are inseparable in the process of inculturation of music. The aim of this paper is to highlight the importance of visual communication in the transmission of the musical competencies in traditional societies with a comparative approach showing some video excerpts, both from research films and documentary films, depicting these processes in different musical cultures.

### **J. Martin Daughtry Session VB**

#### **Sound, Violence, and the Limits of Musical Efficacy in Wartime Iraq**

The past decade has witnessed a significant wave of scholarship on music and violence, with conferences, edited volumes, and professional organisations all taking up this theme. Much of this activity has been clustered around two general questions: (1) how music composition and performance can be deployed in service of reconciliation and memorialisation; and (2) how the same practices can be used to incite, exacerbate, or embody violent acts. These questions share an epistemological frame that foregrounds music's agential dimension, its ability to either 'promot[e] peace or perpetuat[e] discord' (John O'Connell 2010). This paper, by contrast, explores the limit of music's efficacy within the context of Operation Iraqi Freedom. Drawing on testimonies from Iraqi civilians and American military personnel, I provide a broad sketch of the wartime acoustic territories within which music and other feelingful sounds were emplaced. I stress the way that noise, the threat of violence, and other exigencies of wartime life affected the ways people listened to music and other sounds during the war. I then offer a provisional accounting of the range of violent acts that were directed toward Iraqi musicians, music listeners, music venues, musical instruments, musical repertoires, and sounds coded as 'music' during the war. Without arguing that music was devoid of efficacy in all instances, I submit that in a shocking number of cases, musicians and musical practices ended up performing the role not of agent but of victim: they were recipients of acts of violence, aggression, and silencing that were directed specifically toward music qua music. I conclude that the frequency and intensity of these violent acts, along with the obstacles that stood in the way of listening generally, severely degraded music's capacity to serve as an affective force for Iraqis during the war.

### **Saida Daukeyeva Session IIA4 (Panel)**

#### **Sounding Islam in Central Asia: Power, Experience and Meaning**

In recent years, following the dissolution of the Soviet Union in 1991 and the emergence of independent nation-states, Islam has experienced a revival in Central Asia as a religious practice, a cultural heritage and a spirituality that informs everyday social life. After decades of tight ideological control imposed on Islamic worship and cultural expression many formerly neglected or marginalised forms of religious and traditional practice, including music and sound, have regained their vitality, and some of them are being reinterpreted and reimaged in response to new political and cultural agendas. The rediscovery of Islam in Central Asia, often linked to ethno-national projects, has also been concerned with the rising influence of global reformist religious movements and ideologies that seek to re-define notions of local Muslim culture and identity. This panel offers an insight into the changing ideoscapes and soundscapes of Islam in contemporary Central Asia, asking: What does being a Muslim imply for Central Asians, and how is this mediated through sound? How do forms of music and sound practice associated with worship and ritual serve in the shaping and negotiation of local Muslim identities, both distancing them from and linking them to the wider Islamic world? What is the social dynamic behind these practices, and what meanings are invested in them by insiders? How are expressions of Muslim identity through sound conditioned, encouraged or constrained by the state or other power agencies? And how are aspects of Islam and Muslim culture in historically

nomadic and sedentary Central Asia invoked through live performance and electronic media, and articulated in related discourse? The panel explores these questions by drawing together theoretically-based ethnographic studies conducted in different parts of the region – Kazakhstan, western Mongolia, northwestern China (Xinjiang), Tajik Badakhshan and Tatarstan.

**Saida Daukeyeva      Session IIA4**

### **Voicing a Way to the Afterlife: Controversy over Lamentation in Kazakh Funeral and Commemorative Rituals**

Contemporary discourse surrounding funeral and commemorative rituals among the Kazakhs in western Mongolia and Kazakhstan reveals divergent views on the nature and status of female lamentation (joqtau), a once prominent and well-documented tradition in formerly nomadic Kazakh Muslim communities. While many upholders of this syncretic ritual practice fusing Islam with shamanic beliefs consider lamentation an obligatory custom (yrym) that serves to appease the dead spirit, facilitating its transition to the other world and, thereby, maintaining the well-being of the living, Muslim authorities have increasingly voiced disapproval of wailing and lamentation as a reprehensible activity expressing human defiance of God's will. Invoking as it does the historical discrepancy between concepts of death and mourning in orthodox Islam and those in local ancestor-spirit worship, the current Muslim disapprobation of lament is also informed by recent politically-influenced reformist reinterpretations of what it means to be a Muslim in Kazakh society and how being Muslim forms a part of Kazakh identity. In this paper, as I analyze varying spatial and sonic reifications of present-day Kazakh funeral and commemorative rituals in western Mongolia and Kazakhstan, I seek to explain and contextualise the controversy over performance of lament, looking at both social factors and the motivations of individual practitioners that help to sustain, adapt or disrupt the continuity of this ritualised practice marking a liminal stage of transition from death to the afterlife. The paper critically engages with current ethnomusicological studies on laments in Islamic and Eurasian contexts (Racy 1986; Abu-Lughod 1993; Tolbert 1990) and anthropological literature on Islam and expressive culture among the Kazakhs (Toleubaev 1991; Portisch 2007), deriving its interpretations from ethnographic observation of the rituals and interviews with lamenters, religious authorities and ritual participants.

**Mayra Turlybekkyzy Dauletbak      Session VD3**

### **Abay's 'Ayttym salem Kalamkas' Song in Jazz**

Abay's 'Ayttym salem Kalamkas' has been performed by international musicians and vocalists. Jazz is a musical form, which manifests itself in the unity of opposites of improvisation and composition. It is a rhythmic and dynamic form of music-making, which is called 'swing.' Swing determines the way rhythm is realised. The soft rhythms of jazz are based on syncopation. Music-making, which is manifested in a diverse and intense combination of individuality and collectivism, is an expression of spontaneity and vitality. To characterise each individual artist, sound production and phrasing are important. The basis of sound and jazz phrasing is based on the effect of vocalisation of a musical instrument of a folk singing style. We present an interesting definition of jazz, which Barban gives in his article, 'The aesthetic boundaries of jazz': 'Jazz is a kind of completely or partially improvised music, her phrasing and timbre and sonority features, arising out of the tradition of African-American musical culture, have a pronounced biorhythmic and vocalised nature and special expressiveness, which is based on 'swing'.

**Ann David      Session IIC5**

### **Transformation Through Ritual: Bodies as Sacred Space**

In orthodox Hindu Saivite ritual worship, only trained priests are permitted to be the intermediaries between the deities and the worshippers. No ordinary human being as devotee can touch the form of

the gods, and therefore must rely on a Hindu (male) priest to bathe, feed and perform rituals for such beings in the temples. In order that these rituals are enacted, the priests undergo many years of ritual training, and each morning, before entering the temple, they are required to perform specific rituals for their bodies. These daily rites, unseen by devotees, are accompanied by the chanting of certain mantras as well as use of specific movements and gestures that effectively transform the priests' human bodies into bodies that are now sacred. This paper examines the transformation of the priests' bodies from what is considered 'polluted' into an embodiment that is ritually pure, and therefore sacred, analysing the movements performed and the chants that are sung during this daily ritual. Based on fieldwork carried out in Saivite temples in Greater London, UK, I examine the notions of purity and non-purity as it is understood in the Hindu context, showing how (human) bodies are for the most part, considered impure, and why therefore, such ritual is essential for temple worship to be effective.

### **Ruth Davis Session VB**

#### **Sound Archives, Music Collecting, and Fluctuating Political Geographies: Robert Lachmann's Oriental Music Archive in Mandatory Palestine**

As they divided the spoils of the defeated Ottoman Empire in the wake of World War 1, the Allied powers created the template for the fragile political geographies of today's Middle East. Nowhere has this fragility been more conspicuously apparent than in the former territories of British Mandate Palestine, whose boundaries remain constantly in dispute. My paper takes as starting point the Oriental Music Archive founded in Jerusalem by the ethnomusicologist Robert Lachmann between 1935 and 1938. His project was sponsored by the newly-founded Hebrew University under the auspices of its chancellor, the pacifist Rabbi Judah L. Magnes. Lachmann's mission to record the music of all the religious and ethnic groups (including Samaritans, Jews, Christians, and Muslims) complemented the inclusive cultural and political ideology of Magnes and other leading Zionist intellectuals, who opposed the Mandatory plans for partition and advocated instead a bi-national state shared among Jews and Arabs. Lachmann in turn claimed that his inclusive collecting strategy was both crucial for comparative study and could help promote better understanding between Europeans and their 'Eastern neighbours' and between Jews and Arabs. Drawing from my recently published edition (A-R Editions, 2013) I illustrate Lachmann's inclusive strategy by focusing on his radio programmes for the Palestine Broadcasting Service, which featured live studio performances by local musicians, simultaneously recorded onto metal disc. I argue that, while claiming to be similarly inclusive, subsequent music collecting projects in Israel have inevitably compromised Lachmann's principles to accommodate the political and ideological realities of statehood. In contrast, music collecting projects in Palestine have adopted strategies that reflect the specifically Arab aspirations of the emergent Palestinian state. More broadly, I consider Lachmann's Oriental Music Archive as a reference for the potentially formative roles of music collecting in contexts where political geographies are in flux.

### **Kiku Day Session IC5**

#### **Musical Creation in a Global Context**

This paper will explore musical collaboration across cultural borders. In an increasingly globalised world, musical creation has become less integrated with specific musical cultures, and new syncretic musical genres are continually emerging. The study presented is a performance-based research project between performer (author), playing an archaic jinashi shakuhachi and composers trained in Western classical music. The shakuhachi is a Japanese vertical notched oblique bamboo flute, the jinashi or unlined version of which fell out of use in the mainstream traditional music scene in Japan after the development of the modern shakuhachi in the late nineteenth and early twentieth centuries. A revival of interest in the 'original' instrument as an instrument more 'authentic' but less consistent in output than the modern version has been observed during the last few decades, which led to the

project being conducted as action research, thus playing a direct role in the creation of a contemporary repertoire for and enhancing the status of the archaic instrument on the shakuhachi scene. The conditions required to create a 'flow state' as described by Mihaly Csikszentmihalyi between several persons collaborating in a creative project were investigated during the research and Scharmer's 'Theory U' is used to describe and illustrate the various stages of the collaboration that ultimately led to the presence of 'flow state'. Petitmengin's elicitation interview technique has furthermore been applied to explore specific moments of collaboration in which the collaborators found the flow state to have been present. Four years on after the completion of the study, the present paper also attempts to elucidate the effect it has had on shakuhachi compositions and the musical environment by examining the relationships obtaining among creating a repertoire, music performance, and the reception of the music and how the latter may change attitudes towards the instrument.

**Yves Defrance Session VIIC5**

### **The French Quadrille Today: A Case of Social Discrimination.**

Invented in Paris after the French Revolution of 1789, the quadrille is a dance for four couples in square formation with prescribed combinations of intertwining figures. During the 1800s, the quadrille and its many variations was very successful, first with the French and European bourgeoisie, then in some parts in the world such as Cuba, Brazil or the Philippines. Different French provinces and French colonies, including Québec, Haiti or Louisiana, adopted the quadrille as a new local folk dance. Today the quadrille is still danced by French folklore groups on the stage during folk festivals but also by upper middle class people during private parties in castles and prestigious historical buildings where dancers and spectators wear aristocratic costumes of the nineteenth century. Moreover a part of West-Indies African-French migrants in Paris claims authorship of the authentic quadrille. Thanks to recent fieldwork material, this paper will discuss how an entertaining dance can be used both as a symbol of a social class distinction and as a symbol of identity by a completely different social group.

**Charlotte D'Evelyn Session IIC3 (Panel)**

### **Conflicts, Coalitions, and Contests: The Inter-Regional Cultural Politics of Throat-Singing (Xöömei) in Tuva, Mongolia, and Inner Mongolia**

This panel explores the shifting practices and cultural politics of xöömei — known outside Inner Asia as 'throat-singing' — that have taken place recently in the Tuva Republic (Russia), Mongolia, and Inner Mongolia (China) as a result of socialist, neoliberal, and various institutional interventions. Practices linked with xöömei have their documented roots among a small number of herder-musicians in the remote Altai Mountain region of south-central Siberia and western Mongolia. However, various styles and genres of xöömei have moved into broader national conversations of cultural heritage and intellectual property. In the twentieth century, urban academics worked to manufacture stylistic distinctions and to make ownership claims based on national borders rather than geographic or cultural continuities. In the twenty-first century, indigenous practitioners have participated in mobilising (rather than rejecting) these re-conceptualisations of xöömei as an ancient heritage turned into a national art form. The results have been both divisive and unifying, collaborative and contested. While some actors and groups struggle to protect xöömei as a brand of cultural heritage through scholarship, media projects, or application to UNESCO's list of Intangible Cultural Heritage, others have forged alliances across national boundaries to extend their own visibility and authority through competitions and intercultural pedagogical activities. This panel assembles a group of papers by four international researchers whose extensive ethnographic work in Tuva, Mongolia, and Inner Mongolia seeks to frame contemporary xöömei debates within an inter-regional perspective.

**Charlotte D'Evelyn Session IIC3**

## **Overcoming Categories: Xöömei Practitioners in Inner Mongolia, China**

This paper examines the complications surrounding xöömei that arose in 2009 when China applied and received status for xöömei as part of UNESCO's Intangible Cultural Heritage (ICH). I first uncover the inconsistencies and inaccuracies of the UNESCO application put forward by the Inner Mongolia cultural bureau that co-classified the vocal genre of chor duu in the broader category of xöömei—a move that canonised xöömei as Inner Mongolian, and by extension Chinese. Scholars have focused much attention on ICH policies in China and efforts by the Chinese government to co-opt regional and minority traditions as part of projects of nationalism, but so far there lack studies that investigate how individual artists themselves work within and transcend national ICH categories. I focus the second part of this paper on the confusions and challenges that the UNESCO designation of 2009 created within musical communities in Inner Mongolia itself. Xöömei practitioners in China today experience benefits and liabilities as Mongol minorities living within the world's second largest economy. Unlike Tuvans and independent Mongolians, Inner Mongols are able to draw upon immense government and market support as they develop their careers. At the same time, they have been inhibited from full participation in Tuvan and Mongolian music spheres because of negative stigmas as 'impure' Mongols. For some, a meaningful solution has been to approach xöömei as students of a recently-adopted Altai musical practice, thereby connecting themselves to a greater Inner Asian musical community. For others, xöömei has been seen as part of a living, nomadic cultural practice available for free adoption, creative manipulation, and even indigenisation as 'Inner Mongol' through the addition of local folk songs. In each case, I examine how Inner Mongols have used creative musical endeavours to disrupt government categories, cross rigid boundaries of ownership, and exert sentiments of local pride.

### **Daniel Orlando Díaz Benavides Session IIID5**

#### **Peruvian Folk Dances: From Challenges and Singularities**

Dance, in addition to being universal, is a social and cultural product and as such, expressed in different ways historically. Each society defines the logic of their social behaviours and social senses constructed according to its interaction with the material that surrounds it, with the subjectivity that share, with their accumulated possessions and their horizon of expectations; those targeted in their orchestrated social mobility, vital choreography or the embodiment of its technologies: the dances are staged social returns of these bodies in action. Meanwhile folk dances express bodily presence of multiple technologies and its uniqueness. It is an affirmation and challenge to the hegemonic discourses that danced from a systematic rationality to hold the dancing bodies in finely structured executions. In Peru, since the 1960s, we have experienced a process of mass migration from the countryside to the cities in which the actors were obliged to invent their own work and then, when economic security led to their aesthetic practices, they reinvented their dances. These were choreographed with complex structure and with them, the dancers took over the streets and squares in search of a place in the public space. Eventually they have substantially increased the symbolic capital of the nation and provided it with its distinct cultural codes, which have been a reconstructed image of their own country and have converted their musicians and dancers into social actors. This paper will present an opportunity to highlight the vitality of folk dances, their plasticity to reinvent and settle productively in a concert world culture, and their ability to become key tools that accompany the social repositioning of these new human geographies.

### **Rebecca Dirksen Session VIIA4**

#### **'It's the Monsters Who Make History': Musical Confrontations of Loss, Exile, and Death in Haitian Composer Carmen Brouard's Symphonic Poem 'Baron la Croix'**

In 1984, Haitian composer Carmen Brouard (1909-2005) wrote a symphonic poem for piano and orchestra entitled *Baron la Croix*. Overlooked at the time of its completion and long forgotten until recently, this twenty-five-minute composition was inspired by Franck Fouché's 1974 tragedy-satire



'Général Baron-la-Croix, ou le Silence Masqué'. Fouché's play, which scripts a fearsome cemetery-dwelling Vodou lwa (deity) as a stand-in for brutal dictator 'Baby Doc,' is a powerful condemnation of the Duvalier régime that forced the dramaturge into exile. Brouard's virtuosic work, though not necessarily a political statement itself, is highly programmatic: the score meticulously parallels the play's script in order to conjure visual images through sonic narrative. The musical setting, like the theatrical piece, depicts a Vodoo ceremony, progressing from a sense of foreboding to a frenzied bacchanal before culminating with a solemn Mass. Described by the composer as a mélange of folkloric, romantic, and atonal styles, the score features rapid, abrupt changes between sections, resulting in a disjointed and sometimes confusing presentation. This effect is deliberate. I argue that this challenging piece is about musical confrontations of loss, exile, and death—themes pertinent to Brouard, who left her Caribbean homeland for Canada at age sixty-eight. Moreover, it provides vivid commentary about uneasy intersections between 'high' and 'low' culture, between Haiti's educated, 'polite' society and peyizan (peasant) traditions of the majority. Although Baron la Croix is among the most ambitious pieces in the Haitian classical repertoire, little is known about its creation or creator. Responding to this oversight, I draw on excerpts from the unpublished score and my own arrangement for two pianos to offer a close reading of the music from a performance perspective, supported by contextual analysis and ethnographic findings. Furthermore, I illuminate the process of unearthing the forgotten score and rendering a premiere in Haiti finally possible.

### **Elina Djebbari Session IIC5 (Panel)**

#### **Afro-Cuban Music and Couple Dance in 1960s Mali: Youth, Modernity and Political Empowerment**

In Mali around 1960 after independence achievement, 'traditional' music and dance were invested by the state as part of the nation and cultural identity building process, through the creation of national artistic ensembles (National Ballet, Instrumental Ensemble, etc.) and state-sponsored festivals. Nevertheless, Malian urban youth was more interested in other music and dance genres, through which they could express their desire for 'modernity'. This desire was embodied through modern music, couple dance and fashion within urban nightclubs. Since nightclubs and couple-dancing bodies were considered as decadent by the established power and not in compliance with the requirements of nation building, this new way of life was used by urban youth as a way to struggle against the state. Ambiguously, since the new socialist politics were attempting to control the masses, and especially youth, through artistic and sporting activities, there was also an attempt to affiliate these nightclubs to the leading political party (US-RDA). Drawing on the analysis of these paradoxes and joining history, ethnomusicology and dance anthropology methodologies, this paper will explore on the one hand the way this search for modernity was embodied through couple dancing in nightclubs, a space which allowed new inter-gender relations and was then challenging Malian society rules and established political power. On the other hand, through the analysis of Malian 'modern orchestra' Las Maravillas de Mali, trained in Cuba after independence and later nationalised by the Malian government, we will see how Afro-Cuban music and dance were crystallising this idea of modernity via a 'roots in reverse' phenomenon (Shain 2002). Thus, we will be able to explore the political frame of the definition of musical modernity within the Cold War, and how music and dance were then differently instrumentalised by the various stakeholders of Malian modernity.

### **Alexander Djumaev Session IB**

#### **Nation Building and Music in Post-Soviet Central Asia: Priorities and Tendencies**

In the post-Soviet states of Central Asia music is considered as a phenomenon responsible for the implementation of important tasks in the process of nation building. Some functions 'delegated' to music are the following: a tool for forming a new ethno-national identity and ethnic mobilisation, factors of ethnic-national (super-ethnic) unity and presentation of the country's cultural image in the wider world etc. Cultural policy priorities were changed and traditional ethno-national values came to

the forefront. In each country culture demonstrates its basic substantial musical values. Owing to efforts of national cultural policy and the assistance of international organisations (UNESCO) these values are recognised as intangible cultural heritage: Shashmaqam in Uzbekistan and Tajikistan, 'Manas' in Kyrgyzstan and so on. Among the hidden aspects of official cultural policy are the following: attempts to destroy old poly-ethnic zones between and inside countries, to reinforce a 'cultural nationalisation'. At the same time one can see the opposite activity among musicians, keeping in common the centuries-old 'inherited musical spaces' of Central Asia. In some places we see contradictions between traditional ethno-national and Europeanised music spheres and the loss of artistic schools. The search for ethno-national identities of 'insiders' and 'outside players' leads to rethinking the concept of 'Central Asia' to conform to cultural musical space. It became wider at the expense of Afghanistan, Iran, ethnic-national minorities inside of Mongolia, China (Eastern Turkestan), Altay, South Siberia in general, amongst others. A new 'super-ethnic' concept, 'Music of the Turkic world', has been formed. It should lie alongside other concepts: 'Central Asian music', 'Music of the Iranian world' and 'Music of the Slavic world'. But perhaps only the concept 'Eurasian musical space' will be able to unite all these notions and transform the process of development to positive regional nationalism.

**George Dor** Session VIC10

### **Foregrounding the Agency of Creators of Traditional Music and Dance Genres in ICTM**

For far too long a time, ethnomusicologists have focused on the study of music's structural and contextual issues while paying little ethnographic attention to indigenous composers-poets-lead singers, lead dancer-choreographers, and instrumentalists who in the first place provoke the world's music and dance genres into existence. Although I have noted the importance of 'communal creativity' in my research, I have a strong conviction toward the need to intensify our celebration of the individualities of the preceding ingenious artists responsible for the traditional music genres, whose study serves as the focus of our association. This paper calls on all ethnomusicologists to take full advantage of the current ascendancy in ethnomusicology of the individual, as well as of indigenous knowledge and its guardians, of whom composers and other originators of traditional music works are key. I argue that cosmopolitan scholars need a genuine introspection into their prejudices, perceptual norms, and misrepresentations of producers of and the processes of producing the worlds' folk/traditional music genres, for a sea change in mentality is vital to the discovery of the scholarly prominence with which to foreground leading custodians of traditional music or dance forms as worthy objects of study. I will argue for the need to emphasise the creative competence rather than the social status of these virtuosic artists. This paper is based on my research on selected composers of African traditional and art music. Perspectives from Curtis (2005) on the use of folk/traditional as pre-compositional resources for national art music will inform my discussion. I will discuss the differences between African composers' attitude toward their use of their traditional African music in their intercultural art music on the one hand, and debate the concept of the 'elevation of folk music in nationalist art music' by nineteenth century European composers, on the other.

**Nii Dortey** Session VIA11

### **Re-Defining African Traditional/Folk theatre in Ghana: Saka Acquaye's Folk Operas**

This paper explores performance and aesthetic features of Ghanaian 'folk opera' with a focus on how the new local opera tradition recontextualises extant and dormant traditional theatrical forms. The Ghanaian folk opera tradition was innovated by the late Saka Acquaye during a period characterised by new postcolonial surges toward national and cultural identity and as articulated through the performing arts. The new opera tradition approximates Wagnerian Gesamtkunstwerk but with significant departures and outcomes, especially as seen in the integration of thematic and aesthetic principles that derive from indigenous African performance practices. I argue, with reference to the opera called 'The Lost Fishermen' in particular, that Saka Acquaye's musical dramas redefined folk

theatre in very notable ways, including the factor of a new national audience; they also explain and justify the label 'neo-traditional', a term often associated with other contemporary artistic innovations in postcolonial African societies. Finally, the paper concludes on reception history, especially as it situates the opera in the contexts of general popular culture, focusing on issues of continuity and patronage.

**Alma Dossanova Session IIA11**

### **Aitys in the Context of Preservation of National Traditions of the Kazakh**

Aitys is the bright original characteristic of the national culture of the Kazakh. This art of music and poetic improvisation reached its heyday in the nineteenth century and survives today. Aitys is the epitome of the history, wisdom, philosophy and artistic experience of the people. Aitys, as a means of communication, self-defence, always served public, educational and educational functions; important issues of modernity and politics were raised in aitys competitions. Dialogic genres are found in the culture of many nations, thereby revealing a certain generality, a universality. Aitys is a kind of competitive creativity in Turkic musical and poetic cultures. Participants in aitys are akyns. They are poets, improvisers, masters of their own oratory. They accompany their performances by playing the national instrument, the dombra. They are representatives of a certain kind of act and often criticise other contestants. Aitys attract a huge number of spectators in contemporary Kazakhstan. Collections of aitys poetry are published; akyns' creativity is researched; interest in the genre in various fields of human knowledge is observed. The musical structure (melostrofa and melotirada) in the organisation of aitys tunes in modernity remains the same. Akyn melodies have undergone more changes in terms of poetic content, due to the transformation of public and historical formations. Thus, aitys is a phenomenon characterised by highly artistic content and a variety of musical expression. All the splendour of Kazakh aitys has developed due to a combination of various melodies of akyns. In this report the art of the aitys will be disclosed in the context of preservation of Kazakh national traditions.

**Kamila Dossanova Session IIID8**

### **Tolerance Education by Means of Kazakh Traditional Musical Art**

The problem of how to foster tolerance plays a leading part all over the world, and is seen in a real form in our republic. The integration of Kazakhstan into the world educational space is connected with the search for new ways to shape the personality of future teacher-musicians freely capable to be guided in a multicultural society, tolerant of representatives of different nations, their cultural variety and values. Many scientists of the world admit that through knowledge of other cultures, including musical cultures, a person becomes more tolerant of their own national culture. The influence of music on a person's tolerant behaviour is confirmed by various sociological and culturological researches in which it is underlined that a wide musical outlook facilitates dialogue and mutual understanding between different people. In music education pedagogics, no special attention has been paid to the formation of positive and tolerant relations by means of traditional musical art, but it is possible that this is a much more effective method than those in many other spheres. New educational approaches demand the purposeful creation of conditions for the development of such qualities as tolerance of ideological dissension, ability to understand spiritual values of different nations, comprehension of norms of one's own behaviour, and integrity. The modern sociocultural space of Kazakhstan music education should become that area where favourable conditions for interethnic dialogue are created and where all trained people are cultivated in respect for their own culture and the cultures of other nations. Music education as a multicultural space is capable of generating in the person an aspiration to learn about the cultural variety of life, to respect one's own culture and nation, as well as the culture and traditions of other ethnoses.

**Gulzhannat Dukembay Session IIID8**

## **Cultural Heritage of Modern Kazakhstan and the Patriotic, Moral and Cultural Education of Young Generation through National Music: On the Example of Creating a Musical-Pedagogical Complex for Traditional Music**

Nowadays the modern world is experiencing one of the most difficult periods of history. Of particular concern is the spiritual and moral state of society, especially the younger generation as a social, intellectual and spiritual resource of Kazakhstan's development in the twenty-first century. This opens a new, socially oriented perspective, defining targeted education of the younger generation, designed to streamline the interference of people and ethno-social environment, to form their own experience of international communication and respect for the language, culture and traditions of the Kazakh people, develop moral ideals, and love for the motherland. The problem of educating the younger generation with a sense of patriotism and pride in their country remains relevant. To form a national ideology 'Mangylyk El', 'new Kazakhstani patriotism - the basis of the success of our multi-ethnic and multi-religious society' is in demand today for young people to become not only fully developed and knowing foreign languages, but, above all, to have a sense of respect for the land, its history, promoting the culture of its people. It is impossible to respect and take pride in the country's history without knowing the language, music and culture of the people. For practical implementation of the above key issues have been identified and specific approaches and methods to the study of the state language have been developed, a particular musical and lexical material to optimise the impact of music education on the formation of the spiritual potential of the younger generation on the basis of active involvement in musical creativity is given. Within this perspective the creation of a new musical-pedagogical complex on music is in demand with a view not only to introduce the music (including traditional) and song creation, but also to help in the study of state and foreign languages.

**Marina Dubrovskya Session VIC12**

### **Research methodology in the study of traditional musical culture with respect to religious syncretism**

The methodological issues of the day of modern ethnomusicology are related to research of displays of religious syncretism in the sacral musical rituals of the Asian cultures of buddhistic space. Particular interest of scientific association is caused by the problem of genesis and modern state of the varied rituals of Japanese shinto. As sources of syncretism in most existing phenomena of shinto ethnomusicology sees rituals of indigenous cults of different localities of Japan, rituals of ancient rice-growers (taue-bayashi, o-taue sinji), phenomena of traditional professional heritage (kagura, shirabyoshi, gagaku, saibara) and schools of buddhism. To the researches of the phenomenon conducted by an author from the beginning of 2000th the visual presentations of rituals of shinto, fixed in the plots of You Tube, appeared extraordinarily useful. First of all, it touches service in mountain shinto temple of Tarobogu Aga on annually passing on December, 6 holiday of fire (Ohitaki Sai). Reconstruction of the origins of the Japanese Shinto ceremony revealed the existence of the esoteric rites of Shugendō, Buddhism and nestorianism. The interpretation of the analysis of borrowing in Shinto rituals of the theory of "translation", which offer Japanese and European scientists, has found that the phenomenon of "translation" is assimilation rites of Shinto, Buddhism and nestorianism in esoteric practices of shugendō. It resulted in striking syncretism elements of Japanese fairy-tale folklore (cult of mythological personage of tengu) and temple of Shinto tradition - with the sign elements of the buddhistic service and nestorianism rite/pl, mastered by practice of syugendo of yamabushi. Thus exactly ritual of Shinto, as the native phenomenon of Japanese national religion and culture performs the integrating duty in the traditional musical culture of this people. The results of analysis demonstrate vector millennial interactions with autochthonous religions cults of Eurasia.

**Tony Dumas Session IIID12 (Panel)**

### **Marginal Voices: Sounding New Fantasies and Anxious Futures**

This panel examines ways in which music can be a metaphorical 'playground' where fantasies, dreams, and anxieties coalesce in sound. Drawing from original case studies, this panel examines ways in which music is used to construct imagined worlds, potential identities, and to negotiate places of belonging among three not-so disparate demographics: Indian youths, Portuguese immigrants, and flamenco Gypsies. In 'Here We Are Again Now', Vicente examines an under-studied genre of popular music that voices the 'trauma of mass translocation' experienced by disillusioned Portuguese immigrants as they face an uncertain economic future. Similarly, Sarrazin's 'Techno-Global Identities' offers a fresh look at the changing technologically mediated soundscape of Delhi teenagers as they dream of a stable future in an unpredictable globalised economy. Lastly, Dumas' study, 'Can I Play With Madness?' brings together the dark history of marginalised flamenco Gypsies with the adolescent fantasy world of North American heavy metal music and shows how tropes of mysticism, common to both genres, manifest a source of power in the resulting musical fusion. In all three, traditional music is transformed by technology and popular foreign musics resulting in new, hybrid genres that express, better than their predecessors, the anxieties of economic disillusionment and stigmatised identity politics in an interconnected, globalised world.

**Panellist 1     Tony Dumas     Session IID12**

### **Can I Play with Madness? Myth and Mysticism In Flamenco From Carmen to Flametal**

An advertisement for France's 1889 Universal Exposition depicts a female Gypsy flamenco dancer spinning wildly while holding a dagger. The caption reads: 'It is from their animality that springs their strange and brutal charm...What draws us to these savage daughters in our enduring love for the unknown, the distant, the imaginary.' This 19th century Orientalist fantasy of the European Rom, or Gypsies, provides a consistent plot line for most popular narratives of flamenco. From Merimee's quintessential femme fatale, Carmen, to the real life Carmen Amaya who was popularly depicted by 20th century theater critics as embodying the stereotype of the wild and 'lawless gypsy' (Heffner Hayes). Amaya's enormous popularity outside of Spain, particularly in California, influenced the formation of many flamenco scenes from San Francisco to Australia. Enter Flametal, a contemporary San Francisco-based band that blends, like the name reflects, flamenco with heavy metal. At the core of Flametal's hybridity is the same Orientalist fantasy that intrigued French Exposition goers and Carmen Amaya fans around the world. In his book on heavy metal music, Robert Walser critically examines the tropes of madness and a fascination with 'the occult' in heavy metal music and suggests that metal bands draw upon the mystique of pre capitalist cultures to construct their spectacles of empowerment. Based on original research, I argue that Flametal finds common ground between flamenco and heavy metal through the conflation of tropes of mysticism and madness, common in heavy metal music, with tropes of the unbridled lawless Gypsy, common in flamenco, to construct a hybrid genre that is at once old and new.

**Marija Dumnić                                     Session VC1**

### **Producing a Representative Sound Environment: Old Urban Music in Skadarlija**

This paper deals with music performed in Skadarlija (or Skadarska Street) in Belgrade, Serbia, as a specific urban sound environment. Skadarlija is a touristic quarter in the capital of Serbia, labelled as 'bohemian' because of traditional taverns (kafane), which also serve as performance venues for urban folk orchestras. Since the beginning of the twentieth century, music has been a very important part of this quarter because many popular musicians performed in the taverns, which also served as famous landmarks for socialising. The sound space of Skadarlija is largely constructed by performances of 'old urban music' (starogradska muzika), the musical genre which helps construct the ambient of 'old Belgrade', i.e. an idealised image of Belgrade – nostalgic for domestic visitors, and attractive for tourists. The core part of the repertoire of starogradska muzika has existed since the beginning of the twentieth century, and it has been constantly expanded until the present day. Generally, songs of this genre are characterised by: major/minor scale, wide melodic ambitus, predominantly single-part

singing, parlando-rubato or distributive rhythmical system associated with popular dances (guild or couple dances), or combination of these systems, as well as instrumental accompaniment (tamburitza ensembles; violin, clarinet, accordion, guitar, double bass), and a stable form of verses and choruses, with texts based on lyrical themes. Typical contemporary performance context implies introductory playing of an orchestra (with the prominence of Romani musicians) for the audience, who later request which songs should be played. Hence, this interaction creates a musical event, but on a larger scale, it also makes certain repertoire 'old urban'. In order to demonstrate how starogradska muzika contributes to the soundscape of Belgrade, I will analyze one performance of the eminent Skadarlija orchestra 'Tamburica 5'.

### **Roslyn Dunlop Session IIA12**

#### **Maulelo: A Multimedia Ritual Performance from East Timor and its Relevance to the Society it Originated from Today.**

East Timor is a nation made up of many ethnolinguistic groups of Papuan or Austronesian origins. Centuries of occupation by Portugal and later Indonesia had an impact on the traditional culture; the latter nation almost destroyed the culture completely. Today the traditional culture of East Timor, particularly its music, is a hidden culture in a fragile state and elders of East Timor are concerned for its survival. The belief system of the East Timorese is centred on ancestral worship. There is a fine balance between the cosmos and the world of the living with their ancestors playing a pivotal role between these worlds. Origin myths are regarded as part of the lulik (a tetun word meaning holy, sacred, taboo and forbidden) by the East Timorese and treated with reverence. The Mambae are the second largest ethnolinguistic group after the Tetun and the cultural traditions of Mambae society, although damaged by Indonesian occupation, are still practised today. In some Mambae villages only a few individuals have the knowledge to enable them to perform the rituals, myths, songs, chants and dances. Maulelo is a Mambae origin myth told through a multimedia display of song, dance and drama involving many people. Until June 2014 it had not been performed since the Indonesian invasion and only two cultural custodians still knew how to enact it. Arguably the myth of Maulelo is the tale that best illustrates the central philosophy of the Mambae. The Mambae conceive life as a cycle of exchange. Life is a gift that requires a counter gift and what opens and closes each cycle is death. Through the multimedia performance of Maulelo this paper looks at its ability to resonate and empower the Mambae people of East Timor and whether it still has relevance in contemporary East Timorese society.

### **Tamila Dzhani-zade Session IIIA3**

#### **Civilisational Layers of Azerbaijani Music Culture in the Twentieth century**

My paper is dedicated to different cultural layers which interacted to constitute the national culture of Azerbaijan. There are two important civilisational layers: Islamic and Soviet. The Soviet history formed Socialist nations and interrupted national culture building in Azerbaijan. The principal features of Soviet culture were common for all Soviet Republics. The new artificial entity, Soviet People, and brotherhood of different peoples were the spiritual core of Soviet civilisation. Soviet culture led to the westernisation of Eastern republics but with 'socialistic realism' and strong ideological censorship. The Soviet music culture passed changes during the twentieth century: the presence of a class-distinction paradigm, the value of written composed pieces, 12-tone music system in the 1930s and 40s; the more individual music ideas and the rise of interest in pre-Soviet civilisational spirituality in the 1960s and 70s. After World War II national schools for Soviet composers were blooming, and composers initiated the process of mugham rehabilitation. The national geographies began to reconstruct the Islamic civilisational layer. The Soviet elite welcomed a new music product – the Symphonic mugham, maqom, kuy – as a new symbol of the national identity. A huge interest in the authentic music forms on the basis of the maqām-mode became apparent in the 1970s and 1980s, and Symposiums of ICTM in Samarkand (1978, 1983, 1987) started

the international study of this traditional phenomenon. The secular and atheistic nature of Soviet culture was added in the Oriental states with the religious senses in the 1990s. This process enhanced cultural ties within Islamic communities. How did this civilisational identity revealed itself inside post-Soviet states? This study of mugham helps to answer this and other burning issues of the contemporary world.

**Jacqueline P Ekgren Session VIA10**

**Norwegian Stev, a Key to the Singing-Reciting Style (kveding) in Norway and Iceland: How Performance of Norwegian Stev Compares and Contrasts with Icelandic Rimur**

A Norwegian stev (singular and plural), a 4-line, independent, one-stanza form usually sung-recited in Setesdal and Telemark, defies normal transcription because of its lack of a steady beat. In contrast, Icelandic rimur are stanzaic, narrative, often lengthy epic songs with an essentially steady beat when performed. Although differing in rhythm, both genres are nevertheless described as 'sung-recited' when heard in tradition. Stev and kveding have survived over centuries, perhaps a millennium. What then does 'kveding' or 'singing-reciting' mean in the musical tradition of these two different cultures and countries? What are similarities, contrasts, and relationships? Has no previous comparative study been made of these two old traditions in Norway and Iceland? The rhythm in Norwegian stev is irregular and yet appears predictable for the performers and listeners. This has been documented by film. The system found behind the predictability is a key that enables a comparative analysis of the two traditions in spite of their fundamental differences. The method of documenting the rhythm of stev in performance qualitatively and quantitatively by film and the results of this musicological study of stev have implications for comprehending metrics of non-isochronous accentual poetry as well as for our understanding the sung metrics of old, oral, traditional folksong. Sharing this research enables me to come into contact with representatives from other traditions that can further elucidate the essence and the dynamics in the music and poetry of stev. In addition, my research shows how using criteria based on observation of traditional performance provides a more solid foundation than that of theory not resting upon the reality seen and heard in performing tradition.

**Laura Ellestad Session VA2**

**Kappleiks and House Parties: Norwegian Folk Fiddle in North American Contexts, 1910-1970**

The circumstances for the performance of traditional Norwegian fiddle music in North America underwent several critical contextual shifts during the first half of the twentieth century. In this paper, I will investigate changes that occurred in the Norwegian immigrant folk music milieu between 1910 and 1970 which led to the formation of a national organisation for Hardanger fiddlers, and simultaneously to the development of a unique, creolised Norwegian-American 'old-time' music tradition. Using theories of cultural creolisation and performativity, I will explore cultural, musicological, and performative factors which produced fluctuations in these musical territories. I will also investigate these changes from a performer's perspective, using my position as a Hardanger fiddle performer to recreate and renew bygdedans and old-time traditions from this period. Several American scholars have carried out important studies of Norwegian-American old-time music. One of the first scholars to broach this territory was LeRoy Larson, whose doctoral dissertation (1975) centres around field recordings of old-time music. Janet Kvam's dissertation (1986) expands on Larson's research, comparing his transcriptions with gammaldans tunes which have been passed on in living tradition in Norway. In a number of publications, folklorist James P. Leary has explored Norwegian-American old-time music, which he views as a combination of an ethnically rooted music tradition with various musical genres which were being spread in the mass media during the early 20th century. In the context of studies of Norwegian traditional music in North America, my research makes an important contribution to previous scholarship in that it focuses on connections and contrasts between bygdedans and old-time traditions, as well as exploring and reflecting on shifts in these

musical territories. In addition, actions and reflections made from the perspective of artistic research situate my findings in a modern context, making this project relevant for other contemporary traditional musicians.

**Nina Ergin    Session IC1**

### **Ottoman Patrons of 16th-Century Mosques in Istanbul and Their Qur'anic Recitation Programmes**

The architectural form of the mosques built by Mimar Sinan, the imperial master architect of the Ottoman dynasty between 1539 and his death in 1588, clearly reflected to contemporary viewers from within Ottoman culture the status and wealth of the respective buildings' patrons, — in the majority members of the ruling elite and grandees. Not only the quality of construction materials and the level of sophistication in the craftsmanship displayed in the architectural details and furnishings, but also the presence and number of domes and minarets established a hierarchy based on a certain 'decorum,' as expressed by the art historian Gülru Necipoğlu. In addition to these two variables of the patrons' status and the form and size of their establishment, their correlation to a third variable in the context of this Ottoman architectural decorum deserves closer scrutiny: What has so far not been considered is the role played by Qur'anic recitation, which after all was an integral part of the experience of mosque space, if one is to consider the mosques' endowment charters (vakfiye) that carefully specify the suras (chapters) and ayas (verses) to be read as well as the number and salary of reciters. Based on a survey of fourteen of Mimar Sinan's mosques in Istanbul, this paper will investigate whether there existed a hierarchy in recitation parallel to the hierarchy of architectural form, and if so, in what shape. In other words, how did architectural patrons use sound in order to convey their status among the Ottoman elite? And, given that architectural form was regulated based on the rules of decorum, could small mosques make themselves bigger by housing a richer soundscape with a large number of reciters?

**Helene Eriksen    Session VD2**

### **Persian Miniatures and the Development of Neo-Classical Persian Art Dance**

From 1965 to 1976 ballet dancer Robert de Warren worked in Iran and created the Mahalli Dancers of Iran, Iran's folkloric dance ensemble. Taking his inspiration not only from regional folk dances but also from Persian miniatures, de Warren created an ensemble that represented not only Iran's rich geographical and cultural differences but also its poetic and historical past. The 'Persian Miniature' dances that he created continued to influence the creation of Iranian dance in the diaspora following the Islamic Revolution of 1979. This gave rise to a form now called Persian Classical Dance but which could more aptly be named neo-classical Persian Dance. After the Islamic Revolution of 1979 music and dance were forbidden in Iran, resulting in a stream not only of political dissidents but also of musicians and dancers to exile. This resulted in new centres of Iranian culture, particularly to 'Tehrangeles' as the Iranian community has named Los Angeles, but also elsewhere in North America and western Europe. This paper will discuss the development, diffusion, aesthetics and cultural messaging that is intertwined with the creation and dissemination of Persian dance in the diaspora and in the international dance community interested in Persian dance. In particular it will follow the work of several Californian dance ensembles and choreographers, in particular Anthony Shay of AMAN and AVAZ, Mohamed Khordanian, Sharlyn Sawyer of Ballet Afsaneh, and the work of young dancers and choreographers that are moving neo-classical Persian dance into the new aesthetics of contemporary dance. The research for this presentation is based on over 35 years of research in the Iranian diaspora communities in Europe and North America as well as participation in the international Iranian dance community as a teacher and choreographer and scholar.

**Kisito Essele    Session VIIC2**



## **Structuring Funeral Ceremonies through Sound: Permanencies and Changes of Acoustic Expressions Among the Beti-Eton of Southern Cameroon**

When a death occurs, several sound expressions are heard: vocal expressions of grief, speeches and other spoken expressions, drum language, different song repertoires, recorded music, rhythms of dance and modern music, as well as other relevant noises such as horns, sirens, and gunshots. Funeral ceremonies among the Beti-Eton mobilise a set of several instruments varying timbres, musical forms, sound-power and playing techniques. Funeral sound expressions are the result of a dynamic system bearing the marks of traditional expressions, of missionary presence, and of modernity. They shape the sound image of the funeral ceremony and more broadly throughout the entire period from the point of death until the return to normal life. How do the Beti-Eton achieve the separation between the dead and the living through the sound? In the actual form of funeral ceremonies, traditional elements persist, being changed by modernity. This paper examines the evolution and permanencies in the nature of funeral sounds and the ways how musical and other sound aspects structure the funeral ceremonies of the Eton in South Cameroon. The study is guided by an interdisciplinary concern to make a comparative analysis between linguistic, organological, and musicological data. It is conducted in the framework of Anthropology of Sound (Candau & Le Gonidec 2013), resituating music as noise and sound (Feld 2003; Cusick 2006). The challenge of sound studies in funeral ceremonies is to consider any sound (whether it be music, voices, cries, crying, listening, drum languages, speech or other noises) as a structuring element that contributes in relationship with others to the structuring of the whole ceremony and the transformation of the death.

**Muhammad Fannami and Bosoma Sheriff Session ID12 (See Bosoma Sheriff for Abstract)**

**Sevil Farhadova Session VIIA10**

**Mugham Study from Oriental Batin-Zahir: (Intrinsic-Extrinsic) Approaches.**

A monumental structure – the musical equivalent of creative illumination ('I' transformed into 'non-I') known as Mugam-Dastgah was erected in the ritually spiritual practice of balancing between intrinsic and extrinsic realms. This paper's attempt to enter the nature of creative illumination as the practice of a spiritual quest at the junction of worlds opens up new prospects for reading and logical explanation of senses transcending the very concept of the 'art' definition. Note that appropriate interpretation of the specificity and significance of the traditional oriental musical heritage and its preservation is not possible without comprehension of the definition above. When performing Mugham, emphasis is laid on audible text. However, an essential aspect of the text performed, the intrinsically felt rhythm of motion-formation, is not fixed. Meanwhile, it is the interaction of intrinsic-extrinsic aspects that goes back to the perception of sound's kinetic potential and its manifestation. The significance of the presence of intrinsic rhythm is attributable to the perspective of in-depth, comprehensive research into the rhythmical organisation of sound space, the substantiveness of its colouring and dynamics of sounding. As a result, the topic in question covers psychologically motivated spectrum of expressive potentialities of one and the same rhythmic-intonation unit as a consequence of multi-vectoral, intra- and extraverted rhythmic structuring. To sum up, Mugham performance is not just a concern for aesthetic admiration but also a creative phenomenon for deep intellectual reflection and understanding.

**Catherine Foley Session ID4 (Panel)**

**Negotiating Creativity within the Irish Traditional Performing Arts: Case Studies from the Irish World Academy of Music and Dance**

Creativity is a concept that is much valued within the Irish traditional performing arts. The understanding of creativity is complicated and is situated within particular parameters relating to kinetic vocabulary, posture, rhythmic and melodic structures, phrasing, ornamentation,

instrumentation, style and interpretation. These parameters are further defined by historical, contextual and ethno-aesthetic framings. Scholars and practitioners have debated creativity within the Irish traditional performing arts (for example, Ó Súilleabháin, 1988; Foley, 2007; et al.) In this panel presentation we propose to further develop this discussion by examining how creativity in traditional dance, music, and song is negotiated by practitioners in the Irish World Academy of Music and Dance at the University of Limerick, Ireland. Questions posed by the panel include: How is creativity nurtured and made manifest within the traditional performing arts within the Academy which advocates the development of the individual 'voice' or talent? What is the perception, status or value of the traditional performing arts within the Academy? How do individual performers, choreographers and pedagogues contribute to different notions of creativity? To what extent does context and the prevailing ethno-aesthetic contribute to or limit the creative process? And, how do understandings of the creative process inform or shape traditional performing arts practices? Three scholars, who are practitioners of the Irish traditional performing arts and who also work at the Irish World Academy, will present on this panel. They will present on dance (Paper 1), music (Paper 2), and song (Paper 3) and all will address the notion of creativity and how it is negotiated, imagined and practised within the pedagogical, philosophical and structural parameters of the Irish World Academy of Music and Dance, University of Limerick.

**Catherine Foley**

**Session ID4**

### **Conformity, Confrontation and Negotiation of Aesthetic Fields in Irish Traditional Step Dance Practices at the Irish World Academy**

Traditional step dancing in Ireland is a solo dance practice that has developed in Ireland from the end of the eighteenth century and reached popular global heights from the 1990s due to spectacular dance stage shows. Individuals and communities of step dancing in Ireland are deeply invested in its practice as a communal expression, an Irish competitive dance practice, and a performative, theatrical expression (see for example Foley 2001; 2013; Hall 2008; O'Connor 2013; Wulff 2008). At the Irish World Academy of Music and Dance, University of Limerick, step dancing was introduced at Masters level in 1999, and at undergraduate level in 2002. Within this pedagogical context, step dancing was nurtured and developed further both as a practice and as a resource for ethnochoreological discourse. In this paper I explore the challenges for the Irish World Academy in honouring the pastness of step dance and its creators and in providing a site for creativity and individual 'voices' to sustain the dance and its practices into the future. I examine different cultural and historical layerings to situate particular step-dance practices within specific ideological, socio-economic and cultural contexts and I look at how dancers/creators at the Irish World Academy utilise different creative strategies in conforming, confronting and negotiating different aesthetic fields to facilitate a critical embodiment and understanding of their practice and to give 'voice' to their practice into the future. The paper is theoretically framed within practice theory (Mauss 1973, Bourdieu 1977) and theories of embodiment (Csordas 1990, Foley 2013, Ness 1990, Novack 1990).

**Daniel Fredriksson Session IC4**

### **Falun Folk Music Festival - Discursive Transformations of Music And Place**

This study highlights the first and largest world music festival in Sweden, Falun Folk music Festival (FFF), mainly from the perspective of key organisers and creators. Interviews with three of the original organisers; programme books, newspaper articles and a documentary from Swedish television make up the material for the study. We have focused on the build-up to the first festival in 1986, but also looked at a few key events as well as the festivals demise in 2005. Literature on festivals (Bjällesjö, 2013; Gibson & Connell, 2005; Ronström, Malm, & Lundberg, 2001), place and tourism (Connell & Gibson, 2003; Gibson & Connell, 2005; Stokes, 1994) as well as world- and folk music discourse at the time (Frith, 2008; Kjellström, Ericsson, & Johns, 1985) has been considered. In the early 1980s, traditional Swedish folk music existed in several different discourses: traditional music – left wing

music movement – (right wing) traditionalism – tourism. Through these inter-discursive articulations traditional folk music was effectively situated outside the field of commercial popular music as well as outside more highbrow culture. A group of fiddlers with backgrounds from both the left wing music movement and traditionalist circles initiated activities to professionalise Swedish folk music. One such activity became the start of FFF. FFF proved instrumental not only in introducing the new, at the time unnamed, genre of world music in Sweden, but also in the transformation and re-contextualisation of discourses surrounding Swedish folk music into the specialised subculture it mainly is considered today. An interesting aspect here is that what FFF's organisers ingeniously accomplished was to use the same forces of commodification; spectacle and tourism that had been holding back folk music before, to make a new space for Swedish folk music artists to perform and explore.

### **Katie Freeze Session IC9**

#### **History, Identity and Longing in the Himalayan Folk Lute Traditions of Western Tibet and Ladakh**

The indigenous lute of Western Tibet and Ladakh, called ko-phongs by Ladakhis and gho-wo by Western Tibetans, occupies a central place in diverse communities as a symbol and hearer of former homelands and former ways of life. Viewed with nostalgia and respect by older generations, the ko-phongs is believed by many to carry the spiritual power and truth of ancient times and lands. Songs of place and past abound, reinforcing conceptions of distinct ethnic-cultural identity. Within the genus 'Himalayan lute,' most often referred to as the Tibetan dra-nyen (meaning 'sweet sounding'), this lesser-known regional variety shares basic principles of construction such as the hollow, waisted body and hollow neck, goat-skin covered base, and zoomorphic pegbox; it is, however, shorter, stouter and tuned differently than the ubiquitous Central Tibetan dra-nyen, and, unlike the dra-nyen which is made, nowadays, by the help of machines in great quantities in Dharamsala and China, the ko-phongs is exclusively hand made, and each is unique in size, details of contour, and decoration. As a physical artefact, the ko-phongs connotes the workshop of simpler times and peoples, and the touch and care of a real human being living in a specific place. It is in the hands of these makers and musicians that differing performance techniques and song repertoires have evolved, with accompanying assertions as to the real and correct way to play the instrument. Among migrant, settled nomads of Eastern Ladakh, exiled semi-nomads of Western Tibet, and urbanised populations of Leh, we find three distinct traditions embodying community-specific beliefs and values. This paper will present findings from musicological and ethnographic research conducted in Leh, situating each of the three ko-phongs traditions within historic and present-day social and musical contexts.

### **Michael Frishkopf Session IC1 (Panel)**

#### **Music, Sound, and Architecture in Islam**

This panel sets out to explore the multiple relations of music, sound and architecture in the Muslim world, recapturing anthropological perspectives in the cultural study of architecture as a lived social structure. Beyond ethnomusicology alone, we seek an interdisciplinary conversation and convergence, incorporating perspectives from the history of art and architecture, acoustic ecology, urban geography, proxemics, communication theory, symbolic interactionism, and performance theory. In addressing the relationship between music and place, ethnomusicological scholarship has interpreted 'place' primarily as a dimension of cultural and territorial belonging, largely failing to examine music and sound as a social practice in a concrete, built environment. Moving beyond this literature, we investigate ways in which architecture, considered as a physical and social phenomenon, shapes the soundscape, considered as a sonic and social phenomenon, and – conversely – the ways in which musical and sonic production conditions architectural form and social meaning. In the process, we trace theoretical, historical and ethnographic pathways towards the study of the interconnections between music (humanly-organised sound) and architecture (humanly-organised space), focusing specifically on Islamic sonic traditions and built environments in Egypt, Iran, Bosnia-Herzegovina,

Turkey, Bulgaria, and Canada. In our four papers, we take up three main themes: the relationship between cultural meanings sonically encoded in music, and cultural meanings visually and spatially encoded in architecture; the impact of architecturally-framed space on the communicative interactions of participants engaged in ritual and social interactions; and the politics of socio-architectural urban landscapes and its implications for musical life. By centring our papers in a shared domain of Muslim life and practice, we enable richer linkages through a common repository—derived from interwoven histories—of comparable architectural structures, rituals, sounds, and meanings, whose similarities and differences thereby become all the more salient, evocative, and ripe for interpretation.

**Michael Frishkopf    Session IC1**

### **Sound, Architecture, and Islamic Reform: The Attenuation of Ritual Resonance in the Built Environment of Cairene Saint Veneration**

In this paper, I interpret the impact of the built environment upon sonic practices of saint veneration in Cairo. Beyond purpose-built religious architecture, primarily the mosque (masjid), shrine (maqam), and hostel (khanqah), this environment extends to humanly-organised spaces, including alleys, parks, courtyards, and other ‘negative spaces’ between buildings themselves. The built environment is at once a material, acoustic, and social phenomenon, its physicality overlaid with normative conventions and legal conditions regulating usage. What I term ritual resonance is the emotional intensification resulting from positive feedback cycles of sonic-social interactions developing during collective devotional practices, adapting to particular locales, and transmitted orally in performance. The built environment may amplify or inhibit ritual resonance, depending on its acoustic, geometric, and use conditions. Throughout Islamic history, purpose-built structures served as social-sonic amplifiers for veneration of saints (awliya’) at mosque-shrines, where circumambulatory devotions accompanied hadra (collective devotional liturgy), becoming particularly musical and ecstatic in the courtyard (saha). Scholarship documents such a hadra, at the mosque-shrine of Sidi `Ali Zayn al-`Abidin (the Prophet’s great-grandson), back at least to the mid-nineteenth century. However in the contemporary period, the built environment has often been reconfigured to attenuate resonance. Barriers preventing gender mixing preclude circumambulation at many shrines, and certain sahas have been barred or eliminated. Around 2000, Sidi `Ali’s long-standing, vigorous Saturday hadra was displaced by the massive rebuilding and expansion of his mosque. Drawing on Habermas, I interpret this attenuation as an instance of the colonisation of the sonic-social Muslim lifeworld by systemic currents of Islamic reform, deploying universal material forms to impose normative uniformity upon the flux of localised ritual practice, attenuating resonance as a means of suppressing the diversity of Muslim oral tradition, an instrumental strategy of ritual coercion directed towards social unity, and renewing the political power of the Umma.

**Ai Fujimoto    Session VIC5**

### **Kawachi Ondo: A ‘Traditional’ Bon Dance Flowing with the Tide**

Bon dances are regarded as ‘traditional’ among Japanese people in spite of the fact they were made just after WWII. They rarely have a good image, usually characterised as ‘old fashioned,’ ‘for children and the old,’ and ‘boring.’ At one time each local community had its own bon dance, and the village people enjoyed dancing for pleasure. From about the 1870s to the 1920s local original bon dance was excluded by the government of the time, as they regarded bon dance as a savage culture which would prevent westernisation in Japan. That is because bon dance has aspects of girl/boy hunting and a masquerade party. Even the married were looking for someone to have a one-night stand. After each local bon dance was extinguished, local communities set new music with a western musical form for their community bon dance. On the other hand, according to a temple document, Kawachi Ondo is a local bon dance that has been danced in the east part of Osaka and neighbours for 600 years, flowing with the tide by changing its music and dance style. The musical form is quite different from western

music and other recent bon dances. Kawachi Ondo assimilates popular musical instruments (e.g. electric guitar, synthesiser, and drums) into Japanese traditional band style (singer, shamisen and Japanese drum.) Features of Kawachi Ondo are 1) the way of diffusion, 2) its original musical form, and 3) the way of evolving. This paper examine how Kawachi Ondo has evolved by taking advantage of contemporary issues, and sheds light on the differences between Kawachi Ondo and other bon dances.

**Takanori Fujita Session VIA5**

### **Patron-Amateurs and Ascetic Practices in the Lesson of Dance and Song of Noh Drama**

Noh drama, one of the traditional musical dramas in Japan, boasts that it has been transmitted over six hundred years. Until the middle of the nineteenth century Noh actors and musicians had been patronised by the warrior class. Since modern government started in the late nineteenth century, industrial leaders and merchants have become patrons. It is noteworthy that most patrons of Noh drama have been amateurs who enjoyed playing Noh in various performance formats. Some just enjoyed singing, because Noh songs have been indispensable items for some rituals. Others were absorbed all their lives in acting, dancing, and singing and sometimes performed Noh drama as a protagonist role. In any format it is amateurs, surrounded by professionals, who take the roles of supporting actors, chorus, and instrumental parts. Until around the end of the twentieth century, many amateurs enjoyed such a karaoke type of ensemble form with professionals. In spite of great expense, amateurs were satisfied with the form because performing Noh has been a symbol of high social status in modern Japan. One reason for its popularity among modern aristocrats was that the lesson of Noh has a similarity to the ascetic practice of Zen Buddhism. In this sense, practising Noh was more akin to martial arts, tea ceremony and calligraphy than other traditional musical dramas such as Bunraku and Kabuki. In this presentation, I will describe how a Noh teacher even now keeps patron-amateur students away from rational understanding of dance and song structure and encourages them to concentrate simply on bodily repetition of the teacher's model. I will demonstrate that such a lesson style is strongly related to the existence of patron-amateurs in Noh tradition.

**Susanne Fürniss Session ID10**

### **Methodological Considerations on the Research of Historical Testimonies in Orally Transmitted Music of Today**

Investigating music of oral tradition in a historical perspective is a study of cultural change in which the music itself and its practice become sources for information about the history of the society. We consider a diachronic research through a thorough study of ritual and musical practices in synchrony, i.e. the sounding music as it is practised today, at the very moment of the research. The methodological devices of such a research bring together several perspectives and are based on musical systematics, the categorisation of the entire musical universe of a given society, anthropological considerations, and oral literature. Moreover, this kind of investigation has to include more than one culture, as identities change as a response to the Other(s). Thus, the study of culture contact, i.e. the ways a society integrates (or not) musical features from another culture, adds to the diachronic – vertical – perspective the question of synchronic – horizontal – transmission. The dynamics observed in a short time-scale and their incidences in musical and ritual behaviour provides hypotheses for long-time evolution of musical patrimonies in a given geo-cultural area. A fundamental approach consists in considering independently what the bearers of the tradition say themselves about changes in their music and what the observation of their actual practice suggests through the analysis of musical, para-musical and non-musical features. Thus, the questioning of the formal aspect of music – and not of musical repertoires recalling history – provides information on interethnic relationships as much as do myths and migration accounts of the tradition-holders. Musical features become markers for groupings or break-ups between cultures living together or which have done so at a certain moment of their history (Voisin & Cloarec-Heiss, 1995, Le Bomin, 2000, 2004).

## **Gaziza Gabdrakhimova Session IC6**

### **The Magic of Nomads**

The great and mysterious Turkic world is like a diamond, of which people form each facet. It encompasses hundreds of people and nations, united by their culture and traditions. Ethnic music with its tremendous energy, brightness and unique history brings together the nations of the Turkic world. This project is a symbiosis of several areas of musical art culture - folk and ethnic, academic and modern music, ancient national instruments and sounds, modern arrangements and live performance. The objectives are to demonstrate patriotism and respect for the traditions and history; to promote Kazakh culture and the rich culture of nomads globally and within the country; and to introduce the magic sounds and philosophy of nomads to the world. Within the project, the audience will learn about national musical instruments such as dombyra, Kobyz, Sybyzgy, Saz-syrnay, Zhetigen, and Shan-kobyz. The phenomenon of the ancient Kazakh culture of throat singing will be demonstrated. The programme includes kuis (specific musical compositions) and folk songs of legendary Kazakh composers as well as of modern composers. The common thread of the project will be the presentation and demonstration of a new vision of Kazakh folk music in modern interpretation. The programme harmoniously combines traditions and modern experiment. It is presented by highly professional musicians, including the author and director of the project, Kobyz performer and MBA majoring in arts management; composer, arranger, and piano player; composer and multi-instrumentalist (all folk instruments, throat singing); dombra performer and folk singer; bassist; and drummer. Performance of this project has had great success in Germany, Hong Kong, USA and UK, with highly positive feedback from representatives of show business and media. Our first album 'Bulbul Zaman' was recorded in March 2008 at Abbey Road Studios, London, UK. We are proud to present our work and passion through music.

## **Tamaz Gabisonia Session VA4**

### **Creator's Competencies of Oral Tradition in Georgian Ethnic Music**

Georgian ethnic music has never been the focus of Georgian musicology. Georgian musicians have to adapt to the strict paradigm of traditional stylistic regulation. The cult of polyphonic folk tradition sets filters which, along with the axiological conclusions, considers measurement of a folk tune only against the traditional authentic model. While folk heritage was often fetishised, new initiatives were not encouraged by the formal structures of folklore and this initiated some type of 'free regulation' in the space of 'outside folklore'. At the same time, today even such a stable phenomenon as Georgian traditional music creates a somewhat amorphous picture triggered by choir performances, regulations of oral transmission and genre and style transformations. Taking these givens into account, the opposites of author and interpreter, initiative and stability, national and foreign produce a diverse system of creative mechanisms in Georgian ethnic music. It is true that copyright meanings of creator, performer, soloist, leader, manager, accompaniment, arrangement and instrument setting in Georgian ethno-musical space create diverse facets in 'authentic' and 'academic' folklore, church songs or author's songs, ethno pop, ethno jazz or ethno rock, modernised folklore or post-folklore. The notion of an author's status in Georgian ethnic music is a concept that has large size and small content. In this report we establish those trends which will help us to see the author of Georgian ethnic music as a concept. We will also try to develop appropriate classifications. In the diverse world of non-academic music we think that it is interesting to discuss 'folk professionalism', group co-authorship, 'pre music' regulations, acquiring experience, reckless or deliberate plagiarism, crossing stylistic framework, fusion, and motivations of verbal, plastic and visual accents. These aspects shape the semantic field of the concept 'author'. Particular attention will be paid to copyright issues, which is quite often observed to be a problem in today's Georgian musical space.

## **Jennifer Game-Lopata Session IC5**

## **Sounding The Tarhu: How Ideals of Acoustic Sound and Globalisation Guided the Creation of the Tarhu, and Continue to Shape Contemporary Approaches to Improvisation Practices.**

This presentation will explore the ways cultural belief systems and musical practices are performed in improvisations incorporating the tarhu, a new form of spike fiddle created by Australian instrument maker and improvising musician Peter Biffin. The development of the tarhu, distinctive for its focus on the ‘musically differentiated single tone’ and associated scales, represents the central role of acoustic sound in shaping Biffin’s aesthetic as both improviser and instrument maker. His vision for the tarhu was specifically motivated by the desire to locate an instrument which would allow him to play a variety of Eastern and Western styles. The tarhu can be plucked or bowed and utilises a unique light-weight vibrating wooden membrane in the shape of a cone. Adjustment of the height, width and weight relationships relative to the tarhu’s bridge results in an instrument capable of reproducing a highly nuanced range of tone colour variations and different tuning systems while maintaining a wide dynamic range. Musicians in Australia and globally are embracing the versatility of the tarhu, using it to express diverse cultural values and aesthetics. For example, Habil Aliyev plays the traditional music of Azerbaijan on the kamancha tarhu while Israeli musician Rali Margalit plays a version of the tarhu dubbed the ‘chell-hu’. Margalit finds the variety of sounds and timbral shades offered by the chell-hu are seemingly endless compared with the cello. Improvisation using the cell-hu has enhanced her experience of the transformative nature of niggun, a type of religious music of cultural significance to her. In addition, this presentation will discuss tarhu improvisations involving sound installations, the traditional music of Turkey, Persia and my own intercultural improvised music. Organology can help our understanding of society and culture. This multidimensional study of the tarhu results in the explication of its core, which encompasses its physical aspects, and both embodies and informs its contexts.

### **Gao Hejie Session IID7**

#### **From Tradition to Legend: A Story of Kecak Dance in Bali Island**

Kecak is a kind of dance and music drama from Bali, Indonesia. Generally, the ‘traditional’ Kecak performed in ritual primarily by men, was originally a trance ritual accompanied by male chorus. It has roots in sanghyang, a trance-inducing exorcism dance. However, in recent years, a few women’s kecak groups have existed. The players chanting ‘cak’ and moving their hands and arms, depict a battle from the Ramayana. In the course of time Kecak almost disappeared, but now many travellers in Bali Island have the opportunity to watch a performance. It is generally believed that the kecak now flourishing in Bali Island originated with a ‘reconstruction’ by a German painter and musician named Walter Spies. Living in Bali Island for more than a decade, he and his wife themselves studied kecak and took the dance to Europe with some modifications, such as adapting it as a drama based on the Hindu Ramayana story of monkey and including dance. They discarded the element of ceremony and possession from the kecak, taking the kecak into the modern dance movement of the 1940s. The film will be based on some famous kecak teams in Bali Island today, combined with a survey of local dancers contacted when visiting; some old villagers still live in the village which was the centre of kecak in the past. The aim is to know more about the detail of change and reconstruction of kecak between the past and nowadays. It is contrasted with other ceremonies current in Bali, and so on, trying to present how ‘tradition’ changes to ‘legend’ in the course of a hundred years.

### **Miguel Ángel García Session VIC11**

#### **Words for Sounds in Pilaga Society**

The Pilaga inhabit in the Chaco region – the lowland of northern Argentina. Taking into consideration Michel Chion’s transensorial perception concept, the Pilaga environment could be divided into two areas: one diaphanous and one dark. Therefrom and from the chromatic zones that are in between, the Pilaga must decide how to rank and organise the senses of their transensorial perception. The day,

natural and artificially-lit nights, and cultivated spaces all belong to the 'diaphanous areas'. The night, the dense forest, and surface water belong to the 'dark areas'. Visual perception prevails in the former, auditory perception in the latter. These scenarios are rapidly changing due to the advent of electricity and, consequently, the acquisition of electrical appliances, mostly audio equipment. In Pilaga language, there are at least three words to encode the sounds coming from the social and natural environment, these are: lawel, labiliyak y nsamaga. The first ones are semantically close and are used to name different aspects of peoples' and animals' voices. In brief, lawel is the sound that people make when they talk, sing and cry, and labiliyak is the sound that animals make when they howl, bleat, meow, cluck, etc. Quite different is the meaning of nsamaga; it is used to name the sounds coming from the wind, the movement of water, musical instruments and other objects. This paper approaches the meanings of these three terms by focusing on the sound and not-sound semantic fields in which they appear, and how they are used in the diaphanous and dark areas mentioned above. Moreover, some considerations on the researcher's role are included.

### **Laure Garrabé Session VIA2**

#### **This is Not Performance. This is Culture: Performance, Visibility and Popular Culture in a Post-Slavery Expression Form (Louisiana, USA).**

'This is not performance, this is culture!' This is the answer I got from a Mardi Gras Indian when I asked if he undertook any ritual before his performance. Organised into hierarchised tribes, the Mardi Gras Indians in New Orleans' carnival tradition come out onto the streets followed by a band led by the traditional rhythm of the tambourine, chanting their tribe's prestige in a defiantly and warlike tone, and 'masking' their finely hand-sewed costumes inspired by the traditional clothing of Plains Indians, costumes which were formerly burned after one use. They refer its origin to a spontaneous tribute of the black maroons to the local American Indians among who they took refuge during slavery. If most of the historiographical sources point to the creation of the Creole Wild West Show, inspired by Buffalo Bill's stay in New Orleans in 1884-1885, then the carnivalesque marker of this tradition only incarnates the institutional authority. In the light of an ethnography of its two main performance contexts ('parade', and 'contest': a vocal and dancing improvisation between the two Big Chiefs, focused on the bowing down of the one before the beauty and the authority of the other), the ostentation of their performances (music, dance, masks, dozens) seems fundamental for them giving back a super-visibility to the 'hidden history' of the Black Indians of New Orleans. This ostentation to obtain recognition contrasts with the narrative opening of this abstract. We will seek to understand the modes of economic and social expenditure as a mode of (des)-identification with New Orleans society, since the ornamental agency of their performance seems, beyond the appearances, to materialise the memory of and contact with a lost community, instead of serving the entertainment projects of the global political society.

### **Maryam Gharasou Session IIC12**

#### **Zâr in the Persian Gulf**

In the Iranian Persian Gulf we can find a sort of music named the music of Zâr. This drummed and chanted music is supposed to be able to invite a certain kind of invisible entity through a very special kind of healing ritual. With its special particularities, Zâr music is practised among a community of believers named 'the people of air'; the majority of these are Africans who immigrated into Iran. They believe that invisible forces named 'wind' are the source of many kinds of human disaster or any kind of psychological perturbation. There is just one way to treat this kind of illness, and it is to be engaged with 'the world of winds'. The musical process of Zâr is integrally codified by numerous rituals such as sacrifice and dancing. This process, with all of its visual interests, is one of the rarest practices in Iran. This is a place where dance, music and beliefs are mixed together. The patient incorporates the wind and lets it dance with his body and in return he recovers his missing health. The homologous ritual exists in other geographic zones and has been studied in many other cultures; but is unknown in this



area. Here the winds are classified in three categories by their religion: Pagan, Muslim African, and Muslim Arab winds. The last group is unknown in the other area in which the Zâr is practised. Throughout my representation, after a general presentation, I will show how this last group of wind has recently been added to the ensemble as a way to justify their secular ideology beside the very strict one of Islam; and how this integration is an attempt at survival.

**Matthew Gillan Session VIIC8**

### **Hearing the Okinawan Singing Voice in Context**

A small but growing body of recent ethnomusicological literature has shown how aesthetics and concepts surrounding the voice and vocal production are constructed within, and express, social and political aspects of particular societies. Olwage's (2004) analysis of the voice in South African choral music, Leppert and Lipsitz's (1990) study of the American singer Hank Williams, and Fox's (2004) writings on country music in Texas, have all demonstrated how vocal timbre has been understood by listeners and performers as a sonic embodiment of class, race or societal structures. In this paper I draw on these previous writings in an attempt to understand the discourse surrounding the voice and vocal timbre in the traditional music of Okinawa, Japan's southernmost prefecture. As in many East Asian vocal traditions, performers traditionally underwent a period of 'breaking the voice' (koe-wari/kui-wai), whereby the vocal apparatus was systematically destroyed through overexertion in order to produce a particular timbre. From the early twentieth century Okinawan music scholars began to produce treatises on Okinawan vocal production that drew on Japanese and Western influences, but that also attempted to construct a uniquely Okinawan vocal identity in opposition to the outside. Modern performers also frequently discuss the desirability of particular vocal techniques within an Okinawan cultural sphere - the falsetto voice (uragoe/urajin), for example, is strongly discouraged in the classical tradition that developed within the old Ryukyu court, while being permitted and sometimes encouraged in folk genres representative of the Okinawan proletariat. In this paper I draw on interviews with Okinawan musicians, fieldwork and commercial recordings, as well as historical writings, and analyse the ways in which the voice is positioned culturally and is heard as a representation of various strata of Okinawan society.

**Kirsty Gillespie Session VIA1**

### **Stories and Their Songs: The Role of the Sung Refrain in Lihir Oral Literature**

The people of the Lihir Island Group (in New Ireland Province, Papua New Guinea) are the custodians of significant oral traditions which encode their culture and their history. These oral traditions include songs and dances, and stories. One particular genre of story is known as 'pil'. These stories are part mythological and part historical; in straddling this space between fiction and experience the stories both entertain and educate. Pil provide information about places, people's relationship to the land, and what is important for correct moral behaviour. They are performed by all ages and genders, and can range from short tales of five minutes through to tales of thirty minutes or more. Typically pil are told in the evening and can have the function of a bedtime story or lullaby when the audience are children. While all pil have spoken narrative as their essence, many feature a sung refrain at pivotal moments in the story. These songs serve to enhance the text by providing a musical illustration. Herein lies several questions: What is the function of this illustration? Why do some pil feature songs and others not? Why is there only one song per narrative, sung several times, rather than a variety of songs? Are those pil which feature song more valued than those that do not? What is the nature and function of song that add value to narrative? This paper draws upon previous research conducted in the Pacific region and on interviews with Lihir people in order to answer these and other questions about pil. This research into the function of songs within stories will ultimately contribute to a broader understanding of the function and the power of music across cultures.

**Giovanni Giuriati Session IC11**

## **Circulation of Sounds: Performing Sonic Spaces in Processional Music.**

Is it possible to walk through music? To combine a spatial dimension of sound with that of time? The Western model of musical performance implies sitting performers and sitting listeners in an enclosed space. However, most of the ceremonial music that is performed in the world includes either performers or listeners (or both) moving in a sonic space. A space that is acoustic, cultural, social, and, most of the time, is precisely defined by sound. Especially in processional music, one can refer to the concept of 'sonic paths' in which both producers and receivers of sounds are moving into the space, thus creating constantly changing sonic perspectives depending on ritual constraints, but also on individual choices of both musicians and listeners. Such paths can be predetermined (as it is the case in some processions) or left open to the choice of the participants, who create them as the ceremony unfolds. Circulation of sound, thus, becomes a way to define and to mark a ritual and social space. This paper will present some case studies drawn from processional music in Southern Italy (Campania, Sicily) to propose a series of possibilities of a sonic use of space that has both musical and social implications. The Carnival tarantella of Montemarano in which the whole village dances for three days through the streets wearing masks, the Festa dei Gigli in Nola where nine 'lilies', wooden towers twenty-five metres high, are carried along a path through the streets of this small town, and the Processione dei Misteri on Good Friday in Trapani where twenty-one Misteri (sacred scenes) are also carried by porters for nearly twenty-four hours. In all instances, circulating music acts as the driving and ordering force of the ritual.

**Nailia Glazunova IIA1**

### **Zikr: the original basis and paradoxes of modern tradition**

Zikr is an Islamic spiritual practice which consists in reiteration of the prayer phrase with the name of the Allah. In the Islam zikr had developed as a Sufi meditation practice. The Sufis call zikr «the basis of the whole mystical path». According to the materials of Islamic history, zikr had spread among many muslim nations. Since the moment of its origin zikr has come to the different nations and has changed much. Dervish zikr began to lose his obligatory link with Sufism and changed into folk tradition in some ethnic groups. Among the Chechen and Ingush zikr became an element of the feast of the sacrifice or commemoration. Even during long road trip pious old men sing verses from a zikr. In some areas of Azerbaijan it became an element of the funeral ritual. The Uzbeks of Khorezm have a wedding ritual which takes place before the departure of the bride from her parents' house. Also among the Turkmens zikr was adapted for the ethnic sphere and was filled with shamanic elements. Then it was transformed into folk tradition performed for medicinal purposes and as a talisman at the wedding. During the last 3-4 decades zikr was transformed into «kushtdepty» and got an entertainment function. Developing in one local ethnic area, then this genre has spread and become national for the Turkmen. During the celebrations «kushtdepty» singing and dancing all over Turkmenistan. On the basis of my own expeditionary notes and researches of zikr as a phenomenon of the traditional culture, we can talk about the transformation of the basic meanings of cultural universals, accordingly changing not only the imagination of the human world, but also their value orientations.

**Georgiana Gore Session IIC5**

### **Dancing Bodies and Shifting Spaces**

After a brief overview of several mainstream theoretical orientations (including symbolic and structural approaches, proxemics, and so on) to the analysis of the body and space in which both may be considered as markers or measures of other phenomena whether political, social or cultural, such as identity, gender, hierarchy and so on, this paper aims to explore how the dancing body may be seen as a transitional object enabling shifts between different places or spaces, different statuses, different time frames. A relational approach (Houseman 2006; Ingold 2013) to the analysis of dancing transforms the apparent binary opposition of one group dancing to the exclusion of another - which

becomes spectator - into a dynamic necessary to the actual performance. Two apparently unrelated dance events will be explored to substantiate my argument, the international popular genre of flash mob dancing and the Cossiers ritual dancing of Montuiri in Mallorca, Spain, the focus being on the transitional moments when places become dancing spaces and bodies become dancers or spectators. In the flash mob, through mobile phone and online networking, often previously unconnected individuals are brought together as a part of the urban crowd before morphing into a temporary dancing group, thus transforming non-participants into potential spectators and the urban landscape into structured space. In the case of the ritual events constitutive of Montuiri's saint's day and village festival, the all male group of Cossiers dance in both preordained structured spaces (on a stage in front of the town hall, in the church) but also in front of shops the choice of which are unknown before the group traverses the town. In this case too the dancing space is a temporary site, erased after the event.

### **Catherine Grant Session IB**

#### **Vital Signs: Assessing the Vitality and Viability of 100 Music Genres**

This paper reports on a research project that collected comparable data on the levels of vitality of 100 of the world's music genres. The project responds to UNESCO's assertion that much intangible cultural heritage across the world, including music, is in need of urgent safeguarding. The first step towards concerted action against this situation is, arguably, to better understand the degree of endangerment of music genres, both specifically and generally. In this way, the project builds on growing interest in issues of music sustainability over the last five to ten years, particularly in the arena of applied ethnomusicology. The research project employed the author's 'Music Vitality and Endangerment Framework' (MVEF) to test the framework itself for usability and generalisability across a range of global circumstances; determining the perceptions of the vitality and viability of the music genres in question was a subsidiary aim. A survey based on the twelve factors of the MVEF was distributed using purposeful sampling to researchers, musicians, and others with in-depth knowledge of a particular music genre within its cultural context. Analysis of the responses generated an overall picture of the levels of vitality of the 100 genres, as well as indicating specific challenges facing some of these genres, and providing insight into the applicability and suitability of the survey instrument across contexts. Survey data were mapped using geospatial analysis software, resulting in a visual representation of the results, much like UNESCO's interactive online Atlas of the World's Languages in Danger. This paper presents an overview of the research process and findings, evaluates some of the risks and limitations of carrying out assessments of vitality in this way, and reflects on implications of the research for policy-makers, governments, non-governmental organisations, culture-bearers, and other stakeholders in cultural maintenance and sustainability.

### **Andrée Grau Session IIC5 (Panel)**

#### **Dancing Bodies and Space as Boundary Markers**

The notion that dancing bodies are socially and culturally mediated is hardly contentious. The body has been the subject of so much writing that one might indeed talk of a 'body project' in Western academia. Sociologist Bryan Turner, for instance, claimed some thirty years ago that we lived in a somatic society, in which 'major political and personal problems are both problematised within the body and expressed through it' (1996 [1984], 1); whilst anthropologist Drid Williams argued that body movements including dance were 'culturally and semantically laden actions couched in indigenous models of organisation and meaning' (Williams, 1982: 15), an approach further developed by ethnochoreologist Anca Giurchescu (2003). Space, however, with some notable exceptions (e.g. Ardener, 1993; Farnell, 1999; Grau, 2011; Hall, 1959, 1966, 1968), has not been put under the same scrutiny and detailed ethnographic analyses of moving bodies in space are still rare except in the fields of ethnochoreology and the anthropology of dance. The aim of this panel is twofold. On the one hand, its proposers, Andrée Grau and Georgiana Gore, through a re-examination of the literature on the body and space, suggest the ways in which these configure both personal and political relations

through dancing to instate processes of inclusion and exclusion, to shape the body politic and so on. On the other, two focused ethnographic examples will be presented. The third, by Ann David, examines how, in Hindu Saivite worship, the priest's body enacts through the performance of ritual movement and chanting the politics of orthodoxy and the belief in purity (Douglas, 1969), which distinguishes human bodies from the divine.

### **Andrée Grau Session IIC5**

#### **Dance, Spatiality, and the Hierarchy of Places: A Crosscultural Enquiry**

Since Edward Hall's seminal work on space, many scholars, especially geographers, have engaged with the notions of space and place (cf Klanicka et al, 2006; Oakes, 1997; Tuan, 2003), whilst linguists have explored spatial vocabularies (Levinson, 1996, 2003; Munnich and Landay, 2003; Pederson, 1993). These studies have shown that there may be more cultural variations in the way space is conceptualised than previously anticipated. Few, however, have engaged with dance, and the spaces and places dancers invest with meaning through their dancing. The presentation will engage with the different values physical spaces are given within a society and examine the impact places may have on the dance: for instance ballet in the church hall does not have the same status as ballet at the opera; capoeira in a Rio neighbourhood is not the same as capoeira on the stage of London's Sadler's Wells theatre, and so on and so forth. There is therefore a 'hierarchy of places', in which dance may occur. This may happen across genres: in Western society the spaces of 'social' dance tend not to be as valued as the spaces where 'art dance' occurs. A hierarchy may also happen within a single dance genre. The places where amateur ballet practice takes place tend to be of a lower status than those where professional practice occurs. Similarly the value scale of Balinese dances is linked in part to the places in which the dances are performed, the most sacred, and hence higher place, being the innermost courtyard of the temple and the lowest being varying secular spaces, such as an hotel, with many in between. The presentation will focus on such issues and will draw from my work among the Tiwi of northern Australia.

### **Judith A. Gray Session VD3**

#### **New Sounds from Old Sound Carriers**

New technologies are creating opportunities for revisiting older recordings, for answering lingering questions, and for asking new ones -- all as part of cultural heritage documentation and preservation. At the Library of Congress, we are beginning to do new transfers of some of the 8800 ethnographic cylinder recordings in the American Folklife Center collections, using both the 3-D non-contact I.R.E.N.E. (Image, Reconstruct, Erase Noise, Etc.) computer system and the contact Archeophone cylinder machine.) Each transfer mechanism has its own strengths and capabilities, and as we test more recordings, more possibilities arise. Cylinders on either device can be played forwards as well as backwards, enabling every groove to be 'read'; with follow-up computer processing, none of the information in those grooves is therefore lost. Tracking problems can be isolated and corrected. Cylinders that are out of round can be copied more effectively. I.R.E.N.E., in particular, may be the best solution for cracked or even broken cylinders. Already we are experiencing a greater sense of 'presence' of the singers on the March 1890 recordings made by Jesse Walter Fewkes of two Passamaquoddy men. More spoken words are now decipherable. And we are discovering more questions about the way collectors such as Frances Densmore made their recordings of tribal songs in the early 1900s. Densmore writes that she used a specific recording speed and a specific pitch of her pitchpipe, but the two specifications do not match the recordings. Either she played a different pitch and used the standard speed, or she played the pitch she stated and used an unconventional speed -- or she was using a different pitch standard. Whether or not the new technologies provide specific answers to questions of this sort, they can potentially give enhanced documentary resources to the traditional communities where the recordings originated.

### **Guan Bingyang Session IIIA5**

## **Lonely Loudness? 'Kylin whip' and Soundscape in a Modern Chinese City**

According to some anthropologists (such as Yanyunxiang), mainland Chinese cities in the past thirty years have been individualised to be an 'iChina'. It seems that the soundscape of the cities has also changed to be individualised, even in public places like squares and parks. What I want to consider is whether this individualisation means a fundamental change in the aesthetic view of sound of the people? I want to analyse it through my fieldwork of 'Kylin whip'. Something like kung fu, Kylin whip was considered a sport when it arose in the 1990s in Shenyang, China. People who practised it hold one or two steel whips about 1.8m long, rotating above their head, and swinging the whip aside, making a loud crack. The sounds were more impressive than the aspiration of physical fitness emphasised by practitioners. It has been banned by some management institutions because of noise nuisance, but that has not prevented people from practising it. I think this individualised sound-making behaviour exactly stems from the wide use of metal noise-making instruments and the preference for high volume in Chinese traditional music such as Peking Opera.

## **Shakhym Gullyev Session VC3**

### **Traditional Turkmen Music of Turkmenistan**

There are about ten million Turkmen people around the world and more than four million in Turkmenistan. Between one-and-a-half and three million live in Iran, about a million in Afghanistan (certain facts about the quantity of Turkmen people out of CIS are absent), about 20,000 in Russia (the Stavropol Territory) about 120,000 in Uzbekistan, and about 20,000 in Tajikistan. Turkmen people who live in Turkey, Iraq, Syria, are not considered true Turkmens as they differ in language, culture, music and art. Turkmen people who live abroad, are in arrears of Turkmen people from Turkmenistan on traditional musical art of Turkmenistan. American scientist Mark Slobin studied the music of Afghan Turkmen people with traditional music of North Afghanistan in the 1970s (Akhmed bagshi – dutar and singing, Khemra bagshi – gargy tuyduk and etc.). There is a lot of audio and video material about their music on the internet. There are some internet sites about the music of Iranian Turkmen people, where you can find audio-video records (the ensemble Azad Makhali – songs and instrumental music, bagshi Nazarly Makhzhubi, Ashyrgeldi Barzin, Mansur Sabukhi, Mennad Akhangari etc.). There are almost no facts about the music of Turkmen people in Uzbekistan, Tajikistan and Stavropol. Thus this report has an increased focus on the music of Turkmen people in Afghanistan and Iran. All these facts testify to the similarity of singing repertory of Salyr-saryk schools of Turkmenistan bagshi with Turkmen bagshi in Afghanistan, Akhal and Yomut-gokleng schools of Turkmenistan bagshi with Turkmen bagshi in Iran. In the course of the report will be analysing music and demonstrating photographic, audio and video materials of Afghan traditional musicians and of Iranian Turkmen people and their repertory.

## **Lesley Hall Session IID6 (Workshop)**

### **Scottish Cèilidh Dances**

In modern usage, a cèilidh /'keili/ is a traditional Gaelic social gathering, which usually involves playing Gaelic folk music and dancing. It originated from Ireland and Scotland, but is now common throughout the Scottish and Irish diasporas. 'On long, dark winter nights it is still the custom in small villages for friends to collect in a house and hold what they call a "ceilidh". Young and old are entertained by the reciters of old poems and legendary stories, which deal with ancient beliefs, the doings of traditional heroes and heroines, and so on. Some sing old and new songs set to old music or new music composed in the manner of the old.' (Donald Mackenzie, 1917). In more recent decades, the dancing portion of the event has usurped the older meanings of the term, though the tradition of guests performing music, song, story telling and poetry still persists in some areas. Privately organized cèilidhs are now extremely common in both rural and urban Scotland, where bands are hired, usually for evening entertainment for a wedding, birthday party, celebratory or fundraising event. These may be more or less formal, and very often omit all other traditional Gaelic activity beyond the actual

music and dancing. The Cèilidh has been internationalised by the Scottish and Irish diasporas in Canada, the United States, Australia and New Zealand, where local Cèilidhs and traditional music competitions are held. The term ceilidh can also refer to social dances in England. Cèilidh music may be provided by an assortment of fiddle, flute, tin whistle, accordion, bodhrán, and in more recent times also drums, guitar and electric bass guitar. The music is cheerful and lively, and the basic steps can be learned easily; a short instructional session is often provided for new dancers before the start of the dance itself

#### **Leslie Rosalind Hall Session VA4**

##### **Creators of Classical Turkish Music**

After the establishment of the Turkish Republic in 1923, classical Turkish music was rejected by the state because of its association with the fallen Ottoman Empire. However, the tradition was kept alive by some musicians including the Mevlevi (Sufi mystics), who had to transmit their knowledge in secret due to a government ban. This paper examines the contribution to music by an Ottoman Sultan, Selim III (1761-1808), who wrote poetry, commissioned two music notation systems and composed a complete cycle of music for the Mevlevi ceremony. Tragically, his reformist policies for the Ottoman legal system, education and the military eventually led to his assassination. During the twentieth century, his achievements were largely ignored by the republican government which promoted western ideas and music. Although the political and social climate remained relatively hostile to classical Turkish music, in 1976 the first nationally-funded conservatory was established in Istanbul. Since the election of the AK Party or Justice and Development Party in 2002, the state has actively promoted Ottoman achievements in architecture and the arts as part of its attempt to redress the neglect of the past by supporting the restoration of historic buildings and the establishment of additional music conservatories. The second part of this paper focuses on the achievements of a contemporary musician, Ruhi Ayangil, a leading figure in Turkish music who is both a 'traditionalist' and 'modernist', who performs, teaches and directs ensembles for mystical and classical Turkish music, including the works of Sultan Selim III, as well as western-influenced contemporary compositions such as Ferit Alnar's kanun concerto. Despite the impact of drastic political, social and economic changes, key individuals such as Ayangil have helped enable classical Turkish music to survive into the twenty-first century.

#### **Barbara L. Hampton Session VIA9 (Roundtable)**

##### **Theorising Gender in Ethnomusicology**

Over the past three decades an increasing number of anthologies has appeared which present ethnomusicological studies documenting the ways in which musical cultures articulate gender and sexuality. This Round Table will build on these studies by placing musical data into the interdisciplinary conversation on gender theory. Gender is conceptualised 'not as functional interdependent roles based on heterosexist notions of biological sex but as social processes or practices that are shifting, historical and produced on multiple levels of social organisation.' (Foster, 1999:431-456) Conferees are invited to join in a three-part consideration of gender theory. First are the major feminist analytical frameworks, including but not limited to liberal, standpoint, radical, Marxist, intersectionality, socialist, poststructuralist, psychoanalytic, eco-feminism and post-feminism. How do musical data challenge, subvert or underscore them? Second, the ways by which gender organises inequality entails a consideration of the ways in which music attaches to the formation of masculinities. Further, the Round Table seeks to move beyond this historical moment, which defines LGBTQ in terms of assimilative models, and to critically interrogate (re)invent and/or disrupt the systematic oppression of gender diversity by a rigid gender binary or 'genderism' as noted by Rikki Wilchins (2002). Third, through analysis across intellectual approaches and localities, conferees are invited to explore the ways in which prevailing discourses fail to capture the rich diversity of gender identities and subjectivities expressed through music. How can cross-cultural

studies of music engage queer theory? By inserting musical knowledge into the conversation how can we transform the knowledge production process itself? This Round Table will assume the form of a collective 'brainstorming' session and is sponsored by The Music and Gender Study Group which celebrates the thirtieth anniversary of its founding. Participants in the roundtable are Anne K. Rasmussen, Marko Kolbl, Elizabeth Tolbert, and Susan Thomas.

### **Reem Handal and Saleem Zoughbi Session VA9**

#### **Impact of Socio-Historic Intonation of Cultures on Arab Music: A case of Varying Globalisation**

Music is often referred to as the universal language through which all nations can communicate. Rhetorical such a definition maybe, yet it has some degree of truth. This truth depends on the level of similarities or differences in the social, economic and religious background of these cultures. Therefore there has been dynamic socio-cultural crossing of European and Turkic music (classical, folklore and sacred music) to Arab culture in the Middle East, such as in Palestine, Lebanon, Jordan and so on. In the first part of this study we examine the levels of crossing and degree of the interaction of such cultures in each. However, the development of intercultural exchange was totally different in the twentieth century. Due to major political changes over the region and recent world 'globalisation' policies and practices, this interaction between the two regions has become much more cooperative and equitable, in contrast to the previous one, which was more of 'invading a culture from the other' in the sense of an imbalance of impact. We found out that such imbalance historically had a positive impact which has resulted in a great receptivity of the Arab culture to integrate and exchange with the other music cultures. This has been observed very clearly in the last twenty years, since music cultures in the Arab world have exhausted all practices and experiences in mutual exchange and sharing of such music from both cultures, without limitation on genre or level. So more academic exchange is taking place on music, more artistic and folkloric exploration of each other, and of course, elaborate efforts to integrate classical music of Europe in the music life of the Arab. This research clarifies such interaction of the two cultures.

### **David Harnish Session VIIA11**

#### **The Challenges of Music Sustainability in Lombok**

Music sustainability is a complicated initiative in a traditional society that is rapidly modernising, globalising, urbanising, and changing politically and religiously. The 'traditional' arts are sometimes no longer perceived to fit with the resulting more cosmopolitan population. Globalisation and increasing religiosity are the forces endangering the music of Lombok. Primarily inhabited by the Sasak, Lombok has often been overlooked in government projects for cultural development. Further, arts education in Lombok schools has progressively decreased in the twentieth century. Educators and performers have had a difficult time maintaining their arts and finding performance opportunities and students willing to learn. Many arts are associated with a pre-Islamic historic era and thus are disavowed by religious and political leaders, while musical traditions are secularised and inspire erotic dance forms. Consequently, many earlier arts have been dubbed *kampung* ('of the village, backward'). This paper explores the background of the problems, the educational projects, and the perspectives of the government officials and religious leaders, and the music styles and musicians involved. I began investigating this issue after encountering an arts education organisation in 2008. I had seen many changes in the arts since 1983 and noted several music/dance 'traditions' disappearing, and was impressed at these individuals' passion for maintaining and transmitting the performing arts. 'Music sustainability' as an area runs along differing trajectories; I will explicate pertinent theories along with the voices of local arts leaders and the situation on the ground. The concern among educators is that, if only global and Islamic forms are available, the Sasak people will lose their cultural identity and values. This phenomenon is a concern throughout much of Indonesia, though many of the issues in Lombok are specific to the island, its history and people.

## **Rachel Harris Session IIA4**

### **Internet Rumours and the Changing Sounds of Uyghur Religiosity**

Over the past few years, the region of Xinjiang in China has been caught in a spiral of rising religiosity, police crackdowns, and interethnic violence between Muslim Uyghurs and Han Chinese, a situation which is widely blamed by state media on 'online Islamic extremist propaganda'. In this remote region which is rather effectively shielded from international media attention, there are particular problems with the dominant state narratives and lack of credible alternative voices. As Davide Panagia (2009) argues, an exclusive focus on reasoned debate misses the wider picture of political life and creates a de facto partition between those who can and cannot speak, between appropriate and inappropriate sounds. How might a focus on alternative ways of listening disrupt the dominant narratives and enable new understandings of changing patterns of religiosity and the rising violence in the region? This paper focuses on 'inappropriate sounds': examples of religious media which operate 'beyond text' to capture the popular social imagination and challenge social norms in often disturbing ways. These include examples of Qur'anic recitation, sermons and religious songs, and videos which promote piety through highly affective – shocking, terrifying or moving – sounds and images. Recent work in the Anthropology of the Middle East explores how online forms of imagery and vocal performance accessed by Muslims shape new forms of religious sociality and impact upon religious structures of affect (Hirschkind, 2012). Developing this approach, I focus on the persuasive role of musical sound in stimulating religious affective responses. I trace the paths of selected religious media items as they travel across different platforms amongst the Uyghur community, provoking powerful emotional responses and accruing conflicting layers of meaning as people comment and share these items via social media, and respond to them in live, face-to-face exchanges.

## **Erica Haskell Session IIA4**

### **The Role of Applied Ethnomusicology in Post-Conflict and Post-Catastrophe Communities**

Throughout history applied ethnomusicologists and cultural advocates have contributed greatly to facilitating conflict resolution and cultural development in post-war and post-catastrophe environments. In the wake of both conflicts and natural disasters these cultural aid workers bear much needed resources and are often welcomed with open arms to host countries. This essay explains the multiple roles applied ethnomusicologists and cultural projects in general can have in post-conflict and post-catastrophe situations. In both situations, practitioners have applied their skills to ease social upheaval, create economic opportunities for musicians, and strengthen existing cultural venues and institutions as well as establish new ones. In other cases musical and cultural projects are developed and run by actors with relatively little expertise in cultural issues. It also addresses some fundamental issues applied ethnomusicologists face in navigating the diverse field of international development in which social, economic and political concerns often sideline equally important cultural ones. Humanitarian situations offer special opportunities and challenges to ethnomusicologists focused on aiding and advocating for musical communities at risk. Settings where outsiders' involvement is widespread may allow applied ethnomusicologists added access to tangible and intangible recourses although they may face daunting logistical problems. Post-conflict and post-catastrophe cultural and institutional voids have been filled by applied ethnomusicologists and other actors with new projects that employ resources to create new performance venues, media outlets, music schools, museums and sustainable businesses. Such situations can result in dynamic and sometimes contentious relationships between indigenous and foreign actors. While musicians in politically and socially volatile communities may be concerned that their musical practices and traditions may be threatened, this essay contends that such situations may be the most opportune times for applied ethnomusicologists to engage and find support for their work. This essay also emphasises the importance of creating applied projects that are sustainable as well as locally derived and authored.



**Shumaila Hemani Session IC4**

**Choreographing Diplomacy: The Creators of the National Music and Dance Ensemble Representing Pakistan as 5000 year old**

This paper discusses the formation and patronage of the National Music and Dance Ensemble of Pakistan, formed in 1965, which has been representing Pakistan through folk dances for the purpose of cultural diplomacy. I will bring forward the kinds of challenges that the creators of this dance company has confronted under different political leaderships and question how it dealt with negative views of dance in society. I will locate the creators of the state dance companies in Muslim states such as Pakistan as part of a 'secular cultural elite' who negotiate the interests of the ruling heads on one hand, and defend the place of music and dance in society from the allegations of right-wing groups. I will bring forward the voices of the cultural leaders and choreographers through personal interviews conducted since 2007 in Islamabad, Lahore, and Toronto, and archival material such as photographs and video recordings of the performances of this ensemble to show that, while choreographed folk dances have provided the creators with social power to represent Pakistan internationally and generated important diplomatic alliances for the state between 1965-1977, their work was nevertheless constrained by the prohibitions on dance during the period of General Zia-ul-Haq between 1977-1989. It was only recently with the alliance of Pakistan with the USA in the War Against Terror, when Pakistan felt a need to present a soft image to the world alongside the influx of foreign funds, that these elite individuals were summoned by General Musharraf to revive the national ensemble. Therefore even though the creators of Pakistan's national dance company generate symbolic capital in form of cultural diplomacy, they are dependent on ruling heads for support and are constrained by the geo-political situation such that it is global wars that have supported their existence.

**Evelyne Heyer Session ID10**

**Genetic and Linguistic Evolution of Central Asia Populations: What About Music ?**

Generally, in human genetics, the more people are geographically distant, the more they differ genetically. The situation of Central Asia populations does not follow this usual pattern: in this part of the world some geographically distant populations are genetically close while, conversely, some geographically close populations are genetically distant. Our work on genetic data showed that the two groups of populations that are observed in Central Asia are structured primarily by language groups. The first includes mostly people who speak Indo-Iranian languages and the second Turko-Mongol languages. The Turko-Mongol peoples invaded Central Asia in the fourth century and the tenth century; some of them were already established, then other invasions took place. Genetic data tell us about what happened during these invasions. Only two cases of language replacement have been observed. Of these two populations Indo-Iranians changed their language following the Turkish-Mongol invasions. The Indo-Iranian group remained genetically independent of the Turco-Mongolian group, which means that from a demographic point of view, the Turkish-Mongol invasions had little impact on Indo-Iranian indigenous peoples. As the other members of the panel demonstrate, music could be very helpful in determining the history of populations. With presenting the work from Central Asia, we want to collaborate with Central Asia ethnomusicologists involved in cultural and musical evolution.

**Larry Francis Hilarian Session IID3**

**The Political, Cultural and Musical Impact of Western Colonisation on the Young-Nation States in Lautan Melayu (the Malay Sea)**

Western colonisation during the sixteenth century played a significant role in re-shaping the political, musical and cultural developments of countries in the region known as Lautan Melayu (the Malay Sea). Early European explorers came to this region in search of the spice trade and to conquer the region. Subsequently this led to the development of hybrid musical traditions in these new nation-

states. This study ascertains how European colonisation left a lasting legacy of Western musical practices manifested on the native population that is still visible today. The Portuguese were the first Europeans to arrive, followed almost immediately by the Spanish incursion. The Portuguese introduced various guitar-type instruments and dance forms such as joget and branyo in many of their colonies. The British were largely responsible for the introduction of orchestral and military band music in Malaysia and Singapore. The Dutch in Indonesia were responsible for introducing numerous folk tunes still used in the local contexts. The Spanish brought the rondalla stringed instruments and Christian choral music to the Philippines. Without doubt, music, dance and musical instruments permeate through the intersection between musical practices and intercultural adaptation. Today, musical instruments can be seen as strong cultural markers that are apparent in some of the musical traditions of these new-nation states, however now divided by political national boundaries. The guitar, violin, cello, double bass, mandolin, accordion, piano and other brass band musical instruments still play a significant role in these countries. In short, music, dance and musical instruments have journeyed from the West along the grain of politics, conquest and economic exploits. It can be argued that today the remnants of Western musical influences have left a strong cultural impact on these independent young nation-states in Lautan Melayu.

### **Michiko Hirama Session VIA5**

#### **Eating, Drinking, Wearing, Listening, Watching, and Performing in the Ancient Japanese Court**

This paper considers music and dance performance as kinds of body action from two points of view: expression (sending) and perception (receiving). Examples from ancient Japanese court ceremonies, which included such performances, are drawn from descriptions in official histories, as well as official protocols. Relying on earlier studies in philology and history, analysis identifies who performed, and the political significance of where and why performance took place, as well as who listened and why. From this, I suggest why body action accompanying live sound was an important part of the ceremony. Two organisations were devoted to musical and dance performances in the ancient Japanese court. Although their repertoires, as well as personnel, were almost identical, the two were distinguished according to the ceremonies or occasions on which they would perform; that is to say, whether the emperor made distributions to his/her vassals, or the vassals declared their loyalty to the emperor. Some previous studies hold that both types of ceremonies served to confirm the relationship between sovereign and subject. It is important that some items which were given or received were directly related to the body and its senses. For example, in one ceremonial type, the emperor had to fete his/her vassals with food and drink, as well as give special robes expressing particular indebtedness. To render service, which represents devoting one's body to the sovereign, was a highly important idea of subordination at that time; thus, the organisation which performed in the latter ceremonies worked as imperial bodyguards. Moreover, it is revealed that the absolute dominator should eat local products to incorporate the land's spirit. Thus, it is clear that both performing and perceiving music and dance played an important role in confirming the social order in the ancient Japanese court.

### **Ho Li-Hua Session IIA5**

#### **Who's Who? The Groups, Creators and Performers of Para-liturgical Music-Dance in Taiwan**

Para-liturgical music and dance were prevalent in Chinese society from the time of the Southern and Northern Dynasties (317-420) to the Tang (618-907). As a result of the complex social and economic evolution, many kinds of para-liturgical music and dance are performed in Taiwan today. Through a combination of new methods, elements, skills, and technology, this para-liturgical music-dance represents a newly-constructed tradition of its own, which is now becoming well-established not only in contemporary Taiwan, but also across the world. These performances and recordings have been

actively promoted by religious societies (i.e. Foguangshan and Tzu-chi) and enthusiastic artists (i.e. Taipei Folk Dance Theatre, Cloud Gate Dance Theatre of Taiwan and Golden Lotus). The creators of para-liturgical music-dance include believers, non-believers and those who do not participate in rites, such as composers, musicians, dancers, performers, singers, choreographers, instrument-makers, social activists, and scholars, as well as, in some cases, monks. This paper will briefly introduce the background and characteristics of several of the major performing groups, creators and performers of para-liturgical music-dance in Taiwan, to understand their roles in particular societies. Example DVDs of para-liturgical music-dance will be provided to illustrate the similarities and differences between monastic and non-monastic artistic groups, by considering some representative or well-known organisations, and how their work combines new elements that contribute to aesthetic forms, such as the use of Western symphony orchestras, Chinese musical instruments, electronically-composed music, dance music, new age music, the latest technology, and other music cultures, or by combining folk/traditional/Western musical instruments with many different forms of movement, e.g. ballet, modern dance, Chinese folk dance and Chinese martial arts (gongfu; kungfu), and so on. Also, we will explore what, why and how cultural and social power is attributed to these creators.

**Meilu Ho Session VIIA11**

### **Ghazal – Malay Identity in Waves of Sounds across the Indian Ocean**

Studies about populations whose musical lives have been affected by musical transactions across the Indian Ocean have been sorely missing in ethnomusicology. Indians, Arabs, Persians, native inhabitants of the Malay world, and Europeans, have sailed these waters since the third century. The oceanic waves of sounds flow between the eastern African coasts, the Arabian Peninsula, southern India and nearby islands, and the eastern shores that are the Malay world in Southeast Asia. Coastal-based musics share musical features and an abiding spirit. Nonetheless, there exist few studies that follow this oceanic trajectory of sound over time. The Ghazal is a genre that is widely performed in the Malay world today. Its early form evolved in the nineteenth and twentieth centuries, and was initiated by soldiers of the Indian Army in Malaya. It derives its name from the classical poetry and music of Arab, Persian, Central Asian and Turkish cultures (ghazal, gazel, collectively), but incorporates elements of the popular Indian genre. What has emerged is a musical style that is emblematic of Malay identity in Malaysia and Singapore today. Ghazal troupes perform at weddings and at political and royal events celebrating Malay culture. Over the course of the twentieth century, its singers have been amongst the most beloved. This paper is a social-cultural study of the popular Ghazal as a marker of evolving Malay identity, within the context of nineteenth/twentieth century history. I argue that this music provides us with an ideal lens through which to understand the fluid and complex sense of self, personhood and representation due to its syncretic features. My work is based on field research in 2010 and on-going study and observations, both as a native of the society and as an ethnomusicologist residing in the West. My work has ethnomusicological significance for the study of musics surrounding the Indian Ocean.

**Anna Hoefnagels Session VD12**

### **Sisters in Spirit and Song: Singing for Justice for Missing and Murdered Aboriginal Women in Canada**

Since the Idle No More movement began in Canada in the fall of 2012, national awareness of Indigenous issues has increased dramatically and spread globally, with calls for greater awareness of environmental issues, as well as calls for recognition of Indigenous rights and sovereignty. One topic that has been the focus of Indigenous activists for over a decade, which culminated in the summer and fall of 2014, is the disproportionate number of missing and murdered Aboriginal women across Canada. Requests for federal inquiries into the missing women reached a boiling point in the fall of 2014, with the Canadian government resisting an official inquiry that could lead to some answers to questions that have been asked for many years. However, through the broader Idle No More

movement, coupled with the on-going work of the Native Women's Association of Canada, and the Sisters in Spirit campaign more specifically, as well as the artistic and political expressions by Aboriginal artists and activists, this issue is gaining attention by the broader Canadian public. This paper explores the music, dance and expressive means by which artists are raising awareness of Indigenous issues generally, and murdered and missing Aboriginal women specifically, through the creation of new songs, and the use of traditional songs and dances at vigils, public rallies and demonstrations. In this paper I examine the origins, meanings and performance of traditional songs used at public vigils and demonstrations to highlight the cultural teachings related to women's roles in Aboriginal society, and I examine selected newly-composed songs to demonstrate the currency of the issue of murdered and missing women today. This analysis will be framed within larger movements for Indigenous women's rights within communities and academia across North America.

**Ana Hofman Session VIIA3**

### **'Sing as You Think, Write as You Feel': Researching (Self)Emancipatory Musical Alliances Under Neoliberalism**

The chorus formed by the assembly of people is a very powerful bond,' wrote Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*. Drawing on this statement, this paper engages with musical alliances articulated through choral performance as a main vehicle of shaping new political forms in global neoliberal capitalism. It addresses three engaged singing collectives (self-organised choirs) from Slovenia, Croatia and Austria both as a politicised strategy and a kind of existential experimental practice. Sharing a common goal of resistance to contemporary mechanisms of a music industry based on market-led individualism, these choirs promote the idea of so-called 'radical amateurism' as an attempt to argue for an 'anonymous' subjectivity that draws its capacity from paradoxes surrounding what 'political art should be' in a neoliberal environment. In addressing such musical alliances, the paper aims to rethink the false dichotomy between theory and practice. Arguing for theory as practice, the main idea is to contribute to rethinking modulations between scholarly reflections and the reality of everyday, as 'an exercise in ethnographic theory' (Bruun Jansen 2013: 312). It strives to show how theories of affect might expand existing views on the group's dynamics, 'shifts' in energies, affective states and situations, therapy, (self)empowerment or raising of consciousness. On the other hand, it also illustrates the limitations in cases where there is no vital force for mobilising the tools of affect theory to investigate current dilemmas of collaborative music research under neoliberalism.

**Keith Howard Session IID2**

### **Colluding with the Enemy? The Impact of North Korea on Recent South Korean Innovations in Dance and Dance Notation**

The preservation ethos of South Korea and the pursuit of socialist realism in North Korea have resulted in Korean artistic production that is often considered to reflect two diametrically opposed positions. However, the last two decades have seen a fascination amongst South Korean dancers and dance scholars with North Korean practice, made possible by an intermittent relaxation of laws governing the availability and use of North Korean materials in the South. This fascination slots into memories of the populist culture (*minjung munhwa*) movement of the 1970s and 1980s, which is linked to student campaigns for democracy, as well as to more recent artistic creativity and choreography that aim to reclaim Korean identity. At the root of the fascination sits the towering figure of Ch'oe Sünghŭi, a dancer active during the Japanese colonial period who was responsible for choreographing many staged versions of dance. Ch'oe, with her politically active husband, settled in Pyongyang after the Pacific War. This paper explores South Korean dance literature, notation and practice to chart, firstly, how scholars trace Ch'oe's influence in contemporary North Korean dance, identifying aspects of performance that suggest alternatives to the authorised forms of 'traditional' dance in Seoul. Secondly, it looks at choreographers and practitioners influenced by what they

encounter in Pyongyang's dances as they seek a Korean flavour. Thirdly, in a remarkable twist on local identity, it finds controversial adaptations of a North Korean dance notation to replace other systems used in Seoul. Matching dance to discussions of music North and South, the paper asks what part dance – and performance culture more broadly – might play as the two Koreas move towards a possible future re-unification.

**Gillian Howell Session VC2**

### **Sound relief? Musical Interventions in Conflict-affected Settings**

The recent Creative Economy Report (UNESCO & UNDP, 2013) makes a persuasive case for supporting and nurturing creative and cultural activity within development contexts, arguing that culture is both an enabler and a driver of human development that can generate significant social and economic impacts. This research paper builds on that premise, examining the global phenomenon of music-focused interventions in conflict-affected settings. It extends the work of applied ethnomusicologists, music sociologists, and music therapy scholars working in music and conflict resolution, and draws attention to a particular aspect of organised music participation. Musical interventions, often in the form of music schools or community-based music programs, have become increasingly visible in sites of aid and development over the last twenty years. However, as an area of scholarly research the subject remains under-examined. With the voices of participants in music learning and participation projects firmly in the foreground, this research is a qualitative multi-case study across three conflict-affected sites – Bosnia-Herzegovina, Afghanistan, and Timor-Leste. In-depth interviews with a purposive sample of participants in each country are the primary source of data, with extant texts and archival documents providing additional perspectives. The three sites provide valuable contrast in terms of the nature of the conflicts, the culture, the understandings of music, and the characteristics of the music interventions under examination. While the research is still in progress, preliminary findings reveal that a diverse range of programme aims, outcomes, and perceptions of success often exists among the different stakeholders in the music programmes, with implications for programme development and evaluation. The role and impact of dedicated spaces for music and the varied experiences of participants are also discussed. The research findings offer valuable perspectives to applied ethnomusicologists and educators working in aid and development contexts as community collaborators, activists, and advocates.

**Pei-Ling Huang Session IC9**

### **Beyond the Archive of the Sino-Empire: Contesting the Naming of 'Lute' Iconography in the Kizil Grottoes of Xinjiang**

In the People's Republic of China, music history is intertwined with archaeology, and monumental projects for the archival of musical artefacts and iconography have so far produced fifteen volumes of the Compendium of Chinese Musical Relics. The volume on Xinjiang was among the first published in 1996 and almost half of the book is devoted to the Kizil Grottoes, where painted depictions of heavenly musicians date from the third to the seventh centuries. Previous Chinese research on the music iconography of Kizil has labelled the depicted instruments according to classical Chinese historical sources, ignoring the potential temporal, spatial, and ethnic disjuncture between them. The institutionalised naming, assimilating, and claiming of these instrument as a part of Chinese history have implications for the possibilities of political belonging of ethnic minorities. For example, a type of round-bodied plucked 'lute' depicted in Kizil murals has persistently been named the ruanxian after a third-century Wei dynasty literati. However, the shape and inferred construction of the Kizil 'lute' is significantly different from the historical iconography of the ruanxian: the straight neck is directly attached to the body for the latter, while the former's neck either gradually widens or tapers into the body. In fact, the Kizil 'lutes' share more affinity in shape with first to third century terracotta 'lute' sculptures found near Samarkand, leading us to question the traditional mapping of Kizil as the western frontier of the imagined Sino-Empire. I propose a re-positioning of Kizil on the map as a node

in a wider web of fluid exchanges between Central, South, and East Asia in the interpretation of its music iconography. Resituating the rich material results of Chinese research on Kizil with respect to political geography could also contribute to the Central Asian discourse on its musical history.

#### **Huang Wan Session IIC4**

##### **An Unsealed Time Capsule: Decoding the Vocal Style in Okinawan Folksong Singing by Argentinian Uchinanchu**

Argentina is one of the four South American countries with large number of Okinawan immigrants (Uchinanchu). Okinawan music history in Argentina started in 1908 and developed after World War II marked by the foundation of Nomura-school Traditional Music Society (1960) and Min'yo Society (1983). Okinawan music here is thought to be a 'Time Capsule' (Leonardo Yagi, 2014) for it preserved an old musical style which nowadays has disappeared in Okinawa. From 1999 on, many new groups and individual musicians joined in playing Okinawan music. I was enchanted in my 2014s fieldwork by the high incidence of falsetto singing (Uragoe) and strongly ornamented vibration of male singers' folksong singing, quite different from in Okinawa and elsewhere. Existing researches covered its history before 1993 focusing on song text and social behaviour, through framework collected memory or unified social identity, to interpret group value as 'to remember, negotiate, and construct identity'. (Olsen, 2004) But is there any ethnomusicological value in categorising and analysing the singing style? What modernity in value can be decoded in their singing? And how can these minute vocal features in folksong singing be related to value? This paper argues that the Argentinian Okinawan folksong singing style has been changed by a group of individual musicians facing modernity, especially after a project (since 1999) sending young Uchinanchu generation to return 'home' as overseas students triggered a profound reflection on identity. It can be felt through focused listening to their singing, which can be categorised by four stylistic traits: falsetto (Uragoe), vibration, nasal sound, and range. Through ethnographical informed analysis, several influences can be recognised: old style from the 'Time Capsule', vibration technique from mainland Japan, Amami islands' falsetto singing, and North-western Argentinian Baguala singing. Different vocal technique preference mirrors different values between 'Okinawan' and 'Argentinian-Uchinanchu' (Pablo Komesu, 2014).

#### **Atinuke Adenike Idamoyibo Session VA3**

##### **Music, Dance and Physicality the Consequence of a Sensitive Ethical Cultural Interaction**

Music and dance in Nigeria differ from genre to genre and the dance property is bound by their social and sacred requirements. It is an acceptable fact that each musical typology has a peculiar dance movement associated with it. Traditional dances are group based and the membership of the group is limited to the music circles it projects. Core ritual dances are limited to the festivals of the god's. Major participation is therefore restricted to the devotees/cult members strictly which makes continuity a treat as most of the dancers are now advanced in age with very little interest on the part of the youth. Minor participatory right extended to the general members of the society binds the performers and the society and thus creates avenue for social interactions. Bàtá dance, Ìjálá dance and èsà dance are core traditional dances that massage the body as they demand vigorous rehearsals which require sound physical ability of the dancers. This automatically limits the inclusion of audience at core performances. Every dance has a cultural parameter for its measurement and acceptability. Some are termed closed while others are open to participant depending on the kind of genre whether sacred or secular. Euba, Vidal, Adegbite, Omojola and Bakare have written extensively on Yoruba music and dance but the focus of this study lacks scholarly attention. Ethnographic method which includes interviews, discussions and non participatory observation will be adopted. The finding is expected to reveal the sensitive ethical considerations in order to identify the extent of cultural issues that warrant the inclusion and exclusion participant in genre dance practice. In conclusion music, dance, the body and society are four inseparable entity.

## **Zilia Imamutdinova Session VA9**

### **Computer Research Methods in Relation to the Sacral Tradition of Qur'anic Recitation**

Objective necessity and effectiveness of the use of computer research methods when analysing the oral tradition of Qur'ān's melodised reading are determined by various factors. Though undoubtedly samples of the Qur'ān cantillation recording in the European system of notation (Shilloah, Nelson etc.) are highly significant, nonetheless they have limited opportunities to depict the specificity of melodic mode structures and the intoning peculiarities of Arabic prosody. The latter led to a ban by authoritative theologians (in particular from the famous University of Al-Azhar, Cairo, Egypt) on notation of Qur'ān reading as it is unable to provide an accurate expression of the meaning of sacral texts determined by intonation. The use of melogramms, computer graphics in a program devised by Haruto (chief of the computer centre, Tchaikovsky State Conservatoire, Moscow) allows the outlining of the contour of melodic intonation in the given scale of pitch and time with mathematical precision. Melody computer graphics act as essential illustrative material for comparative research as, for example, on the materials of ethno-regional traditions of Qur'anic recitation. Computer melogramms demonstrate the reliance of hafizes (readers who know the Qur'ān by heart) on the precise repetition of melodies and phrases, which allows theoretical understanding and the use of analysis of musical rhetoric. Further melogramms may reveal similarity of reading with very complicated ornate intoning by different hafizes based on maqam melodic modes. This presents a real opportunity to preserve the tradition of reading the Qur'ān despite the oral character of its primordial form (from the moment of its appearance in the times of the Prophet Muhammad) into the beginning of the third millennium.

## **Ulday Imangaliyeva Session IIA11**

### **Kazakh Epos 'Kyz Zhibek': History and Modernity.**

The epic 'Kiz Jibek', representing an invaluable reservoir of spiritual culture of the Kazakh people, was composed during the height of the Kazakh Khanate in the sixteenth and seventeenth centuries. As a classic example of a romantic Kazakh epic, it consists of two parts. The first concerns the love story of Tolegen and Jibek and Tolegen's death at the hands of treacherous opponent Bekezhan. The second part tells of the future of Jibek, who marries the deceased Tolegen's younger brother Sansyzbai. The music and the text of the epic, developing in close relationship with each other, constitute an artistic whole. Thus, the music in the epic has not yet gained independence and was not isolated from a syncretic whole. According to ethnomusicologist Elemanovoy, epic as text is 'encoded' in a specific musical performance tradition and cannot be considered apart from it. To date, the performance of the epic passages can only be heard in the works of the most skilled craftsmen. This report will be given to the study of the epic tradition of 'Kyz Zhibek' in the past, as well as its current status.

## **Muhammad Zafar Iqbal Session IIIA11**

### **A Critical Analysis of Music Scholarship in Pakistan**

Musicology (study and research of music) has remained a historical phenomenon in Indian musical tradition. From Sam Veda until recent times, hundreds of books have been written on the history and performance practice of Indian classical music. However, the establishment of musicology as an independent discipline is a recent development, and the term 'musicology' is borrowed from the West. This paper examines the importance, nature and objective of musicology in India in general and Pakistan in particular. The emphasis is on musical literature and the research on music being produced in Pakistan. According to the music scholarship of both India and Pakistan, everything written on music is considered a part of musicology. This definition of musicology is different from the Western perspective which introduces systematic and scientific elements into the research and study of musicological activities. This paper is an effort to answer the question of whether the discipline of musicology is universally acceptable to every musical system or whether its application varies according to musical systems with different geographical and cultural backgrounds. The paper

involves the history, development and contemporary trends in musicology of both western and Indian musical systems along with an emphasis on the nature and pre-requisites of musicology in Pakistan. . It is also comprises a review of music literature being produced in Pakistan, followed by comparative analysis of this musical material with that of western and Indian musicological works. In the West, the development of various musicological approaches has helped in expanding the horizon of musicological studies. This work is an inquiry as to how far these approaches are applicable in the music scholarship of Pakistan and whether they are relevant to the study and analysis of ICM or suitable solely to the Western musical system. This paper also includes a detailed analysis of the music scholarship in Pakistan.

**Daniyar Ismailov Session VC11**

### **The Establishment of Grime: London's Distinctive Underground Subculture**

Since the early 2000s, grime music has been established as a defined musical subculture in London, distinguishable from hip-hop or UK garage with its fast pace, abrasive tone and 'choppy, off-center rhythms' (Frere-Jones, S. 2005). Due to its original association with the Caribbean and African working-class communities, the genre itself reflects a number of socio-political issues that many of its pioneers believe to be intrinsic to their daily lives in London, represented not only in the allegedly violent and explicit lyrics but also the very sound of the music. As a genre distinctive for its low-frequency bass lines, fast tempo and low-budget production, a clear correlation can be seen between the social environment from where it originated and the sound created – making the genre itself enough of a political threat for a noticeable number of events to be cancelled due to police pressure (Adenuga, J. 2014). This on-going conflict between the state and grime music has influenced the genre itself, and my presentation shows the various musical, social and political influences upon grime music are manifested not only through lyrical content, but also through the sound of the bass lines and beats. Due to the environments within which grime was originally locally performed, the element of performance also evolved to interplay and accentuate the sounds over which the MCs recited their lyrics through the lyrics themselves, with notable MCs such as D Double E and Flirta D being famous for their styles within which they echo or sample popular music vocally, respectively. This further complements my conclusion as to the depth of influence which social, technical or even venue-specific origins of a genre may have, showing this subculture to be shaped through locality as well as conflict.

**Violetta Iunusova and Alexander Kharuto Session VA9**

### **Computer Analysis of Performance Style in Eastern Traditional Music**

Characteristics of performance style are now in the limelight both in academic musicology and in ethnomusicology. In oral traditions, performance style and interpretation are of specific importance because they form the final result – acoustical text. A description of performance of traditional music contains usually some colourful (but not exact) definitions, which portray the style of performance, timbre palette, and also the specific of sound pitch row. However, now it is possible to get more accurate and objective description of these phenomena by using computer methods. Some studies have been executed by ethnomusicologists with the help of special computer programs developed by members of the ISMIR association. However, only few their works deal with traditional oriental music. In an independent work of Turkish scientists, computer analysis system has been created, which allows automatically analysis of maqam-modes and a performer's text, to fix it with the special notation system. Kharuto developed his own program (SPAX) especially for musicologist's analysis of sound. This program provides the accuracy of sound pitch measurement of about 4 cents and carries out some types of analysis of sound timbre. With the help of SPAX, some Russian folk songs have been analysed, also many examples of phonograms from Eastern traditional music: in the investigation of Tuva throat singing, some significant properties of this kind of singing were discovered, and a new model of two-voice sound producing was suggested. For some examples of traditional Kazakh instrumental performance, the sound pitch rows have been measured, which



differs very much from European twelve-half-tone pitch row. During a study of Eastern traditional classical music exact pitch rows have been obtained, and a trend in performance style discovered, which may be caused by the influence of European music. These investigations lead to formation of a new direction — computer-aided Eastern ethnomusicology.

**Daniela Ivanova-Nyberg Session VIA4**

### **Wedding as a Stage: Examples from the Bulgarian Urban Wedding Scene**

This paper discusses examples of Bulgarian wedding dance repertoire in urban settings. Weddings investigated are those where: a chamber folk dance ensemble performs before the bride, groom, family and guests; there are people with professional or amateur ensemble folk dance training among the guests; or the bride, groom and guests are professional or amateur folk dancers. Aspects considered include the repertoire of the invited performers, including their ways of interaction with the newly-married couple and other 'main wedding figures', and the performance of part (or complete) choreographies by the guests as part of the wedding 'scenario' and as a greeting to the bride and groom. Attention is also paid to manifestations of Rachenitsa dance patterns which are traditionally interwoven into the Bulgarian wedding context. The overall question is: 'To what extent does professional and amateur ensemble training shape today's wedding scene and folk dance scene in general?' The matter of interest is not only the repertoire itself (with its connection to the folk dance tradition and folk dance ensemble tradition) but the impact of ensemble training and overall experience within one's own ensemble/group/club 'family' on the dancers' personal way of celebrating. By applying historical, anthropological and ethnochoreological approaches, the researcher argues that folk dance ensemble training has an influence and impact on many levels which may be seen as deeply rooted in family celebrations and practices that are outside performance settings. The data for the research were collected via fieldwork conducted in Plovdiv and Sofia, reviewing multiple films and YouTube videos.

**Toigan Izim Session IIIA9**

### **The Role of Folklore and Other Arts in the Development of Kazakh Dance**

It is known that scientists, who have lived during different *époques* and understood the true meaning of folk art, made an enormous contribution to their study. The meaning of Kazakh dance has been widely covered. A daily folk custom turned into the beginning of this inexhaustible theme of art. While studying the evolution of Kazakh dance literature, music, painting - in one word, the spiritual culture of people - should also be noted. Well-known scientist Auelbek Koniratbayev stated: '...first, folklore and syncretic art. In this we can see customs and traditions of people, art of theatre, language, dance and singing'. There is a manifestation of traditional art of Kazakh people, *dombra* and *kobyz* performance, improvisational traditions of *zhyrau akyns* based on the syncretic art of music and poetry. Thus, Kazakh folk music is connected with poetry and words. Description of each action is transferred through music, as well as gunshot, birds flying in 'Akku' and limping of *koulan* in 'Aksak koulan'. Folk dance kept national customs, forming a culture of folk dance, and is always in the process of development while creating new spiritual wealth of the people. If we consider folklore as an art connected with the historical life of people through images and dreams of people, then the art of dance has a profound start. We have not reached its pinnacle but among people the thematic content and images are preserved. Thus, the art of dance has been developed together with other types of art. If music shows the inner state and wealth of each people's consciousness, then dance with its rhythmic plasticity of body movements reveals that consciousness. Dance of any direction is made through the music and plasticity of body movements. From a new perspective, *kyui* serves as the content of art in the development of the Kazakh national dance.

**Mitra Jahandideh Session VC10**

### **Music and Rituals of Iranian Zoorkhaneh**

The word 'zoorkhaneh' – literally meaning house of strength – refers to a traditional gymnasium of urban Persia and neighbour countries like Azerbaijan, Iraq, Turkey, and Afghanistan. The Iranian national sport – Varzesh-e Pahlavani or Varzesh-e Bastani – is practised in this place with accompanying epic rhythms of a hand-held drum called tonbak-e zoorkhaneh-i, a special kind of bell called zang and song. It is notable that tonbak and zang are played by the singer so there is only one performer of music in the zoorkhaneh. The poems sung in the zoorkhaneh have epic and mythical themes, so most of them have been taken from the heroic and mythical sections of Ferdowsi's Shahnameh. Immediately after entering a zoorkhaneh, one can see that music has an important role in this sacred place. The zoorkhaneh musician is called a morshed, and he plays an important role in directing the practice session or athletes' performance. This paper is based on a field study of a routine practice session in the zoorkhaneh of Shirafkan – located in Tehran – and introduces accompanying rituals of zoorkhaneh by transcription of melodies and rhythms of each section and finally explores the role of music in the Iranian zoorkhanehs.

### **Gisa Jähnichen Session ID1**

#### **Contextual Sound Preservation of Musical Life**

Recently, Ahmad Faudzi Musib developed an effective work flow for contextual sound preservation of selected string instruments in rural and urban areas of Borneo. He applied new aspects of high resolution recordings and technical highlights set into a spatial framework, which are worthy of sharing. The study presented here will further develop this approach and expand it regarding variously constituted definitions of 'musical life' within a space and a time selected in mainland Southeast Asia. Philosophical ideas of social perspectivism and post-structuralism will serve as the background for sound analytical findings that help to understand how the concept of a 'sounding home' works among people with different cultural conditions. Core questions are whether contextual sound is indicative of a spatial sound memory and if so, which role plays the 'musical life' of a place in a time through amplifying recognition patterns and creative impulses. The recordings used are part of an extensive sound bank collected during the last five years and stored in diverse, publicly accessible audiovisual archives within Southeast Asia. Beyond its primary aim, this study is thought to promote the use of audiovisual material and documents for detailed researches in sound studies and ethnomusicological discourses. The analysis and the resulting findings can contribute to increase not only a higher awareness of continuously changing analytical tools but also a sense of responsibility towards a timely and detailed documentation of audiovisual material that enables the proposed approaches in sound preservation and its practical application.

### **Yeonok Jang Session VIIC4**

#### **A Comparative Study of Trancelike States Experienced by Performers of Korean P'ansori, Spanish Flamenco, Persian Gusher and Algerian Rai**

Korean p'ansori singers talk about aesthetic elements, which they experience while giving a particularly satisfactory performance. They describe such experience as 'soriga aengginda (I am tightly hugged by my song)'. A singer experiences this when he is totally immersed to his performance and reaches the maximum state of beauty. According to a master p'ansori singer Söng Ch'angsun, she experiences it as an entry to a trancelike state when her performance is going extremely well (Söng 1995: 219-27). Similar aesthetical practice exists elsewhere. Spanish flamenco gypsies speak of duende, a special trancelike state, which leads them to sing in soulful harsh voice and to dance passionately. Sheikahs who sing rai songs, which are enjoyed by people in the low classes in Algeria in North Africa, go through mehna that is similar to aengginda and duende. Also, Persian musicians who play gusher are said to experience the same sort of trancelike state while performing (Ella Zonis 1980). Not only performers of these genres are exposed to such experiences. A comparable state of mind, although in a lesser degree in intensity, can be experienced by the audience, who emit exclamation(s) or certain verbal sounds without noticing it. For example, p'ansori audiences utter

admiring cries called ch'uimsae (calls of encouragement), while audiences in Japanese kabuki theatre shout kakegoe without noticing what they are doing when a performer depicts a dramatic state, in which they are immersed and reach a musical climax or state of ecstasy. In this paper, I examine what makes the above-mentioned performers to get into such trancelike state, and how it is manifested in their music, as well as the effects that they bring to the audiences.

**Jiao Ying      Session ID3**

### **The Analysis of Soundscape Evolution along the Huangpu River**

The Huangpu River is Shanghai's most important shipping river. It opened the way to Shanghai's early industrial civilisation in the nineteenth century, and has always maintained its shipping function for Shanghai as a major port. This has driven the development of various types of industries and commercial enterprises along the river, making the urban landscape on both river banks a microcosm of the entire city's evolution. At the same time, Chinese and Western culture brought about by the industrial civilisation collided and overlapped in Shanghai. The Huangpu River preserves all kinds of historical and cultural memories. For the people of Shanghai, the sonic experience and imagination of this urban space carry important feelings and memories of the human and cultural environment. Using the perspective of 'sound ecology,' I investigate the changes in soundscape along this landmark river from Wusong Port to Xupu Bridge, totalling 42.5km of Shanghai urban public space, and analyse the way nature, the social environment, and people have interacted to form distinctive 'voices.' Over one year, I have collected documentary and audio material, and have interviewed many people about their sonic memories and reactions to recordings. I have emphasised the historical memory of soundscapes, while also making current field recordings at different times of day and year, and at different locations along the river. Using individual reactions to listening along with concepts in soundscape theory, my paper offers a comparative analysis of fieldwork material. This includes different placements of sound equipment, and analysis of the relationship between different types of sounds. I compare the current sonic environment with what people remember, and discuss how and why it has changed. I use soundscape evolution along the Huangpu River as a means to understand how people's imagination of Shanghai human culture and their sense of identity have changed.

**Yunkyong Jin    Session IIC10**

### **A Comparative Study of Music Played on Korean and Chinese Double Reed Instruments**

Korean P'iri and Chinese Guan-zi belong to the P'iri or Bili family, large double-reed instruments with an eight or nine finger-hole pipe. They originate from the same place, Kucha (□□), an ancient Buddhist kingdom located on the branch of the Silk Road that ran along the northern edge of the Taklamakan Desert. The P'iri family developed during the Tang Dynasty due to the flourishing music and art culture that was influenced by the Silk Road trade and Buddhist rituals. It became an important leading instrument in court and ritual music. After settling in both countries, the P'iri and Guan-zi started to mimic local music. For this reason, their musical expression has differed for a long time although they have the same physical structure. In this paper I focus on a comparative study of the fingering system and expression of P'iri and Guan-zi through two musical pieces: *Gang-ha-su* ('The Wailing River' □□□) is a famous Chinese folk song, and *Han-gang-su Ta-ryeong* ('The song of Han river' which is located in Seoul), a famous Korean folk song. The P'iri and Guan-zi make their sound through the eight finger holes and the location of the double reed. *Gang-ha-su* and *Han-gang-su Ta-ryeong* are similar in musical structure by music scale. In these songs of the P'iri or Bili family, two complex characters appear. Firstly, belonging to the same physical family, specific finger holes make the same expression. Secondly, as musical instruments which imitate native vocal music, they use different techniques. In this paper, through analysis of results from field research in Korea and China, I want to establish some characteristics of Silk Road double reed instruments of the P'iri or Bili family, which differ from the shawm family, and search for differences between Korean and Chinese music on two double reed instruments.

## **Jill Ann Johnson Session IC12**

### **Explaining New Musical Landscapes: Explorations of Non-Dichotomous Approaches**

What happens when traditional musical landscapes are changed or replaced by new ones? What variations occur when there are changes in both the people who play the music and the way the music is played? This is a broad description of the scenario I found during my study of people who play music from the Balkan Peninsula in Sweden. These Swedish musicians and groups have a complex variety of backgrounds—both personal and musical. Their choices of music and approaches to the music are equally varied. What if the focus is no longer to remember, or to protect a cultural heritage? What if there is little or no connection between the old and the new context? And what happens when language goes from being the essence of Herder's ideas of authentic cultural expression—to just something that gets in the way of enjoying it, and the texts of those lovely old songs are no longer relevant? This is a perfect scenario with which to apply Appadurai's ideas of disjunctures caused by modern globalisation. It is also a case study that is begging for analysis in ways other than through the use of dichotomies. I love thinking in terms of those comfortable dichotomies, particularly when speaking of Balkan musics: rural/urban, local/global, ancient/modern, East-West, communist/democratic, and so on. However, these binaries are difficult to deal with when the realities of the situation do not fit neatly into one of two categories, and they overlap and are interwoven. Through explorations of theoretical models and philosophical approaches to culture in a globalised world, such as the rhizome cultural theory of Deleuze and Guattari, and ideas of multiplicities, I look for multifaceted systems with which to frame and analyse musical migrations from the Balkans to Sweden.

## **Jonathan W Johnston Session VA10**

### **Defining the Art of Worship in the Apostolic and Protestant Churches of Armenia: Static Eastern Ideology vs. 'Progressive Pseudo-cultic' Western Decadence**

The spiritual lifeline of Apostolic Armenians is chant; their voices raised to Heaven to dispel earthly gloom (Babayan 2004). Chanting in the Armenian Apostolic Church has been described as a meshing of individuals, the commonality of what is chanted is a catholic force, each utterance and melody imbued with the sanctity of the moment (Johnston 2010). So what has created an Armenian identity in Praise and Worship music, regarded by most Armenian converts as their worship music and part of their identity as the new wave of Armenian Protestantism? When Apostolic Armenians are confronted with fellow believers denying their 'born' faith and converting to the perceived cultic Protestant denominations, they are bewildered (Vardanian 2004). Why deviate from a church that has sustained them throughout Soviet and Ottoman domination (Babayan 2004)? Their church and liturgical practices are the oldest in existence ('God wants more of our life? Why? Are we not already Christians? We are after all, Armenian! The first Christian nation! We ARE Christian!' [Anonymous 2004]). There is no acquiescence in the Apostolic Church as to agreeing with the fundamental theology of the Protestant factions, even within the musical structure as, although it lyrically expresses a deeper understanding and devotion to God, the music is also considered cultic (Vardanian 2004). The Protestants believe they cannot trust anything the Apostolic Church has forced upon them. Chant has become the symbolic equivalent of 'no Christian growth' (Petrosian 2004), which is not considered advantageous towards a Protestant relationship with God, thus the dichotomy of Armenian Christian identity (Johnston 2013). This presentation seeks to define the art of worship in both sects and uncover how Western Praise and Worship has become 'owned' by Armenian Protestants.

## **Tanner Jones Session IID3**

### **Military Expansion on the 'Island of Peace': Protest through Shamanic Ritual**

Currently, the South Korean government is constructing a naval base in Gangjeong Village on Jeju Island, South Korea. Prominently known as 'The Island of Peace,' Jeju Island has been deemed one of

the 'New Seven Wonders of the World,' and is the first place in the world to obtain three separate UNESCO designations. However, supposedly pushed by western allies to shore up defence against the growing Chinese military threat in the area, the South Korean government has ignored myriad national and international environmental preservation laws to continue the construction of the naval base. Thus, the 'Island of Peace' is under imminent threat of becoming central to military interests and conflict in East Asia. Along with the destruction of the natural habitat, the local way of life that is dependent on those resources is under similar danger of being disrupted. Peaceful protests of the base have been on-going since its inception in 2007, and protesters have maintained an active presence at the construction site. Music has played a significant role within these protests, including Catholic hymns, Buddhist chants, traditional Korean drumming, folk songs, and even pop songs. This paper will examine the performance of a newly-made shamanic ritual at a shrine located just beyond the gates of the naval base. As the ritual was reportedly made in the unique style of Jeju's hereditary shamans, I will explore how participants and shamans constructed the rite, examine from what materials and sources they drew, and address how the performers negotiated religious processes and political protest. Furthermore, I will investigate the significance of this ritual as a representation of local cultural identity, sounding cultural value upon this space where environmental value was ignored, and as a protest against nationalist agendas imposed upon Jeju, which is a recurring problem with an extensive history.

**Sandra Joyce    Session ID4**

#### **'He that Sings a Lasting Song/ Thinks in a Marrow-bone' (Yeats): Traditional Song and Creativity at the Irish World Academy**

In an Irish context, traditional song, particularly in the Irish language, is an important expression of cultural identity. Today, it is a vibrant and vital part of Irish traditional music, and has been increasingly professionalised since the 1960s. It has a distinct presence in the curricula of many tertiary institutions in Ireland, including the BA Irish Music and Dance and MA Irish Traditional Music Performance at the University of Limerick, where it is taught from a performance and an academic point of view. However, the integration of this oral tradition into the university poses challenges, many of which can be related to the ideals of cultural nationalism which have been particularly influential from the late nineteenth century. This integration has proved more problematic than that of the general dance music tradition for a diverse number of socio-economic reasons that are not unique to Ireland but are individually cast here. These factors can be traced to the strong and continued influence of history and politics on the cultural traditions of Ireland, particularly around issues of language. This paper will illustrate how traditional song is imagined as many conflicting and different arts practices, especially distinct from the dance tune tradition which is regarded as more 'mainstream'. It will address the challenges of integrating this diverse vocal tradition and its creators (students and teachers) into the courses at the University of Limerick from the point of view of creativity through repertoire, academic contextualisation, performance and technique. It will show how the university must create a different type of creative, learning environment for the traditional singers who engage it.

**Umitzhan Jumakova    Session VA1**

#### **Music for the Kazakh Folk Instruments in Contemporary Culture**

The impact of the present on music for Kazakh folk instruments is huge and it has a different, sometimes opposite evaluating vectors. But since independence (1991-2012) the active involvement of Kazakhstan in the integration processes, the openness of society to outside influences and personal opportunities to choose cultural preferences have significantly affected the level of consciousness of traditional musicians. The state and society realise many other actions for the revival, preservation and development of the Kazakh national culture, especially that which was lost and forgotten during the Soviet period. That interest in traditional music in authentic forms has been increasing in

Kazakhstan since 1991. Attitude towards folk musicians has changed qualitatively; they are respectable and honourable persons. Mass media participate actively in promotion of folk musicians. Still, the idea of Kazakh traditional music in the modern sense has changed considerably. Every year there are fewer and fewer traditional instrumental music in their primordial form. The problem of being a musician belonging to the traditional branches of modern musical culture becomes evident. The spectrum of folk instruments beyond traditional values is essentially unlimited. It is now impossible to approach the study of music for Kazakh national instruments only from the perspective of traditional culture. Qualitative change is related to the introduction of orchestral and ensemble forms of performance in the early twentieth century. In the twenty-first century, this trend was even further developed. There has been a special 'boom' in various ensembles. Instruments timbres are combined not so much on the basis of similarity, but mostly by contrast to playing folk and classical academic. These new genre trends in the application of Kazakh instruments pose a methodological challenge for scientists to define the concept of 'traditional music.'

### **Zuzana Jurková Session IIIA1**

#### **Three Musical Tales of Prague**

The soundscape of any metropolis captures not only its present, but also projections of the past and aspirations for the future. The musical life of metropolises thus reveals much about a complex social reality. According to Jan Assmann (1992), "cultures" (communities) are joined by so-called connective structures which, at the same time, shape and express their identities. A connective structure has two dimensions: social and time. While ethnomusicology is usually interested in the former, the latter is not so frequently used as a theme. In my contribution I understand the time dimension in accordance with Hall (1996) as a sort of looking back, remembering and telling a tale of the past of a community. Every tale has, of course, not only a different content, but it is also told in a different way and thus turns to different listeners: it represents different modes of remembering. Three such modes (represented by three tales of Prague) are the subjects of my paper. The first one concerns the creation of a "pantheon" of national heroes: new musical works arise presenting distinguished personalities of the past (Horáková, Toufar, Havel...). Who chooses them? Who are the listeners? In the second case impish and hedonistic "old Prague songs" became a means of remembering the first third of the twentieth century. In the last years we witness the obvious decline of interest of the Prague audience. Why? The third example is the phenomenon of the Czech underground. It is distinguished by the fact that underground music was, in the past, not only an indicator of social reality, but its agent (the group Plastic People of the Universe; Bolton 2014). With the change of the political situation, however, the position of this originally ostracized genre also changed and underground remembering thus acquires new shapes.

### **Zhumabek Kadirkulov Session IIA8**

#### **History Mangistau Kui Originates from 'Aksak Koulan'**

The history of kuis of the Mangistau region is very deep. The plots of these kuis described such historical events as the collapse of Golden Horde, the split in the Nogai and Kazakh Khanate and the Russian occupation of Kazakh territories. However, the actual beginning of Mangistau kui originates from well-known works of the Middle Ages 'Nauayy' and 'Aksak koulan.' It is considered that the author of the works 'Aksak Koulan' and 'Aksak kulan- Zhoshyhan' is Ketbugy. Zhochi and Ketbugy are real historical characters; it is known that the grave of Zhoshy Khan is located in the Ulitau mountains. The kui 'Aksak koulan' has several versions performed by Medetov, Zhubanov, Omarov, Tilendiev, and Hamzin who have the same line of story about running koulan and an unsuccessful hunt ending in the death of a prince. Famous writer Abish Kekilbayev writes that kui 'Aksak koulan'

originally consisted of seventeen sections and in its time there was no record of the content of kui made in full; only the three sections survived to modern times. The question of the conservation, development and spread of this kui has been allocated to genus Adayzhurt, who had close ties with the Borzhigin tribes (founder of the Torah). It is known that Ketbugy (who is considered the author of the kui) originated from Adayzhurt. Later, Adai tribes which stem from Adayzhurt inherited the kui; it is known that the Adai were part of the Kazakh Khanate. Summing up, it should be noted that the kui art of Mangistau region requires careful study and application of a more scientific and systematic approach. More systematic records of variations of kui arts of Mangistau region as bright examples of Kazakh traditional art are needed.

## **Damascus Kafumbe Session VA2**

### **Notating Musical Texts of the Kawuugulu Ensemble of Buganda, Uganda**

This paper will draw on field research and experiences to propose an apt notational system for musical texts of the Kawuugulu royal and clan musical ensemble of the Kingdom of Buganda, Uganda. Members of this ensemble (drummers, singers, and dancers) have historically mediated kinship, clanship, and kingship through performances that highlight the political and inextricable nature of these three domains. In fact, the ensemble has served as the infrastructure of Buganda's political organisation, providing the Baganda people with the agency to realise organisational structures and processes that have, in turn, reinvented the practices of the ensemble over time. Taking into account the knowledge of performers who understand Kawuugulu lore, this paper will propose a notational system that draws on the integrity of the genre's sonic aspects. Kawuugulu performers concur that drum sounds and their recited vocal appendages (collectively referred to as musical texts) are interdependent. These texts are the heart of Kawuugulu performances, as they aid performers in expressing and shaping political identities in clan and royal contexts. According to the performers, Kawuugulu drums have the ability to 'speak' with the aid of their players and beating these drums is equivalent to instructing them to utter texts. Although Kawuugulu drummers acknowledge the musical interdependence between drum sounds and their accompanying recited texts, they regard the latter as interpretive appendages that merely supplement the drum sounds for listeners who may not understand their meanings. In other words, the real 'voices' are those of the drums. Since both drum and vocal sounds tend to have monophonic pitches, this paper will propose a rhythm-based notational system for them. This system highlights correlations between the two main sound sources (drums and their vocal appendages).

## **Thede Kahl and Ioana Nechiti Session VIIC5**

### **Djangar, Cure for a Dying Culture**

According to UNESCO's Atlas of World Languages in Danger, the Kalmyk culture and language is classified as definitely endangered. The sedentarisation, the wide dispersal of the Kalmyks in Siberia during their deportation, and their decimation to nearly 100,000 people represent causes for the endangerment of Kalmyk culture. Today, organisations and youth clubs, ensembles, magazines are founded in Elista, the capital of Kalmykia, in order to raise awareness regarding the loss of culture. A growing number of young persons are engaging today in the 'third generation pursuit' (Dorian, 1993) intended to rescue the Kalmyk culture and to reformulate Kalmyk otherness in the Russian context. This pursuit has become evident especially in the field of music and folklore. Following the example of Vladimir Karuev, the first who revitalised the tradition of throat singing in Kalmykia after a long period of cultural oppression in Soviet times, it has become almost a fashion among young people to recite the national epos Djangar. Today, the so-called Djangartchi – throat singers, usually accompanied by the long-necked lute dombra – are invited to events such as births, marriages or initiation of temples. In villages, these musicians have become a model for many pupils and students who on their own initiative learn the technique of throat singing and the Djangar by heart without having language skills in Kalmyk. Young students are today trained in the Mongolian techniques of

'Hoomei' and of 'steppe songs' within the 'Throat singing school' (founded 2013). In Kalmykia, where language is no longer a distinguishing feature between ethnic groups, musical performances has taken over this function. Analysing the results from field researches between 2010 and 2014, this presentation will be complemented by excerpts of video recordings with linguistic and musicological transcriptions.

**Paromita Kar Session ID9**

### **Recontextualisation of Rituals in Odissi Dance**

Odissi dance, from the state of Odisha in India, was codified in the 1950s and accorded status as one of the eight Indian classical dances in 1958. Odissi's choreographers strategically drew upon older movement traditions and popular regional theatre practices of twentieth century Odisha. Three main stylistic schools of Odissi emerged, each named after its founding choreographer. This paper analyses the social and political implications of the importation and recontextualisation of the western Odishan sabdaswarapata ritual into the Debaprasad Das branch of Odissi. The state of Odisha has been historically marked by a cultural and linguistic divide between its eastern and western districts. Since the Odissi revival was geographically situated in eastern Odisha and assumed much of eastern Odisha's cultural framework, the decision to include the sabdaswarapata, a ritualistic movement practice from the temple of the Goddess Vajreshwari in the Sambalpur district in western Odisha is therefore strategically significant. This paper examines the choreographic choices of the late Guru Debaprasad Das with regards to the incorporation of the sabdaswarapata rituals into Odissi repertoire. My analysis of Guru Debaprasad Das's style of Odissi is focused through the lens of sociologist Dick Hebdige's theory of 'objects of association' which is employed as a critical component in establishing identity through association. Hebdige asserts that an identity of difference is often established through objects of association, through accessories such as a safety pin or a pointed shoe, which acquire a symbolic significance in their usage. I extend the reading of Hebdige's 'objects of association' to aspects of choreography such as 'quotations' of movements, costumes and ritualistic chants. I analyse the Guru Debaprasad Das's recontextualisation of the rituals for inclusion in Odissi repertoire, as well as the socio-political implications of the inclusion of the sabdaswarapata in Odissi repertoire.

**Negmetulla Karimov Session VID10**

### **The Viola School of Kazakhstan**

The two main aims of this article are to give a chronological sequence and track continuity of the viola school of Kazakhstan from its foundation up to the present, and to provide a small information resource of its teachers and viola players. In the 1920s and 30s, Imambayev was the first Kazakh viola player, and a part of the first national quartet. The creation of Almaty state conservatory of Kurmangazy (AGK) was a basis for the emergence and development of a viola school and students of violin were also obliged to study viola. The name Fudimann is connected with the foundation of the national Kazakhstan viola school and his methods of work and the creative characteristics of his brightest students will be considered. Short biographic data and characteristics of the first teachers Hess and Lesman will be given, together with creative characteristics of the first graduate viola players Kostenko, Nurbayev, and Liberchuk. The paper also addresses the emergence of quartets, chamber orchestras, works for viola by Kazakhstan composers and works written for specific performers. Winners of the International, Regional and Republik competitions are identified. In the 1970s and 80s the second generation of viola school teachers began traditions of innovation of pedagogical activity, introducing the study and execution of viola works of modern composers, whereas the third generation of teachers and viola players at the end the twentieth and the beginning of the twenty-first centuries have seen geographical expansion of graduate viola players in the creative and pedagogical activity of Kazakhstan.

**Sa'dullo Karimov Session IID9**



## **Dance Rhythms in a Tajik Falak**

Falak is a leading genre in traditional music of the mountain Tajiks. In a Tajik traditional musical culture, two kinds of falak are differentiated: falaki kulobi ('a kulob falak') and falaki pomiri ('a pamiir falak'). It is notable for the richness of its different forms. In its practical existence, falak is different: from the component of funereal ceremony to cyclic forms of professional music. In this connection, performance in different occasions of life turns this musical genre into a polysemantic cultural phenomenon. In its structure, falak can be one-part and cyclic. In performance, it can be vocal and instrumental. Dance rhythms take a special place in the panorama of rhythmic system of falak. Particularly in a cyclic falak, which consists of four or five parts, two or three parts are as a rule dance. Usually, they complete a cyclic form. Dance rhythms are presented in the form of rhythm-formulas – zarb, which are kept during all concrete part. Mainly, these rhythm-formulas are in 6/8 time belonging to the category of 3/4, two-fraction (2/4), and mixed form (7/8) of metrical decoration. Dance parts always have a rapid tempo. In the context of falak, dance parts are denoted by the term 'ufar'. Such denotation of dance parts takes place both in falaki kulobi and in falaki pomiri. One can pay attention to that in the presence of difference of local rhythmic systems in Kulob and Badakhshan, different rhythm-formulas are current in the parts named ufar. One should note especially that they are in identical metre. In this connection, it is appropriate to remember that dance parts of classical Shashmaqom are named ufar too. Audio and video materials as well as note-rhythmical tables will be used in the report.)

### **Korlan Kartenbayeva Session IIA8**

#### **Kazakh Musicologists and Ethnographers who Contributed in the Development of National Music Instruments**

At the end of the twentieth century, we gained long-awaited independence. We were then able to save the almost extinct customs and traditions of the people and also to revive and develop national musical instruments. To date, the current generation has a great interest in national traditional music and old musical instruments. This is a guarantee of continuity and stability. In this connection, an integral part of the revival of Kazakh folk art zhetygen is a high priority of the masters. Now Kazakh musical instrument studies are researching position, structure, sound features, and melodic possibilities. However, technical capabilities, sound and features of performing and other issues of some old instruments require special consideration. In the twentieth century renowned musicologist and ethnographer Sarybayev researched the emergence and development of ancient instruments, discovering their sound vibrations, the origin of the legends and other important historical and theoretical information. He collected information about the instruments of Turkic peoples, organised Kazakh national musical instruments and introduced them into use. In his work 'Kazakh national instruments' he documented information about ancient instruments. Some types of ancient instrument became the focus of research by modern performers and researchers, for the study. Many ancient Kazakh instruments were restored as a consequence of Sarybayev's research. These instruments have been introduced into orchestras and ensembles.

### **Inderjit N Kaur Session IIA12**

#### **Privileging Sound: Authenticity, Authority, and Aesthetics in Sikh Sacred Music**

A five-hundred year old tradition, Sikh sacred music or shabad kirtan (the singing of canonised, sacred song-texts) is practised in a variety of genres and styles -- folk, popular and classical. The degree to which performers elicit participation by the congregation also varies, being the least in the classical styles. Despite this diversity, the last twenty-five years or so have seen a global wave of valorisation of one genre by a relatively small number of musicians and institutional leaders in positions of power. Named Gurmat Sangeet (literally, 'music according to the prophet's wisdom'), this genre consists of the khyal and dhrupad styles similar to Indian classical music. Its most significant basis is the fact that the song-texts canonised as sacred (and scribed as dictated by Sikh prophets in

1604 and 1706) are arranged by raga names. The valorisation of the classical styles is propelled by concerns of heritage preservation and identity. It has led to a rapid growth of training centres, youth competitions, annual meets and other programs. This paper analyses the discourses of authenticity, authority, and aesthetics around this phenomenon, including contestations within it by various stakeholders, and puts them in relief against counter discourses. The paper also examines curated kirtan programs at gurdwaras (institutionalised Sikh places of worship), the chief performance contexts of Sikh shabad kirtan, and investigates reasons for the continued diversity of styles and genres represented. Based on ethnographic interviews, websites, and online forums, this paper analyses the interactions between stakeholders and the constraints on their choices, including the restraints on the creative agency of musicians. Drawing from scholars such as Raymond Williams and Regina Bendix, the paper investigates the balance between rupture and continuity, and the politics of authenticity and heritage preservation.

### **Ke Wei-Ting Session VIIC10**

#### **The Study of Register Alternation from Real Voice to Falsetto in Taiwanese Singing Style**

The singing style alternating from real voice to falsetto register exists all over the world. There are many different terms that refer to this unusual singing style. In Europe, yodel, jodel, yodelling or jodeling is generally used to refer to a singing characterised by rapid register alternations between chest register and head register. In Alpine regions of Europe, peasants and herdsmen used yodelling to communicate when they were working in the valleys, and yodelled to call their beasts. This singing style has no lexical meaning; the wide intervals are between sixth and seventh. Yodelling belongs an oral tradition. Nowadays people use two terms to define yodel origin and development, naturjodel and jodellied. In my research to date, I have created two categories to classify this singing style worldwide: Strict-yodel and Pan-yodel. Strict-yodel refers to when locals have a complete system of this music culture. I use a further two terms under this category, naturjodel and jodellied. Pan-yodel refers to a less strict singing style. Although Alpine yodelling has ancient roots, we can find many examples of this singing style elsewhere. There people do not have a concept of yodelling but they alternate real voice to falsetto register repeatedly when they are singing. This is one of the yodel singing styles. In Taiwan, yodel singing style appears in some popular songs (mandarin, min nan dialect), folksongs and paiwan tribe songs. Do those songs belong to European yodel style? Are they a branch of Alpine music? Do those songs stem from other exotic culture? How did Taiwanese received foreign yodel songs to recreate them? And what characterises Taiwanese pan-yodel songs? This paper discusses alternation of real voice and falsetto singing style in traditional Taiwanese and popular songs.

### **Niall Keegan Session ID4**

#### **Will I Need a Degree for This Session? The negotiation of Aesthetic, Institution and Tradition within Traditional Music Programmes at the Irish World Academy**

Irish traditional music is a distinct and commercially successful western folk music practice. The music shares many aesthetic, structural and conceptual elements found across the musics of the western world, particularly around ideas of function, purpose, individuality and value. The Irish World Academy of Music and Dance at the University of Limerick is not unique in its post-modern, student focused approach to the engagement of traditional music communities and practices in third level curricula. This approach is primarily informed by community, conservatoire and ethnomusicological enquiry. The acquisition by an institution of an arts practice that has been historically excluded from its remit obviously creates tensions. This has generated well documented and often vitriolic comment from both partners in this cautious dance. However, more fundamentally, the philosophy of an institution which is informed by ingrained, explicit and ultimately stylised themes of progression, development and individuality, often places it in direct conflict with a tradition which explicitly values past practice, communal identity and conformity. Institutional definitions of

terms such as 'individuality' and 'creativity' may seem to conflict with the expression of similar ideas and aesthetics within the traditional music community. This paper will investigate the negotiation of these ideas, communities and agencies in the context of the traditional music programmes at the Irish World Academy. It will outline the struggles of a faculty attempting to honour and facilitate an arts community in a world designed for others. It will show how such struggles are engaged through negotiation, attempting to draw out ideas of traditionality and creativity, while manipulating the institution's own traditions, structures and philosophies to allow room for these definitions.

### **Fattakh Khalig-zade Session VIA3**

#### **Uzeir Hajibeyli and modern Azerbaijani ethnomusicology**

This paper studies the original ethnomusicological concept of Uzeir Hajibeyli, (formerly Hajibeyov; Gajibekov in Russian) (1885-1848), the founder of Azerbaijan composers' school, musicologist, enlightener and public man. This concept consists of two closely related branches – the musicological and the socio-anthropological. Its formation has been determined by the composer's comprehensive scientific, ethnological and artistic interests, as well as his desire to reveal generic and stylistic features of the native traditional music. Some comparative issues in matching musical cultures of the East and West also had an important impact on his music worldview. For the purposes of the modern Azerbaijan ethnomusicology, Hajibeyli's rich ideas and initiations still hold great promise, providing an opportunity to develop this area in the independent republic. Hajibeyli's original musical theoretical and socio-cultural views remarkably foresaw the future direction and the next stage in the development of ethnomusicology in Azerbaijan, which re-appeared only in the last decades of the twentieth century. Evaluating the written musical works of Eastern and Russian composers, Hajibeyli identified a clear distinction between such trends as orientalism and nationalism. In the new political and ideological circumstances of the independent Azerbaijan modern ethnomusicologists, as well as evaluating Hajibeyli's works, are concerned with new themes, prohibited in the past. Among them we would like to stress studies directed toward the following issues: the different religious music practices known in Azerbaijan, such as Dervish weddings, Mowlud and Dhikr ceremonies; the comparison of Azeri mugham art with other maqam traditions of the East; and Turkic peoples' music relationships, which enable us to participate in the establishment of the new, musical branch of general Turcology.

### **Larisa Aphanasevna Khaltaeva Session VIC11**

#### **Modal Thinking in Bourdone: Multi Voices of Turkic-Mongolian Tradition**

Investigation is devoted to principles of modal thinking in bourdon multi voices which is one of the vivid expressive means of the vocal-instrumental tradition of Turkic-Mongolian people. Problems of the development of modes in the context of bourdon multi voices has attracted the attention of many researchers who viewed this question as a sort of heterophonic multi-voices based on bourdone; as a monodic way of thinking; or as an independent multi-voices form. The author of the present article has developed one of the versions of bourdon multi voices genesis based on Turkic-Mongolian folk music viewing problems of modal thinking in this context. Bourdon multi voices play a specific role in the process of mode formation. Other modal systems including pentatonic; seven-tone modes (dorian, mixolydian and others) are formed on the base of overtone mode with the help of non-overtone sounds. The picture of modal development can be differentiated in two ways: pentatonic (in the first place major) in Mongol, Tuvinian, and Bashkir traditions of bourdon multi voices; folk seven-tone modes in Kazakh, Kirgiz, Uzbek and other cultures. The pentatonic modal system of Mongol, Tuvinian, and Bashkir bourdon polyphony presents a closed loop system formed by throat singing which originated and survived protected by its ceremonial function. The formation of seven-tone modes in Kazakh, Kirgiz, Uzbek and other cultures occurred as a creative process when the totality of seven-tone modes was formed as an open-loop system at the boundary of ceremonial and musical origins. Thus the dual modal system of bourdon multi voices was formed in the folk tradition of Turkic-Mongolian people.

## **Tatiana V. Kharlamova Session VID9**

### **Genre Tendencies in Composers: Kazakh Works of the 1990s**

Acquisition of sovereignty in 1991 began the history of independent Kazakhstan, marking a milestone in the life of the country, leading to the economic, socio-political and socio-cultural transformation of society. The need for this study is defined by the absence of research into the state of Kazakh classical music in the transitional period of the 1990s regarding how content and stylistic aspects related to the changes of social system and a number of other fundamental changes in society. This transition period was complex and controversial. The internal evolution of society, the formation of a new legal framework and ideological values of the state are reflected in artistic creation. To obtain objective results, we conducted a case study (survey) of Kazakh composers at the time of new intentions. We also carried out an analysis of the dynamics of composing activity in the 1980s, 1990s and 2000s. The study involved about thirty composers of different generations. We revealed extensive psychological adaptation to the new historical conditions, and as a result, a reduction in the number of works produced. Decline is associated with the first half of the 1990s. In 1995-1996, awareness of a 'way out of the crisis' led to a new wave of creative growth: the number of works almost doubled. For clarity, the results of the survey and genre-style analysis are reflected in charts and diagrams. The creative upsurge of the second half of the 1990s opened the scoring works created on an ideological basis of an independent Kazakhstan. Previous uncertainty and contradictory perspectives led to realisation of the benefits offered by the new status of the state and the leading trends of the time.

## **Alexander Kharuto see Violetta Iunusova Session VA9**

### **Nargiza Khinkov-Aitbayeva Session ID11**

#### **The genre 'kui' in the Symphonic Music of Zhubanova: 'Zhiger' symphony)**

Kazakhs are the heirs of the culture of the Turkic nomadic civilisation. Since ancient times they have preserved the foundations of their spiritual culture, which is based on traditional music. This type of music is divided into two genres: instrumental and poetry music. Kui is one type of instrumental genre, performed on the three national instruments dombra, kobyz and sybyzgy. Dombra kui, characterised by complex rhythms, developing melody, and large expressive possibilities are the most widespread in Kazakhstan. They reached the pinnacle of development and perfection in the nineteenth century. People say: 'God has put into the soul of each Kazakh the particle of kui from birth.' The kui in different regions and areas of Kazakhstan formed with its own traditions of performance and improvisation. That was due to the vast territory of Kazakhstan, and led to the formation of various local professional songwriting and performing schools. The most well-known styles of Kazakh kyuis are shertpe and tokpe. Famous kuishi (the men or women who play kui) include Kurmangazy Dauletkerey, Kazangap, Nurpeisova, Tattimbet, and Tolegen. This report examines the impact of kyuis' music in the symphonic works of Gaziza Zhubanova (1927-1993), one of the brightest representatives of the leading school of composers in Kazakhstan. Her skilful implementation of kui 'Zhiger' by famous Kazakh kuishi and akyn Dauletkerei (1820-1887) using the citation in her own symphony 'Zhiger' was dedicated to the memory of her father Zhubanov (1906-1968), an outstanding Kazakh composer and conductor. She invested into the symphony all her bitter feelings, desperate emotions, loneliness. It is interesting that the symphony was written from the 4th part of composition, and the final, fifth part was written anew. In the symphony there are also elements of cinematic through the visible methods of thematic relations.

## **Valentina Kholopova Session VIIB (Plenary)**

### **The theory of musical content**

In music teaching centres in different cities of Russia in the twenty-first century technological teachings of harmony, polyphony, form, have been developed. In Moscow this direction is represented

by a number of my works and training courses with the umbrella term 'theory of music content.' The constituent ingredients of the theory are the category of 'musical intonation' (intonatsia); Boris Asafiev system level music content (music from a whole genre, style, before performing the interpretation and perception of the listener); the category 'special and non-special musical content'; three aspects of musical content (the three sides of musical content); and others. Regarding 'special and non-special' musical content, 'special' is the aesthetic accord of all elements of composition, delivering artistic satisfaction (unity modal, harmonic, metroritmicheskoe, theme, timbre, etc.), whereas 'non-special' is the implementation of elements outside music (philosophical ideas, objects of reality, human emotions). The three sides of musical content are derived from Charles Peirce's triad of signs of 'icon-index-symbol', interpreted as a triad of emotion (emotion), izobrazitelnost (depiction) and symbol (symbolism). On this basis, compared to the content of the whole era, in the high baroque, all three parties in the classics prevalent emotion in Romanticism emotion reaches its climax and starts to rise depiction, especially in the twentieth century developed symbolism, emotion reaches extremes, fine secondary.

This theory is universal and can be applied to a variety of national musical cultures, including the music of Turkic peoples in its relationships with Western traditions. Examples include works by Sofia Gubaidulina using Tatar, Uzbek, Tajik and other Eastern instruments. The teaching of music content in Russia is conducted at all levels of music education, from nursery to graduate school.

#### **Gulzada Khussainova Session VIIA8**

##### **Ethnocultural Kreatosfera's Formation of the Future Music Teachers**

One of the conceptual goals of the Kazakh system of music education is to teach future musician-teachers to think outside the box, to solve problems creatively, to possess scientific and professional skills. This will allow adapting to rapid changes in the social, information, technological to an all-professional environment without stresses and shocks, which the reorganisation of the Kazakh system of music education actively provides for. Nowadays special significance is attached to purposeful orientation to the process of formation of an ethnocultural kreatosfera of future specialists of music education as in the spheres of the polyart interaction of the trained personality, cultures and societies on the basis of synergetics of national cultures. As musical art and music education enter the sphere of operational power information components of modern society its existence and process of study relies on an infrastructures of storage of musical information (notebooks, ancient and new musical manuscripts, sound recordings) and enters long-time material and information components. Of particular importance is the reference to the national subject to disclose issues of traditional Kazakh culture, its social and communicative opportunities in society.

#### **Jean Ngoya Kidula Session VD8 (Roundtable)**

##### **African Musics in Higher Education: Experiences and Challenges**

African musics entered modern scholarship the West and even on the continent initially through tertiary institutions. Given that other continental musics followed a more traditional path of introducing the academic study and/or performance of their musics in the normal development of human inculturation, the path taken for African musics on the continent and in other spaces where these studies were initiated posed certain challenges. The panellists will discuss their experiences and challenges regarding the performance, research and teaching of African musics from North America and Africa in order to determine what have been the best or questionable practices on the continent where the music is embedded in daily life in comparison with similar experiences in North America, where the historic African diaspora already precluded certain expectations that resonated with, contrasted with and problematised the understanding, practice and scholarship of continental and diasporic African musics. The presenters represent different types of institutions of higher learning, and varied contexts including semester-long programmes and modules within a larger course. The target populations range from music majors, to students in other disciplines, to the general college

student taking these classes as electives. Participants in the roundtable are Marie Agatha Ozah, George W. K. Dor, Roberta King, Patricia Opondo.

### **Heejin Kim Session IIB**

#### **South Korean Composers and the Post-War Singing Movements: Debates on the Politics of Musical Idioms**

The South Korean government and its cultural agents promoted all-citizen singing movements in the 1950s in order to encourage citizens to participate in post-war reconstruction programmes. Renowned composers, such as Unyŏng Na and Tongjin Kim, provided songs and partook in musical events and discourse production for the singing movements. This research examines the deep conflict the composers felt while being pulled by two simultaneous goals: to use politically appropriate musical idioms for the movements and to express their artistic sensitivity. These composers, trained in classical music, tended to prefer composing songs that would satisfy their musical standards based on Western art music idioms. However, the appropriate musical language, artistically and politically, for the movements was debatable. In order to appeal to the general public, it was necessary to consider ordinary citizens' musical tastes; but mainstream popular music idioms of the time had formed during the colonial period and were under attack due to their colonial legacy. Moreover, it was an uneasy task for the composers trained in Western art music to highlight the nationalist intent of the movements by referencing Korean traditional musical idioms. I will interpret the composers' strategies in dealing with the debates on the ideal musical language for the movements. For this exploration, I conduct music analysis of the songs from the movements and discourse analysis of the composers' writings. Focused research on the 1950s singing movements has not yet been undertaken despite their historical significance. This paper will shed light on the composers' roles and their struggles in these singing campaigns and will offer a ground for a better understanding of the singing initiatives by the South Korean government in the following decades. Additionally, this paper will provide a valuable case study for comparative studies on singing movements and cultural politics in various societies.

### **Seola Kim Session IIIA6**

#### **Different Approaches to Creating Ajaeng (Korean Bowed Zither) Music by Composers and Performer-Composers.**

This is a workshop to experience ajaeng music composed by two different groups; composers and performer-composers. Until now, ajaeng is not much preferred instrument to compose compared to other Korean fiddle (e.g. Haegum) or zither (e.g. Gayageum) for composers regarded as Korean music composers who mostly compose for Korean instruments. Since 2009, I have had six solo ajaeng recitals in Korea and the USA. When I had the first recital, there were not many pieces written for solo ajaeng or ajaeng ensembles. For this reason, I, as performer-composer, had to compose some pieces myself to make the recital at least an hour long. At the same time, I asked some other composers to write for ajaeng. Some composers met me and asked questions about the instrument and notations while others did not. The other composers did not ask any questions about the instrument and possible techniques. They just composed using their knowledge of Western string instruments or similar Korean instruments such as kayageum, haegum and piri. Some piece were possible to play while others had several impossible points that derived from lack of understanding of the instrument. This forty-five minute workshop will give a broad understanding of the diverse ajaeng music existing nowadays. During the workshop, possible ajaeng techniques, traditional ways of playing, different kinds of notation, and the character of ajaeng sound will be presented. Also, it will be possible to experience the differences between two groups of creators - those with only Western, or Western and Korean, music backgrounds, by demonstrating some examples composed by the two groups. Ajaeng is not very common not only in Korea but also in the world. This is a remarkable presentation and workshop to introduce the only horizontal bowed zither in East Asia.

**Roberta R. King Session IIA7**      *See also Session VD8*

## **[un]Common Sounds: Pursuing Music, Peacebuilding, and Interfaith Dialogue**

In the twenty-first century world, ethnomusicologists are increasingly investigating music in troubled times, including music in the post-9/11 world (Ritter, 2007) and music and conflict (Castelo-Branco and O'Connell, 2010), as was noted by Timothy Rice at the 2013 ICTM meetings in Shanghai, China. In a similar vein, the '[un]Common Sounds: Songs of Peace and Reconciliation' research project investigated what is taking place among Muslims and Christians via music and the performing arts. Among the aims of the study was to listen to, learn from, and give voice to local scholars and musicians who are in the midst of peacebuilding through music making in regions that have suffered significant conflict. With participants hailing from Lebanon, Egypt, Libya, Turkey, Malaysia, Indonesia, and the USA, the [un]Common Sounds documentary, filmed on location in Lebanon and Indonesia, portrays initial ways that music and the performing arts are fostering peace and reconciliation in local and global contexts. The purpose of this session, then, is to screen this recently completed documentary, [un]Common Sounds. The film documents the journey of bringing together Muslim and Christian scholars, ethnomusicologists, and musicians to explore the contribution of music and the arts in fostering interfaith dialogue and sustainable peacebuilding. This pursuit led to holding two colloquia (one in Beirut, Lebanon and one in Yogyakarta, Indonesia) and two concerts in each location that featured colloquia participants and local musicians. The documentary, based on a generous three-year research grant from the Henry Luce foundation (2008-2011), was selected by the Interfaith Broadcast Commission to air on national television in the USA in late 2013 and early 2014. A short commentary (12 minutes) with findings from the research plus participant discussion (15 minutes) will follow the 58-minute film screening.

### **Mumbua Kioko Session VIC10**

#### **Rhythm Integration in Gonda Drumming: A Giriama Dance**

This paper discusses the principles of rhythm integration in Gonda, a dance-drumming musical practice of the Giriama coastal people of Kenya. While rhythm in African music has been of great interest to many scholars, studies on African rhythm have tended to focus on West Africa. This paper adds to the scholarship on rhythm in African music from an East African source. Further, this paper is concerned with modelling a theory towards the analysis and understanding of rhythm in African music. The discussion on integrated rhythm in Gonda drumming considers two important areas: drum relationships, and how sound commands movement. These two aspects, when further explained, describe how whole complex rhythmic structures are composed through the relationship between dancing and drumming. This relationship is reinforced in the application of sound patterns, which form rhythmic structures. The paper also considers the musical practice as a whole in terms of music performed in folklorist and indigenous contexts. It marks continuity within traditional musical practice in East Africa, which is often considered outdated and archaic. Finally, discourse on African rhythm from both African and Western scholars has been prolific. This has been invaluable in the study of rhythm in African music. However, the dichotomy in research is still prevalent due to insufficient methodological application. This has caused mixed terminologies, which may not be applicable to African cultural concepts and values, therefore inhibiting the imminent solution towards understanding rhythm in African music. Bridging this gap is important for creating cohesion and a more systematic approach towards field methods, performance and analysis of African drumming as a conglomerate of both melodic and rhythmic musical elements. This, combined with the above aspects of drum relationships and how sound commands movement, provides a unique insight into the construction of rhythm in African music.

### **Teja Klobčar Session VIC11**

#### **Hidden in Plain View: the Musicking of Slovenian Kantavtorji**

The paper will present the musical practice of contemporary Slovenian singing-songwriting. The term kantavtor (pl.: kantavtorji) is derived from Italian cantautore, together with its connotations, and is

present (with some variants in spelling) in the countries of former Yugoslavia (and elsewhere) since the 1960s. Still, this type of musicking is not something entirely new: it is connected to different historical and contemporary musical practices. Denoting a certain type of artist, it deserves the label of a genre, although not in a stylistic sense – since this kind of artist can be found in different musical styles. Defining this genre, however, is not an easy task, and the various aspects of this musicking have to be taken into account in order to attain a credible definition. The diversity of this musical practice and its place within Slovenian context will be discussed. Based on various examples of performances, the common and the individual factors of the genre will be shown, placing it within the notions of popular, traditional or artistic music. The roles and the relations between performer(s) and listeners will be discussed, as well as the role of the researcher and his/her interference with the musicking. After all, Slovenian kantavtorji of today are not completely unaware of the various aspects of their musical practice. No matter how ‘unfitting to the genre’ they might be, the researcher is bound to include all the different variations of this phenomenon. Based on the findings of my doctoral research of Slovenian kantavtorstvo, I shall try to answer the following question: To what extent does this type of musicking deserve ethnomusicological attention, and which research and analytical approaches should be applied in order to ensure the inclusion of the different aspects of this musical practice?

### **Kobinata Hidetoshi Session VIC2**

#### **Sangeet on the Internet - As a New Research Subject and Tool**

As one of the new but de facto visual media on the Internet, YouTube (2005-) has been the platform for representing, transmitting and receiving music and dance from every corner of the world. Its contents include various art music, folk music, pop, or even religious traditions. Sangeet (i.e. musics of the Indian Subcontinent) seems to be one of its major contents. People around the world are now watching favourite Sangeet at home or even on the go, while musicians, creators, and music lovers are uploading their performance videos to YouTube. Seeing this, new research is required for this rising musical domain on the Internet as it may also affect many aspects of multicultural interactions. Analysis of this new video media may further open a new door to a quantitative approach to world music studies, using the data streams on the network. This paper will study YouTube to see how it can represent Sangeet, which aspect of Sangeet is represented, who is represented to whom, and how this service affects the way of representation. Looking at qualitative aspects, this paper analyses genres, performers, representing formats, contents of Sangeet in the YouTube videos as well as communications between the log-in users on this service: a preliminary study in 2012 showed that these user communications are a cross-border phenomenon. On YouTube, many Sangeet performers seem to be non-native but people with a variety of cultural backgrounds: Americans, Europeans, Japanese and others. Their way of representing Sangeet is another focus of this paper. Looking at quantitative aspects, this paper analyses data streams on YouTube, using stream data analysis programs, including Amazon Kinesis through YouTube APIs. This quantitative approach provides a macro-level outlook of Sangeet on YouTube.

### **Christian Daniel Koehn Session IIIA5**

#### **Ne-en Lobong: Music, Dance, and the Construction of Socio-Cultural Realities among the Moken Sea Nomads**

Issues of how music and dance constitute and convey actualities of cultural and social life have always been among the core subjects of ethnomusicology. Among the Moken, a people of semi-nomadic maritime hunter-gatherers (‘sea-gypsies’) living within the Mergui archipelago in the eastern Andaman Sea, music, song, and dance are causally tied to the mythical realm of the ancestral spirits. Dancing during the rites of the annual ancestor worship ceremony, né-èn lobong, the Moken reunite themselves with the entities of the mythical past by entering a state of religious trance, thereby consolidating and re-actualising the ontological foundations of maritime nomadism. Traditionally, the Moken spent the greater part of their lives aboard their six- to nine-metre long houseboats, kabang,



the living space of the nuclear family. Their subsistence was based on spear-fishing for fish and turtle, foraging for shellfish and other edible sea dwellers, as well as on rice, the latter obtained through barter. Their life at sea with its considerable hardships, as well as their contemporary situation as a marginalised minority, creates a particular demand for socio-cultural mechanisms of explanation and validation. The Moken are a non-literate culture; their rich and varied corpus of oral lore is thus passed on in the form of chanted mythical tales and epic poems that define the fundamental aspects of the Moken's Lebenswelt. It is at this intersection of body and consciousness, music and dance, this world and the otherworld of the ancestral spirits, that the Moken's distinct conceptualisations about reality are constructed on a profound level of existence. Based on the author's data, acquired during a total of eighteen months of fieldwork among the Moken in 2007 and 2010, these culture-specific concepts of being-in-the-world, as reflected in ritual song and dance, are to be discussed, and illustrated by extensive audio and video material.

### **Marko Kölbl Session IID11**

#### **Cultural Empowerment and Gender Agency: Ethnomusicological Perspectives.**

This paper investigates the relation between cultural traditions and contemporary gender views, addressing the potential discrepancy between them. Within the study of music in and as culture, we often face political inequalities between cultural groups. The music of marginalised groups and communities is an important field of ethnomusicology, in which research can have social impacts. In the area of applied ethnomusicology, thus empowerment of cultural groups is of great significance. When it comes to discrimination of people, practical implications of scholarly work seem to be essential. At the same time inequalities within these groups, especially gender hierarchies and relations, might not satisfy today's standards of gender equality. The human rights of women and sexual minorities are often violated on the grounds of cultural, historical and religious normativity. Especially in marginalised communities androcentric views, heteronormative thinking and pronounced conservative values are present to a great extent. As respect of cultural diversity and autonomy is a central issue of society's perception of human rights, the importance of gender equality is just as much apparent. In this paper I negotiate the different positions and try to combine the diverse needs of both contexts. I further give examples of music and dance practices among different minority groups in Austria, as these practices interfere with societal (de)construction of gender. Within minority groups music and dance among other traditional expressions seem to stabilise a cultural identity, including traditional gender views. I question how music and dance constructs, confirms and mediates gender ideologies and inter-gender relations, and how gender-specific musical behaviour is conceptually linked to gender identity. This paper is based on original research, uses theories of gender studies, applied ethnomusicology and ethnomusicological minority research, including views arising from the intersection of these areas.

### **Paul Vivian Koerbin Session VIIA11**

#### **Players in the 'Web of Poetic Tradition': Interpreting Self-Naming in Turkish Alevi Sacred and Secular Sung Poetry**

An ubiquitous and defining characteristic of Alevi sung poetry is the incorporation of a persona in the form of a self-naming signature device (mahlas), usually expressed in the concluding verse. In a vast corpus of poetry maintained in oral tradition such signatures should be understood only circumspectly as the indication of individual creative originality. Yet the presence and evidence of the mahlas has engendered attention to this self-naming convention largely directed towards educing putative historical identities and canonical collections of texts. Beyond this, the study of the mahlas in the Turkish tradition has primarily focused on the presentation and classification of naming typologies. Using Pir Sultan Abdal as a case study, I show how consideration of the mahlas has concentrated on textual canons and historical identification (and the consequent emphasis on perceived attribution 'errors') and how this provides a limited perception of this fundamental

component of Alevi sung poetry. Drawing from Rice's tripartite model for ethnomusicology and a phenomenological hermeneutic approach to the study of the mahlas, my paper proposes that self-naming inherits meaning and functions suggesting more than the limited concept of a personal signature. I focus on consideration of the poet's mahlas taking process; the structure and form of the mahlas within the text; and its expressive use as witnessed in performance. This paper will illustrate how the afore-mentioned analytical perspectives suggest that the incorporation of personal naming in the songs functions as an ambiguous, adaptable textual integer that has the ability to convey context and associative meaning that sustains communal connections, authority and identity, while enabling inclusion and individual creative and interpretive engagement. This study demonstrates the application of an interpretive methodology to the study of sacred and secular sung poetry and contributes to an understanding of the function of self-naming conventions in traditional lyric song forms.

**Amin Aghaie Koohi Session IIC11**

### **Musical Traditions of the Qashqai Tribe**

Iran is one of the oldest regions of the world for agriculture and sedentary living; however, its ecological, political, and economic characteristics have also created the possibility for nomadic ways of life. The nomadic and sedentary, as old as one another, are complementary. The Qashqai are one ancient tribe, notably distinguished by their nomadic lifestyle which persisted until just a decade ago, maintaining what we believe to be the oldest human lifestyle. Qashqai nomads are a union of Eurasian and Turkic races, speaking a Turkic dialect of Western Oghuz. Primarily centred in the southern slopes of the Zagros Mountains in south-western Iran, the Qashqai are mostly occupied with animal husbandry. Musical traditions of the Qashqai ethnos of Iran is one of the central topics of my research as I am a representative of this ancient culture. I would like to emphasise the fact that modern Qashqai culture is like an original museum, in which are represented the museum's collection of the traditions of the ancient Turkish and Turkic Eurasian subethnoses. The ethnographic base of this collection in quantitative terms is more than a hundred ethnic groups. Each group brings in their ethnically recognisable tradition in the culture of Qashqai ethnos, including the music tradition. I want to draw your attention to the fact that some of the traditions of these ethnic groups, which are represented and are functioning today in Qashqai culture, are already impossible to hear, to see, and even more to record in their historical motherland.

**Angela Koufou Session IIC4**

### **Understanding Greek Musical Culture during the Interwar Years (1922-1940)**

Greek civilisation has been justifiably connected by many with folk and/or traditional forms of musical expression, and extensive research has been carried out by Greek ethnomusicologists and anthropologists on these subjects. However, until now there has been no study of the musical works of individual Greeks who in the 1920s created a new form of musical expression - the Greek tango. Greek tango emerged from their aspirations to open cultural windows to the West. This paper explores the social and cultural roles of these noteworthy composers and singers within Greek society who - by establishing the orchestration and rhythmic style of Greek tango - cultivated it as a distinctly Greek product. At the same time, however, tango's popularity had quite a restrictive influence on the artists' creative thinking and, consequently, on their musical work. As Greek tango has seriously declined as a form of musical expression, starting from the 1950's, people who grew up listening to this music are now most likely to be found in homes for the elderly. I therefore chose to conduct my fieldwork in such establishments. Through performing popular Greek tango songs on my accordion I was able to communicate with these people, and - by using the life narrations that followed - I gained invaluable information about their musical experiences and cultural values. Original sheet music and recordings, newspaper articles on the dissemination of Greek tango in the 1920s, as well as exclusive interviews with some key figures in Greek tango have all been used as primary sources for this

research. These historical and ethnographic methods can contribute significantly to the field of ethnomusicology and cultural anthropology by introducing to a wider audience some Greek individuals who, through creating Greek tango, have played a prominent role in shaping Greek musical culture.

**Mojca Kovačič      Session VC1**

### **Noise Versus Music: Perception of the Sound of Bell Ringing in Ljubljana**

In countries with a tradition of Christianity, the sound of bells is present in everyday human life. Although people associate it strongly with religion (as it is one of the forms of a religion's public expression), it affects directly and indirectly all the people who are within its range, either through clock chiming, bell ringing or bell chiming. If the sound of church bells was one of the central sounds in people's lives in the pre-industrial era, nowadays the perception of ringing bells has changed, most notably in the urban environment. In Slovenian urban spaces the soundscape of bell ringing started to change significantly after the World War II. At first the change was the result of political control over the sound, in time though other aspects of the changes to day-to-day practices became more and more important as mechanisation, electrification and urbanisation took over the urban centres and also the countryside in part. All this leads to a fundamental research question about the boundaries between music and noise, which I intend to observe in the city of Ljubljana, and through a prism of the citizens' perception of bell ringing. Noise is most often defined as unwanted sound, which points to the importance of the individual perception of sound when defining those boundaries. The perception of sound does not exist on the acoustic level only, it also includes the experiential. Therefore the delineation between noise and music in the case of bell ringing in Slovenia will be observed in social and political contexts. I will define the parameters which determine the positive or negative attitudes to the sound of bells, assuming that evocation of social, historical and political context in experiencing the sound is an important factor.

**Dmitriy Kovalev      Session VID10**

### **The Willingness of a Pedagogue to Implement the Ethno-cultural Component of School Educational Content in Kazakhstan**

There is a problem in the international society of Kazakhstan, which acquires a special relevance and challenge in children and teenagers' multicultural socialisation. New approaches are needed for a successful multicultural socialisation to study cultural features of different nations, their domestic style, lifestyle priorities, ideological systems and so on. Accordingly, one of the strategic goals of a modern educational system is the integration of traditional (public, national, ethnic) cultures with modern learning systems, ideas, technologies, which create the educational environment, the pedagogical area. Reconstruction of ethnic traditions of accomplishment in educational institutions is impossible without a teacher. An orientation of personality of a teacher takes the leading position in a pedagogue's profession. The motivation sphere of a pedagogue's personality is an operative power in the educational process, which appears in interests and tendency, attention to the content of education and approaches towards its delivery. The content of a process component of a pedagogue's professional willingness to implement the ethno-cultural component of school educational content can be defined by a complex of theoretical and methodological knowledge and pedagogical skills. Theoretical studies show that the basic requirements determining pedagogical activity about implementation of ethno-cultural component of school educational content are: understanding of the importance of activity on the current stage (orientation on ethno-pedagogical activity realisation), availability of complex of ethno-pedagogical knowledge and skills, sustainable motivational relation to national pedagogy, susceptibility (understand active perception, assimilation, use in practical pedagogic work), formed national self-consciousness and ethno-pedagogical culture of personality.

**Ilyas Kozhabekov      Session IID12**

## **Genesis and structure of rhythm-metric system of Kazakh traditional song**

The metric system of Kazakh song melody is a special kind of temporal organisation which has not yet been studied. It is fundamentally different from the accented European system and structurally is only very vaguely reminiscent of the many types of quantitative rhythm or rhythmic structure modes. The main parameters of the metrics of Kazakh song and Turkic melodies in general are: quantification of time units (the principle time accountness); metric structures ('cycles') are a natural combination of odd prime numbers (3 - 5 - 7 - 11) and form a commonly used size, parts of which are in a ratio approaching the proportions of the golden section (5 + 3, 11 + 7 + 5 and so on); logical centre metric constructions always count the last one; the principle of adding of units of time, and not dividing into equal parts; uneven rhythm (time) length of metric units, and others. The genesis of the metric system is, of course, the result of a logical generalisation that took place in the Kazakh song melos of rhythm forms rather than the implementation of some abstract principles. And the metre carries all the different multi-layered and coexisting types of rhythm and intonation, which generally tend to traditional music. This rhythm and intonation of a syncretic early stage, a complete fusion of style and tone, marked the beginning of the account syllables and notes and then tones and then have time units. This original song in the inseparability of words and speech rhythm and intonation (verb and intonation) outlining its verbal border - syntactic rhythm, which later became the musical rhythm of verbal models - Bunak, form division rhythm and group melodies and metric constructions song form. This rhythm based on the opposition of short and long durations - a kind of rhythmic gene entire system (its rhythmic and metric structures). Metric of Kazakh song when there was seemingly paradoxical, of course, as typical of the culture of the time model of the world, is the embodiment of the notion of time relationships, a sense of temporal aspects of life.

### **Zhangul Kozhahmetova Session IIA11**

#### **Revisiting the Musical and Structural Organisation of Kazakh Aytys**

Aytys is a unique phenomenon of Kazakh culture. This paper identifies the features of the musical and structural organisation of this musical and poetic genre. The musical organisation of the statement, in a broad sense, can be presented by two main kinds of forms: a musical tirade (a melotirada – zhyr) and a musical stanza (a melostrophe – a song form). Each of these forms, in its turn, has structural elements and sections proper to it. Thereby there is a dialogue of the akyns not only by poetic improvisation, but also a dialogue by the musical saryns. The tirade form of verse combinations is characteristic for a tolgau, a zheldirme, aytys of the akyns, epic works, etc. Strophic forms occur most often in folklore and national and professional songs and aytys, terme, takpak, etc. The use of strophic forms (ән) is more characteristic for expression of short narrative improvisations, whereas tirade (zhyr) are for the long narrative statements of akyns. At the same time, strophic forms are characteristic for ceremonial and household types of aytys, that is more for folklore samples - turae. Tirade forms are typical for national and professional aytys, that is for aytys of akyns - surae. If the metre kara olen is characteristic for strophic forms and strophic tirades, then zhyr is proper for the astrophic tirades. Thus we will emphasise that the aytys forms – melostrophe and melotirade – as musical and recitative genre, are other qualitative forms, than the same structures in lyrical songs which is in many respects are caused by the relationship of music and words in these genres as poetic improvisation is put, as a rule, to the forefront in the aytys.

### **Jonathan Charles Kramer Session IIA1**

#### **Gongs, Drums, and Firecrackers: How the Music/Noise Dichotomy Sonically Shapes Ritual Time**

In his address at the 2012 ICTM Meeting entitled 'Ethnomusicology in Times of Trouble,' Tim Rice proposed that ethnomusicologists expand the scope of their discipline to include the overall sonic space: 'The study of music in times and places of trouble may push ethnomusicologists further in the direction of the study of sound as the field of practice within which the nature of music is conceived, to

an ‘ethn Sonicology’ perhaps. Understanding the ways in which the sonic environment contributes to the creation of ritual time/space and the ontological ruptures that occur will require that sonic phenomena under investigation not be limited to Blacking’s ‘humanly organised sound’ unless the concept of ‘organisation’ be examined critically. In ritual events throughout the world, participants often create sounds that are intended to be experienced as dis-organised and disruptive...in short—noisy. The temporal frames of various rituals are frequently punctuated by firecrackers, gongs, cymbals, ululation, and shouts that are not merely not music (by Blacking’s definition), but are intended to be heard in contradistinction to music that is also present. Indeed, ritual environments are often saturated by both music and noise, and juxtaposition between the two sonic categories becomes an important structural device. This presentation will analyse the noise/music dichotomy in ritual events from Western China, Northern India, Ethiopia, and among the Saramaccan Maroons in Suriname. Short video clips will demonstrate ritual situations in which music and noise together fill liminal spaces and differentiate between states of being, such as music performed to call or delight deities, and noise used to instigate possession or celebrate divine presence, thus bringing material and spiritual worlds into intimate contact. We look, especially, at tension-fraught moments when realms collide and communal peace and prosperity are at stake and must be renewed by the intentional use of both noise and music.

**Alex Kreger Session VC7**

### **‘Before March 1st, After March 1st’: The Life and Music of Mansur Bildik**

‘Before March 1st, After March 1st’ is a 47-minute documentary about the life, music and social impact of Vienna-based saz virtuoso Mansur Bildik. Filmed in February/March 2014, it takes Bildik’s official retirement at age 65 as an occasion to reflect on the issue of transmission in Anatolian folk music, examined in various contexts from the traditional (Bildik’s education in Turkey) to the diasporically fragmented (his Vienna saz studio). Centred in the dialogic encounter between teacher and student/ethnomusicologist/filmmaker, ‘Before March 1st’ presents an intimate portrait of the cross-cultural musical community Bildik has constructed in Vienna, showing Bildik as an agent who, in founding the Vienna Saz Association, set into motion a new musical/social/cultural system, one which he and others continue to shape and ascribe meaning to. While one of the film’s storylines follows Bildik’s biography from his childhood to the present, another storyline documents preparations among teacher and students for a concert commemorating his retirement. The documentary medium allows the ethnographer to preserve the voice of the individual telling his own story, making it a valuable tool for the ‘ethnomusicology of the individual’ proposed by Stock in 2001 and rooted in previous works by Gourlay (1978), Vander (1988), Rice (1994) and Nettl. Meanwhile, the filmmaker also appears on screen as one of Bildik’s students, giving rise to questions about the role of student-researchers in shaping portrayals of musical communities. Bildik’s students span all ages and come from a variety of ethnic, social and professional backgrounds—as student Martin says, ‘Everyone can participate here.’ The filmmaker and his teacher wish to invite viewers from around the world to participate as well. In Turkish, German and English with English subtitles, ‘Before March 1st’ presents the English-language ethnomusicology community with an additional ethnographic perspective on musical transmission and music in diaspora.

**Elmira Kuchumkulova Session IC9**

### **‘Respect Graces the Living, Lamentation Graces the Dead’: Kyrgyz Ritual Music of Koshok**

Koshok, funeral lamentation is one of the oldest and most enduring genres of Kyrgyz oral poetry. As the Kyrgyz saying states, ‘Respect Graces the Living, Lamentation Graces the Dead,’ it is very important to sing koshok when a person dies. In Kyrgyzstan, koshoks continue to be composed and preserved in oral form primarily by Kyrgyz women. Kyrgyz funeral etiquette requires of Kyrgyz women to sing koshok at the funeral and subsequent memorial feasts of their close family members.

Koshoks, also known as joktoo songs are also sung by Kyrgyz aqyns, improvising oral poets. Unlike ordinary women, who sing koshok in a private setting, these professional oral poets sing lamentations before the public at the funerals of well-known public figures such as singers, poets, writers and state officials. While women sing koshok without any musical instrument, aqyn accompany themselves on the komuz, a three-stringed fretless lute. The paper examines the social contexts, music, and performance styles of these two types of koshoks sung by Kyrgyz female lamenters and Kyrgyz professional male aqyns. It will present two video examples showing a koshok being sung by an elderly Kyrgyz woman during an actual funeral event inside a Kyrgyz yurt and a joktoo song composed and sung by a professional Kyrgyz aqyn for a renowned Kyrgyz writer Chingiz Aitmatov (1928-2008). Based on ethnographic research conducted in various regions of Kyrgyzstan in 2003, 2011, and 2013, the paper also presents interview excerpts from Kyrgyz women who share their experiences of singing koshok expressing their concerns over the waning significance of this important ritual in modern Kyrgyz society. It will discuss the ways how this old oral tradition was able to survive until today in the context of modern written culture and the key factors such as Islam, modernity, and globalisation contributing to the ritual's decline.

**Aygul Kulbekova Session IIIA9**

### **Traditional Culture in the Context of National Choreography**

Kazakh society within a long history has created a rich and distinctive spiritual culture, an important part of which is the art of dance. The dance has a variety of forms and types, arising from the reflection of reality. Namely, dance traditions, specific coordination, expressivity, and musical-rhythmic patterns evolved in national life. Traditions of the society, as the elements of social and cultural heritage, were passed down from generation to generation and preserved in certain social groups for a long time. Customs and rituals naturally reflected in the dance culture of Kazakhs are the ideological and structural basis of the Kazakh national choreography. As a syncretic art form Kazakh dance has had a long and difficult development. From movements in sealed cave paintings to virtuoso dancing, it was often influenced by distortions in perception, performance, subjective statements and the lack of evidence-based conclusions. Despite the uneven historical development, dance ancestors are the result of their life. Dancing had ritual significance and their means of expression personified sun, sun face people, and totems of tribes. Images in the cave paintings of the Chulaksky Mountains and the Tamgali and Saymali Tash gorges confirm these facts. In the absence of the original coordinated dance system, plastic movements and other social and historical reasons, the initial images of ancient Kazakh dances have not reached our time. In people's memory of their story themes, content, original appeal, some of the 'tricks' of movements remained. Dance displayed the social status, rituals, customs, games, life of the people. The methodological basis for the development of Kazakh art of dance at the present lies in the choreographic composition 'Aykossak', tale legend 'Zheztyrnak', joke 'Kelinshek', workflow 'Kiiz-basu', 'Kusbegi-dauilpaz', 'Buynbi', mass game contest 'Utsybi', 'Kokpar', 'Yrgakty'; 'Kara zhorga' and many others devoted to ancient customs.

**Naresh Kumar Session IID7**

### **Blind Musicians at Sikh Shrines**

At Sikh Gurdwaras, every morning and evening musicians perform kirtan and sing devotional songs authored by saint poets after certain regular chants are read from Adi Granth, the Holy Book. Known as ragis, they are on the pay roll (permanent or temporary) of the shrines. A good number of these musicians have been blind and some of them have been quite successful in their career— being appointed in historically significant gurdwaras, visiting Western countries or being recorded by great labels. Through fieldwork and examination of other relevant materials like recordings, I intend to study the textured lives of some of these musicians of North India since late 1950s. How and where did these ragis receive their musical knowledge and skills? Does Sikhism establish any institutional mechanism to prepare this 'religious work force' or is it the old charity /philanthropy model of

religion? How is 'disabled body' viewed in Sikh religion? How do these musicians look upon themselves as disabled and as musicians? How are they taken by their able-bodied fellow musicians, listeners and the society at large? These questions are examined with a special focus on the life-story of Bhai Gopal Singh whose two LPs from HMV in 1973 and 1975 made him one of the most popular and commercially successful singers. There are even rumours whether he was poisoned or he died from cardiac arrest. This presentation is an audio-documentary; subtitles and stills will be added if possible.

### **Kuo Ta Hsin Session IIA10**

#### **Karaoke as Mediator: Lǎo Gē老歌 Saxophone Amateur Musical Practice in the City of Taichung, Taiwan**

Lǎo Gē老歌 saxophone style is predominantly practised by middle-aged people of diverse backgrounds. Lǎo Gē老歌 literally means 'old songs'. For interviewees, they can either be popular songs composed by Taiwanese in the Japanese colonisation period (1895-1945), translated from the Japanese popular song genre Enka, or be those in fashion after World War II but no longer favoured by young people today. Actually, this is a musical category well used in Taiwanese popular music discourses. These amateur saxophone players perform Lǎo Gē老歌 music regularly in parks, squares and nursing homes in Taichung city. They create a space to share lǎo gē music with people. By interacting with audiences of the same age, they affirm the style that they conceive. Amateur saxophone players have their own Lǎo Gē老歌 interpretation and music aesthetic. They mix Japanese Enka style as well as saxophone technique subtone, and consider Lǎo Gē老歌 music must be unvoiced sound, pleasant and emotional.

### **Kalmurza Kurbanov Session IIA3**

#### **Qyssakhan: Performers of Written and Oral Literature and his Role in Karakalpak Society**

Expressive culture of Karakalpaks, a Turkic-Muslim people of Central Asia, is distinguished by rich and diverse traditions of epic performance. Whereas performances of oral epic poetry by the Karakalpak jyrau and baqsy remain an active form of artistic practice in present-day Karakalpakstan, the performance of another type of bard, qyssakhan, which once provided an important channel for transmitting both written and oral literature, declined in the course of the twentieth century and nowadays continues only to a limited extent, being carried on by folk and professional singers specialising in other repertoires but who can also sing in the manner of qyssakhans (qyssa joly). The demise of the qyssakhan tradition has been linked to the growth of urbanisation, the widespread dissemination of globalised mass culture, and the rising prominence of media technologies, such as television and Internet, which have superseded live performance as vehicles for delivering popular entertainment. This paper explores the origins and historical evolution of the performance tradition of qyssakhans (qyssakhanshylyq) from the nineteenth century through the Soviet era to the present day, looking at the changing roles of epic bards and the evolving nature of their performance against the backdrop of broader transformations and change in Karakalpak society. I shall trace the life-paths of several eminent qyssakhans and analyse their literary and musical output with the aim of examining the social and cultural dynamic undergone by this tradition. Drawing on existing studies of epic performance among the Karakalpaks (Aiyymbetov 1968; Pakhratdinov 1996; Reichl 1992), the paper will offer new insights into both the historical context for the development of qyssakhanshylyq and the current state of qyssakhan performance. It will also discuss recent initiatives undertaken by state organisations and individuals in Karakalpakstan, aimed at revitalising qyssakhan performance and reintroducing it into the cultural life of Karakalpaks.

### **Meruyert Kurmangaliyeva Session VA1**

#### **Sound And Music in the Ethnosystem of Kazakh Traditional Society.**

Today, many of the CIS countries are on a journey of exploration of musical culture in terms of musicological or compositional and structural analysis of the works. At the same time, the aspect of the study of sound and music direction is broader and includes ethnographic, cultural and anthropological methods and approaches to the assimilation of new ideas in areas such as acoustics, ethnography, geography, anthropology, sociology, psychosocial, linguistics, semiotics, cognitive psychology, cultural studies, and others. In the 1970s McAllister proposed a new title for this comprehensive approach to Ethnomusicology – ‘mix-musicology’. In Reinhardt’s definition of ethnomusicology, the purpose of such a ‘mix-musicology’ is ‘to find through music approach to the mentality of other peoples.’ In the last century the work of the English mathematician, physicist and acoustics philologist Ellis (‘Musical scales of various nations: On the Musical Scales of Various Nations II Journal of the Society of Arts, 1985, vol. 33, p. 484-527) was aimed at measuring of acoustic intervals, tones and harmonies, which then became known as the development of the ‘acoustic school’ of ethnomusicology. The traditional music of Kazakhstan has always been a means of understanding the world. The sounds of the Kazakh steppes are a unifying and organising principle in biological, physical, mental, social, cultural and other development of the people. Oral transmission of Kazakh culture requires a wide application of the principles of improvisation.

**Gulnara Kuzbakova Session VD10**

### **Genre Synthesis in Contemporary Musical Culture of Kazakhstan**

Kazakh traditional music, which has ancient roots, is represented by diverse genres. There are ritual and folk songs, epics, folk-professional vocal and instrumental genres. Regional styles and features of all of these genres define the national identity of Kazakh music. The report raises the problem of genre synthesis of traditions in the contemporary musical culture of Kazakhstan. What is the basis of Kazakh musical traditions nowadays? What kinds of world music are synthesised by Kazakh music? In what way do different cultures coexist with each other? The author focuses these and other questions. There are three areas in modern Kazakhs musical creativity: the music of Kazakhstan’s composers, which has existed since the 1930s; pop music (since World War II); and ensemble performance, which appeared on the concert stage in the 1970s. According to the author’s classification, the first area of Kazakh contemporary music culture was based on the interaction of traditional and ‘new’ music. The ‘new’ kinds of musical creativity with its logic of thinking are borrowed forms from the European classic-romantic tradition of the eighteenth century and Russian music of the nineteenth and twentieth centuries. A generation of national composers of various historical periods have found ways to solve the problem of genre synthesis (Tulebayev, Muhamedzhanov, Zhubanova ). The second area is connected to American and British rock and pop music, French chanson and others. The concert activity of Rymbayeva, Orynassarova, Babayeva, also bands Dosmukhasan, Ulytau, Orda, Ringo, Asia and other singers, ensembles and groups demonstrates this. The third direction of contemporary Kazakh music culture is based on a new combination of known elements of folklore, traditional professional classical vocal, instrumental and epic genres. The activity of the Sazgen, Adyrna, and Turan groups are of great interest for research. Huge potential for development is caused by the diversity of ensemble music genres, regional and performing styles.

**Sarah Kuzembay Session VID9**

### **The Genre ‘Bata’ in the Traditional Folklore Music of Kazakh People.**

‘Bata’ is one of the oldest types of Kazakh folklore. The primordial function of the genre includes good wishes of peace, general welfare, progress in achieving noble objectives, winning battles for the liberation of native lands, wishing newlyweds and new-borns health and happiness, etc. The classic paradigms of the genre are well represented in the epic legends of the Kazakhs, in heroic and lyric-social epics. For example, ‘Kobylandy’, ‘Ep Targyn’, ‘Kozy-Korpesh – Sulu Bayan’, ‘Enlik-Kebek’. There are two types of Bata: good wishes (Ak bata) and curses (Kargys). In the past, people were highly revered Batagoi –respectable male bearers of this tradition wise in experience of life. A Batagov had a



pleasant voice and neat, clean clothes Bata» were pronounced in prose or declamatory recitative. The words, as the musical accompaniment were wise, meaningful and philosophical. In folklore Bata is widely dominated by the Arabs (Fatih) and also many of the Turkic peoples - Tatars, Bashkirs, Turkmens, Uzbeks, Kyrgyz. In the history of the spiritual culture of the Turkic peoples the founder of this genre is considered to be Saint Korkyt-ata. Good wishes held the magical power of words crystallised through centuries of life and creative practice. Performing moral and ethical functions, Bata met the time and the spiritual needs of society, constantly evolving, changing, acquiring innovative features. It was enriched in terms of subject matter, content and genre of figurative expression. As a unique genre of folklore Bata attracted the interest of scholars, ethnomusicologists including: Frazer, Taylor, Propp, Potanin, Radloff, Sh Ualikhanov, Baitursynov, and Auezov. Bata has an important role in many of the dramatic national operas – Kyz-Zhibek, Er-targyn, Alpamys, Enlik-Kebek. The genre Bata in Kazakh musicology considers first. This getting its expressed, relevance and novelty.

### **Amangeldi Kuzeubay Session VIIC3**

#### **Existing Problems with the Preservation and Dispersion of Kazakh Traditional Music**

Starting from the twentieth century, the musical language of the traditional Asian ethnic music cultures has undergone significant changes. Primarily, this was caused by the influence of the European written music cultures and emergence of musical notation of auditory music pieces, which led to the transformation of musical thinking and, subsequently, decrease in creativity and prevalence of the presentation by traditional musicians (performance). Modern globalisation processes are even more harmful due to the displacement of original ethnic music by mass culture, which represents the historical and cultural heritage of the ethnicities. In this connection, activities aiming to nurture of the current and future conveyors of the traditions through education system, rather than merely preserving musical heritage, have exceptional significance. The issue of developing an comprehensive system for teaching singers for professional auditory school of ‘æn’ and ‘Zhyr’ which represent epic singing art related to vocal performance art, is especially acute for the education system of traditional musicians in Kazakhstan. Our goal is to develop a scientifically and methodically sound education (standard) programme for traditional singing specialisation at children’s music schools in Kazakhstan. Based on the accomplishments in research and practice of international vocal pedagogics and ethnic pedagogics we are focus on the following: the selection of a relevant performance repertoire by taking into account the differences in children’s vocal (voice) talent and age, for the entire duration of learning (from age seven to fourteen); developing artistic performance approach, which is aimed at traditional solo vocalism with instrumental accompaniment), based on prior theoretic research of the matter; and accentuating the issues concerning the revival of traditional education system based on auditory perception and execution of music which form a creative and improvising foundation in Kazakh vocal and epic tradition pieces

### **Donna Lee Kwon Session IIIB**

#### **Glimpses Beyond the Curtain: Making Sense of North Korean Musical Performance in the Age of Social Media and YouTube**

According to the World Policy Institute (2013), North Korea (DPRK) is the most isolated country in the world. While not impossible, conducting fieldwork in North Korea continues to pose numerous challenges for researchers. The purpose of this paper is to explore a newly developing window into the world of North Korean arts and culture: the burgeoning realm of DPRK-related videos on YouTube. Through state-sanctioned channels (such as uriminjokkiri) and others, thousands of state-produced videos of North Korean musical activity have been uploaded. Another category consists of videos uploaded by tourists. While these videos are more informal and feature a more ‘outsider’ perspective, they are not necessarily completely free from state control. Lastly, existing footage of North Korea has been subject to remediation, often in the form of satirical montage. This recent windfall bears

significant implications for the study of North Korean music but requires careful attention and theorisation. On the one hand, social media does offer the possibility of greater exposure for North Korean performers. With this said, theories that highlight the democratising effects of social media simply do not apply in North Korea, where much of the uploaded material is produced, controlled or even 'staged' by the state. In addition, few North Koreans have the ability to engage fully with social media. Given this, I will explore a few possible routes in researching North Korean musical performances via social media channels. In particular, I will first survey videos to analyse how the DPRK promotes a childlike, utopian vision of itself through its visual representations on YouTube. I will then turn my attention to reception and examine how these representations are undermined by the features of social media, such as commenting, the inclusion of non-state produced media and the remediation of these materials into new formats.

### **Oh-Sung Kwon Session IIC10**

#### **The True Nature of the Yatga, the Zither of Mongolia**

Besides the morin khuur—the most famous musical instrument of Mongolia—the yatga, a Mongolian zither, is also well-known and popular in and out of the country. I saw for the first time a thirteen-stringed yatga that looked almost identical to the Korean gayageum when I did field research in Mongolia in the 1990s, although the yatga's shape is slightly different today. During my field research, I learned that the figure of the yatga exhibited in the National Museum of Mongolia in Ulaanbaatar differed from that of yatga in actual use at the time. In fact, the yatga in the museum looked very similar to the Korean daeajaeng (a large bowed zither). I believe that the thirteen-stringed yatga, performed for tourists in a Mongolian ensemble that I observed during my field research, was probably a thirteen-stringed gayageum brought from North Korea. According to Park So-hyeon, a Korean scholar specialising in Mongolian music, in 1961, Kim Jeong-am, a North Korea gayageum player lived in Mongolia as a middle school teacher and taught the thirteen-stringed gayageum to Mongolians. During her field research in 2007, Park further discovered that Mongolians who learned the gayageum from Kim had confused the instrument with the yatga, and identified it as their traditional instrument. Even today, the thirteen-stringed gayageum is introduced as the Mongolian yatga, and is performed in many Mongolian ensembles. In addition, there is another type of yatga, whose number of strings ranges from eight to twelve or more in the Inner Mongolia Autonomous Region. In this paper, I compare the figures of yatgas from the past to the present, and examine the musical similarities and differences between the Mongolian yatga and the Korean gayageum.

### **Danka Lajić Mihajlović (SR) Session VA4**

#### **The Guslar: Personality within the Tradition of Performing Epic Songs**

Solo singing with gusle accompaniment is a dominant form of Serbian epic tradition, an important part of Serbian culture, as a long lasting and still vivid reality. The first collectors and folklorists-amateurs had already pointed out the importance of individuality, while further fieldwork of philologists provided clear evidence on this matter. Despite the fact that the earlier research from the ethnomusicological perspective has been focused on the areal styles of singing with gusle accompaniment, individuality has been recognised as a major issue. Relying on the experiences within individual poetics research (from the philological perspective), and on comprehension of culture as a process which involves 'individual variation and agency', contemporary ethnomusicological research takes into consideration functioning of the epic tradition as a complex and dynamic system of relations of different stakeholders – the guslars as performers, as well as the representatives of cultural institutions, government officials, and scholars. The other stream of research strategies brings to the fore issues of the psychology of music and tends to illuminate cognitive backgrounds of the guslars' performances. In this research topic I will address the issues of the guslars as performers, as figures of the Serbian epic tradition, which transformed from the creators of poetic and music components within pre-literate society, to musicians who performed pre-existing poetic texts.

Comparing examples from the beginning of the 20th century and contemporary practices, this examination will show the increase of individuality, as well as the influence of different institutions and new media. Those changes could be conceived on the levels of musical aspects of the performance, which will be the main object of this analysis. Furthermore, comparison of contemporary guslars' styles will enable discussion on psychological and social fundamentals of musical individuality, as well as their relations with different cultural politics.

**Ho-Chak Law Session VIA12 (Roundtable)**

**The Transformation of the Notion of 'Zuoqu' from the Traditional to the Contemporary – Creativity in Chinese Instrumental Music**

Shifting from the traditional to the modern in the early twentieth century and onward, how does the transformation of Chinese instrumental music composition practice redefine musical aesthetics and therefore affect the expression of musical creativity? To what extent has the (Western) conservatory discourse 'invaded' the past musical practices of the Chinese folk and literati in the last hundred years? And to what degree have the change of performance venues (in terms of capacity, architectural design, and functionality, etc.), the circulation of foreign musical knowledge, and the emergence of modern music and acoustic technologies 'renewed' the understanding of Chinese instrumental music among participants of distinct musical and professional backgrounds? Choosing pipa, a pear-shaped lute that has one of the longest solo traditions in Chinese music history, for case study, this forum session enquires into the above questions from the perspectives of composer, instrumentalist, art administrator, and ethnomusicologist. Through live demonstration and discussion of some musical examples, it aims to show the drastic change of sonorities in Chinese instrumental music being a manifestation of not only something purely musical but also something that involves specific socio-cultural restraints and potentials during different time-periods. Even though political factors have been notable for mediating such sonorities, this forum session is concerned mainly with the processes of creating and realising such sonorities. In conjunction with the pipa player's live demonstration, the ethnomusicologist will first provide an overview of the history of pipa solo tradition and analyse some musical examples. The composer, the pipa player, and the art administrator will then make their respective comments on the evolution of creativity in Chinese instrumental music through the case of pipa. After that, the ethnomusicologist will summarise these comments and open up the topic of discussion for questions from the conference audience. Participants in the roundtable are Kingpan Ng, Sharon Chan, Shin En Liao, and Ho-Chak Law.

**Le Van Toan Session IIC12**

**Bài Chòi: A Folk Performance Art of Central Vietnam**

Chơi Bài Chòi is one of the folk performance arts, held in the early spring festivals in Central Vietnam. In this performance art, Anh Hiệu is the central character, who has a talent for improvising a poem and music. Taking the hint from Anh Hiệu's singing sentences, players guess the card in his hand, which he has just taken out from a tube, and then compare it with their card to know whether they are winners or not. This is the starting point of the Hô Bài Thai art. Over time, the Hô Bài Thai art has developed into Hát Bài Chòi, which can be called a musical transformation. Hô is used only for Hô Bài Thai when people play cards in a hut. Hô has only one musical tune. Singing is performed for story recitation and is accompanied with many musical tunes. During performances, artists both sing and play the roles of the characters in his/her stories. This is the transitional step and also the premise for the emergence of the Bài Chòi folk opera. Hô Bài Thai – The Bài Chòi folk solo - Bài Chòi folk opera is the development process of the Bài Chòi art. This illustrated paper will hopefully introduce to you to an overall picture of the performance arts in the South Central Coast of Vietnam.

**Sylvie Le Bomin Session ID10**

**The Evolution of Musical Gabonese Heritage**

Music is one of the major traits that is part of our cultural identity. Nothing is known about the mechanisms of its transmission and evolution in a non written context, even though this certainly corresponds to the major part of its evolution. Here we focus on orally transmitted music in a large set of populations from Africa. Musical systematics and categorisation were used to develop a method for coding musical characters based on the analysis of the transcriptions of 200 songs from gabonese populations known for their rich cultural diversity. Using a phylogenetic approach on this material, we can accurately represent the diversity of central african music. The high consistency of trees showed that vertical transmission plays a key role in shaping musical diversity and particularly for internal musical characters. Contrary to what was expected, our work reveals a strong congruence between musical character transmission and rules of descent: musical data clearly cluster populations in two groups, matrilinear versus patrilinear. Thus, we demonstrate that kinship system constrains musical evolution beyond geographical factors and beyond other cultural factors such as ethnicity (*sensu* Barth 1969), language, or life style.

### **Hee Sook Lee-Niinioja Session VC8**

#### **Ganggangsullae: an Excellent Mediator for ‘Unity in Diversity’ in Korean Society**

Ganggangsullae has been safeguarded and preserved since its designation by the Korean government as Important Intangible Cultural Heritage No. 8 (1966), and inscribed on the Representative List of Intangible Cultural Heritage in UNESCO (2009). As a representative seasonal ritual of Korea’s rice farming culture, it permeates almost every aspect of life. The origin of recreational music and dance emblematic is the south-western coastal region of the peninsula. Originally, performed by unmarried youth (aged 15-20), it has become a communal heritage where adult females display proficient skills. Ganggangsullae has been developed into a performance mainly on Korea’s Thanksgiving Day. Under the full moon, dozens of young village women hold hands to form a circle with song and dance. The sun signifies men, while the moon, women, and women’s physical features are represented by a circle, which assumes the characteristics of the law of magic and reflects primitive aesthetics. Despite simplicity in artistic-lyrical verses, it echoes the joys and sorrows of life, sharing harmony, equality and friendship among the women dancers. Ganggangsullae had other roles. It is said that in 1592, Admiral Lee Sun-sin had women perform this at night around a fire. The gleaming shadows fooled the attacking Japanese into overrating the size of Lee’s forces, who finally won. Moreover, some song verses criticise society; those written under Japanese colonial rule particularly reflect the Koreans’ resistance to the occupation forces. Now, Ganggangsullae is part of the music programme of elementary schools, executed at educational institutions and communal festivals across the country. Recent researches in anthropology, folklore, dance, literature, medicine, costumes, economics and art therapy can expect further contributions - the loss of weight, the well-being of senior citizens, etc. Ganggangsullae as intangible cultural heritage is an excellent mediator for ‘unity in diversity’ in Korean society and outsiders.

### **Great Lekakul Session VIC2**

#### **The Effects of YouTube on Prachan and Thai Music Culture**

Prachan is a form of music competition, unique to Thai musical society, which has played a critical role in the evolution of Thai traditional music. Although traditionally there is no judgement made by a jury and no declaration of a winner, it is a very intensive competition, requiring a spontaneous response to the music played by the opponent. The advent of digital visual media, namely YouTube, and its increasingly popularity among Thai music circles, has inspired discussion regarding the effects on prachan as the crucial aspect of Thai music tradition and culture. As a result, the representation of prachan performance with its significant pieces and musical knowledge in visual media has raised concerns about the loss of its musical value and tradition. However, the advantages of digital visual media are also considered as a way of supporting musicians’ learning and perception of prachan music, as well as representing their musical identity to others. The aim of this paper is to investigate

the effects of YouTube on prachan and its social context in order to reveal how musicians make use of YouTube to support prachan competition as well as how this changes and develops the concept of prachan and Thai music culture. Based on my interviews with musicians, scholars and participant observation in prachan events, I argue that even though YouTube has influenced the change of the tradition of prachan and the way of transmitting musical knowledge from music teachers to their students, it enables the development of musical creativity and the preservation of prachan by encouraging musicians to present their musical identity, broaden their musical knowledge through the virtual public, and apply it strategically to their own performance in competition.

#### **Bo-Wah Leung Session IIC4**

##### **Creativity in Cantonese opera in Hong Kong Since the Mid-20th Century**

Traditionally, Hong Kong Cantonese opera artists strived to develop unique artistry. Since the mid-20th Century, various artists have successfully established their personal style, recognised and appreciated by the audience. Nowadays there is anecdotal evidence that some of the practicing artists are hesitating in developing their own style but instead imitate the performance styles of established virtuosi. According to Au (2005), one of the attributions is that imitating the authentic mostu performers could bring back the artistry and memory of audience that they long for. In what ways the artists' conceptions of creativity have changed over time and why today's audience seem to have accepted or even appreciate this shift have not been investigated. While creativity is regarded as one of the most important generic competences in the West, the notion of creativity in relation to Cantonese opera has been a neglected research area. This study will examine and identify musical creativity of selected repertoires of Cantonese opera performed by eminent artists in the 20th century; it will involve a musical analysis of selected audio-video recordings performed by different artists with a focus on similarity and differences in personal interpretation. Selected artists' performances in different stages as well as different artists' performances of the same pieces will be analysed. The findings will provide evidence supporting the notion that artistic creativity of Hong Kong Cantonese opera artists is declining, which supplies a context for further steps for the same research project to investigate how the changing socio-cultural contexts have impacted on the creativity of Hong Kong Cantonese opera. The findings will reveal the particular characteristics and nature of creativity in Cantonese opera and fill the gap in the current creativity literature in which Western perspectives are dominating.

#### **Theodore C. Levin Session VIC6 (Workshop)**

##### **Music and Development: The Aga Khan Music Initiative**

This two-hour session explores the role of ethnomusicology in the nascent field of cultural development through a case study of the Aga Khan Music Initiative, an interregional nongovernmental development programme that supports talented musicians and music educators working to preserve, transmit, and further develop their musical heritage in contemporary forms. The Music Initiative began its work in Central Asia, and subsequently expanded its cultural development activities to include artistic communities and audiences in the Middle East and North Africa, South Asia, and West Africa. The session will include brief performances by musicians whose creative activities have been supported by the Aga Khan Music Initiative, and the presentation of a newly published textbook, 'The Music of Central Asia' (Indiana University Press) conceived and produced under the auspices of the Music Initiative.

#### **Bryan Levina-Viray Session IIA5**

##### **Embodying Knowledge through the Body Senses: Putong Ritual and its Practices in Village Communities of Marinduque, Philippines**

Putong is a coronation ritual practiced on the island of Marinduque, located in the southern Tagalog region of the Philippines. It is performed by the 'manunubongs' before a 'punsyon' (celebrant or honouree), together with the invited 'bisita' (guests). Aside from its initial intention to 'heal' human spiritual dimensions, its performance is almost everyday as it is a way to celebrate life-cycle events such as birthdays (1st, 7th, 18th, 21st, 60th), weddings, baptisms, commemorations, and anniversaries. Moreover, it has also become a welcoming gesture by the locals to all the guests who visit the island. A version of Putong called 'Kinse Misteryos' is practised by Junior Putong Group. All the members reside in Bangbang, Gasan. They meet and travel around the island, depending on the space/place where the punsyon lives, and the day/time when the celebration happens. From Bangbang, they carry with them the 'Kinse Misteryos' and perform it for the punsyon and bisita. The paper explores how the everyday performance of Putong ritual can be a site of knowledge (re)production. It will analyse body knowledge transmission processes through the body senses. How do the senses 'work' in the knowledge (re)production of Putong? How do mixed perceptions (visual, aural, tactile, olfactory, and even gustatory) influence the learning experiences of the manunubongs, bisita, and the punsyon? It will also attempt to relate body knowledge to Filipino emic concepts: 'dama' (aesthesiological aspects, kinaesthetic, and affect) and 'danas' (the sensorial experience) as alternative local epistemological tools for understanding. Furthermore, how are the knowledge about (the narrative through the musical voices/chant) and the knowledge 'how' (movement motifs such as pahagod, matsar, balse, putong, tindig, sadsad) woven bodily in a given time and space of its performance?

**Tony Lewis Session VA7**

### **Garamut Making in Baluan**

This 100-minute video features the making of a set of garamut (log idiophones) in Baluan Island, Manus Province, Papua New Guinea. The Manus Province is renowned for its garamut ensembles that play rhythmically complex music for dancing. While conducting doctoral research into the music of Baluan Island, the presenter commissioned the making of a set of garamut, and documented the process on film. This documentary follows the garamut makers from setting out into the forest to choose a tree, through to the ceremony that introduces the newly-made set to the community. Along the way, the chosen tree is felled, and garamut-sized pieces are hauled from the forest to the coastal village where they are carved. Carving shapes both exterior and interior of each instrument, the latter being finely tuned for the preferred resonance. Finally the bilas—adornments—are carved into the exterior. In the process of making this set of instruments we see the Baluan Islanders recast the customary practices around the task. The skills of garamut making are traditionally the province of one particular hausboi (men's house), in one particular clan, in one particular village on the island. Recognising the fragile state of the traditional ways, however, an influential local chief negotiated with the experienced carver from the appropriate clan, to approach the task differently. This process was run like a school, where the carver was the instructor, and a large number of other islanders—whoever was interested in taking part—were the apprentices. As a result, this set of instruments was made in record time, and a large number of participants gained vital experience in the practice of garamut making.

**Li Wai Chung Session VA10**

### **Gurmat Sangit Revival: Modernisation, Media, and Meanings of Sikh Religious Music**

Gurmat sangit, literally sacred music of the Sikhs, is a religious marker of Sikhism. As a common religious practice at the gurdwaras, it generally involves recitation of religious texts and kirtan singing with instrumental accompaniment by professional musicians and/or the congregation. Gurmat sangit also illustrates musical ways of uniting with God found in Sikh scriptures. The major sacred text, the Guru Granth Sahib, contains a large number of verses in an arrangement organised by musical modes (ragas). Gurmat sangit has developed rapidly since the 1980s. The number of recordings, publications,

and performances featuring Sikh religious music and/or musicians has increased. Academic programmes and organisations of gurmat sangit were launched to train both professional and amateur musicians in India and abroad. At the same time, a trend has developed to revive the authentic practice of gurmat sangit with correct rendition of raga performance and the re-introduction of stringed instruments like the taus, sarinda, dilruba, and rabab. While exhibiting a tendency to standardise musical details and celebrate individual musicians, contemporary practitioners also emphasise authenticity and tradition in re-imagining the musical practice at the time of the Sikh Gurus. I examine the phenomenon of gurmat sangit revival in the twentieth century Punjab. I argue that the revival reflects Sikh subalternity as distinct from the dominant religious, socio-political, and cultural situations of India. Of the many organisations and communities of Sikh religious music in India and overseas, I rely on ethnographic research in a Sikh religious school to investigate the latest scene of gurmat sangit revival in the Punjab. I intend to answer the following questions: When, where, and how was the gurmat sangit revival established? What are the 'traditional' and 'modern' elements involved in the revival? How does the gurmat sangit revival reflect Sikh subalternity in Post-Partition India?

**Li Ya Session ID3**

### **Perceptions of Shanghai: The Experience of Individual Jiangnan Sizhu Musicians**

Jiangnan sizhu ('silk and bamboo from south of the Yangtze') is a traditional ensemble genre found in Jiangsu and Zhejiang provinces, and in Shanghai. As Shanghai has become increasingly urbanised in recent decades, people from different occupations and social classes with shared aesthetic tastes have formed sizhu ('silk and bamboo') clubs in different locales, and have created diverse Jiangnan sizhu styles. Most existing publications focus on the music's history, the structure of its pieces, ornamentation and aesthetics, and social functions of sizhu clubs. They have paid less attention to the different musical styles of different clubs. My fieldwork observations show that sizhu musicians play the same few sizhu classics repeatedly over many years or decades, so the obvious question is, how do they perceive the music? Through a year's fieldwork, I find that a focus on musicians' listening to one another, and on the ways in which they listen, is an effective way to answer this question. Indeed, listening is an important means by which sizhu musicians perceive sound, and it shapes their sense of place. The act of listening also develops people's perception of relationships among emotions, groups, social psychology and the urban environment, and creates a unique human cultural ecology in the Shanghai area. Playing sizhu music as a daily interpersonal communication practice becomes an integral part of musicians' daily lives and historical memory, and helps form their overall perception of Shanghai's urban culture. More importantly, musicians' perception and identification of sizhu musical styles highlights different social groups and the boundaries of Shanghai's urban space. Inspired by the methods of sound ecology, this paper focuses on individual perception, and on how playing sizhu music constructs the relationship between individuals and groups. Finally, I note how Shanghai's urban culture is revealed in sizhu musicians' experience, perception and practice.

**Li Zhan Ping Session IID7**

### **The Mantra 'Om Mani Padme Hum' in Tibetan Life**

This film is part of the project 'Sounding China,' based at the Shanghai Conservatory of Music, in which the soundscapes of nine different regions of China are documented and analysed. For over a thousand years, the six-syllable mantra 'Om Mani Padme Hum' has been passed down by Tibetans. In the year of the horse, deemed by Tibetans the most auspicious year to circumambulate holy mountains, people simultaneously circumambulate the mountain and intone this six-syllable mantra; similarly, when engaged in the common practice of circumambulating the circumference of Lhasa by kowtowing—bowing down, stretching out on the ground, and getting up to repeat the process over and over again—Tibetans sing this mantra as they go. Thus the mantra has become an integral part of their lives. Based on several months' fieldwork in Ngawa and Garzê prefectures in Sichuan province, Golog

and Yushu prefectures in Qinghai province, and Nagqu, Lhoka and Xigazê in Tibet, as well as eastern Tibet and the suburbs of Lhasa, this film documents the melodies of this mantra, and the different contexts in which it is sung. In addition, the film presents stories associated with the mantra, such as a legend from Qinghai about the reincarnation of the 'Mani Lama' who created the mantra, and about its origins. Another tale concerns the Westernisation of the mantra in the Nagri Guge Ruins region (near the Indian border) under the influence of a Western Christian missionary. As an ethnographic film, this documentary sets the singing of the mantra against the background of Tibetan people's religious activities and daily life; through careful documentation, it shows the great significance of the mantra and other songs in Tibetan people's lives and reflects Tibetan concepts of sound. Film length : 57 minutes

**Alena Libanska Session IIID10**

### **Czech-Balkan Counterpoint: Balkan Music in the Czech Republic**

This paper deals with so-called Balkan music performed in the Czech Republic. Balkan music is a very interesting soundscape in the Czech Republic: It is performed by Czech musicians with no further enculturation or interest in the Balkan culture. Transnational music genres – with the Balkan music playing an important part of world music – offer a suitable medium to enter the studies of globalisation and global cultural flows (Appadurai 1996, Shelemay 1997). Within that framework, we might follow Appadurai's ethnoscapas and look for the actual ways the Balkan music enters the Czech Republic. I have researched and interviewed Balkan musicians at musical Balkan events in the Czech Republic. In doing this research, I investigated how exactly they contribute to the image of Balkan music there. The actual finding is unexpected. What is perceived as Balkan music in the Czech Republic is a very interesting soundscape, yet its sound is rather different from the actual music played in the Balkan Peninsula. Moreover, it appears that the Balkan music is performed by musicians with no further enculturation or interest in Balkan culture. Given that, the music production of Czechs playing (the Czech version of) Balkan music must be understood as something else. I identified it as a social practice initiated by certain stereotypes, in this case, balkanism (Todorova 2009). The musicians perform this rather exotic musical style as a 'safe entertainment' (Lausevic 2007) and in doing so, they display their attitude towards their Slavic neighbours. In Bigenho's 2012 words, they display an 'intimate distance' (used by Bigenho in Andean-Japan music relationship). Hence, I argue that the ethnoscapas are connected with other –scapes, such as ideascapes and mediascapes in Czech-Balkan counterpoint.

**Scott Valois Linford Session IIIA10**

### **Jola Music and the Ambiguation of Identity Production**

Traditional music in Africa is often described as either a representation of or contributor to various types of social identity, be it ethnic, national, or otherwise. However, if we consider that social identity is always produced relationally through assertions of sameness and difference, then we must also account for a particular group's position in relation to parallel sites of identity. Music's well-evidenced ability to both transcend and delineate boundaries makes it a key pathway to approach this issue, especially since African traditional music can be regarded as a link to ancestral roots as well as a discursive space from which to respond to contemporary phenomena such as globalisation and nationalism. Based on eleven months of recent fieldwork with the Jola people, a transnational minority ethnic group in Senegal and The Gambia, I focus on the activities of a heritage enterprise called the Akonting Center for Senegambian Folk Music and the music-making of its founder, Daniel Laemouahuma Jatta. Spurred by a recently unearthed historical link between a Jola instrument and the American gourd banjo, Jatta has spearheaded a revival of Jola music that depends on its ability to project its deep history, its difference from other Senegambian traditions, and its close ties to American folk music. In this context, Jola musical identity now depends on an 'ambiguation' of culture producers and consumers, in which American tourists both consume and validate



representations of Jola culture, while Jola musicians themselves become consumers of their own compelling self-narratives. Rather than serving as an icon of Jola identity, then, Jola musicking is a process through which identity is produced relationally within and against the evolving ‘process geographies’ of the Black Atlantic and Senegambian national boundaries.

#### **Yanfang Liou Session VA10**

##### **The Construction of Dynamic Network and Symbolic Functions in Tibetan Buddhist Music: Case Study of Thrangu Tara Abbey Nunnery**

Body, speech, and mind are three Vajras in Tibetan Buddhism. The three Vajras construct rituals by playing ritual music including chanting and instrumental music, gesture, and visualisation. The cosmology and deities are constructed and embodied by a series of interactions of signifiers and signifieds in three Vajras. The question I ask is how the dynamic network of music works to realise the symbolic function and cosmology by studying the scores, signs, music, and ritual practice of Thrangu Tara Abbey nunnery in Nepal. In the ritual field, the sounds from chanting and different instruments are closely interwoven to form various dynamic networks based on the arrangement of seats. The leader of ritual playing cymbals which is the centre of dynamic network is the centre of the ritual field. The music from other instruments surrounds the music from cymbals as the structure of a mandala, the symbol of the cosmos. In Green Tara ritual and Mahakala ritual, the nuns chant the sutra which describes the figures of deities and the residence of deities. In this way, the nuns motivate the signifiers, and the deities are visualised in the nuns’ mind and invited to the ritual field. In instrumental music, the balance of musical structure presents the cosmology. The structure of music of offering is symmetrical. When the nuns prolong the piece of music for invitation, the symmetrical structure of music is still maintained. This way realises the concept of symmetry in the mandala, the cosmos. In Mahakala ritual, the nun plays cymbals to draw the triangle mandala which is also the environment where the deities live. The relation among human, deities, and cosmos are constructed by the exterior performance and the interior visualisation by the performers.

#### **Liu Guiteng Session IIIA7**

##### **Voices Around the Xar Moron River: A Study of Mongolia Laiqing Ritual Music in Horqin**

Since the sixteenth century, Buddhism has gradually become the mainstream religion of Horqin Mongols. However, beliefs in Bo–Shamans–have never died in the folk, but transformed into a shamanic form mixing Buddhism and Bo–Laiqing. As a cultural pattern compromising and fusing in the fierce contest between Buddhism and Bo, Laiqing has integrated a large number of Buddhist features; cymbals have become the shaman's iconic instruments. However, the results of fieldwork show that the integration of Buddhism did not erase the original wild nature of Laiqing, as ‘animism’ is still the philosophical basis of its beliefs; voices of Tengger still echo around the Xar Moron River. As one of a series of studies on China’s shamanic ritual music, this video is a memoir about the Laiqing rite held by Maoyihen, a female Mongolian shaman and her disciples.

#### **Liu Li Session IC2 (Panel)**

##### **Musical Preservation, Evolution, and Inheritance in Mainland China and Taiwan**

It is well known that the preservation, evolution and inheritance of Chinese traditional music, whether in Mainland China and Taiwan, gradually emerged out of modernisation and diversification. Westernised Chinese traditional music is very common in daily life. The traditional music adapted by western composing techniques has been destroyed; its charm and conception disappeared. Also, traditional music began to change itself to meet the new demand proposed by the new social and cultural environment. A minority of music composers gradually returned to traditional ways. Our

panel chooses religious music, folk music, and incidental music for computer games as material to discuss these topics.

### **Liu Li Session IC2**

#### **The Recurrence and Continuation of Traditional Musical Culture in the Rise of Gufeng Music**

Gufeng music is a new music genre. It stems from the music in 'Legend of Sword and Fairy' (Xian Jian Qi Xia Zhuan), which is a kind of RPG (Role-playing game) computer game. This type of computer game is based on the Chinese traditional culture from story plot to art design. Archaic poems, especially, form the punch lines, hence incidental music of this kind of music is called Gufeng music. Subsequently, many music enthusiasts and professional composers have imitated this kind of music, and as a result, Gufeng music has spread through the Internet. From a musical configuration standpoint, Gufeng music combines traditional Chinese melodic elements and modern writing techniques; its melody uses pentatonic scales or heptatonic scales rather than applying original Chinese classical works. The instruments chosen are usually Chinese musical instruments like dizi, guqin, erhu, and bawu. At the technique level, Gufeng preserves the tune trope special to Chinese music to express oriental taste. The whole thing contains both ancient and modern elements, which makes it seem like New Age music. Carried by computer games or films, inspired by Chinese martial hero novels or archaic poems, measured by modern writing technique with Chinese traditional tunes, spread by the internet and other mass media; these are the characteristics of Gufeng music. This paper explores the phenomena of Gufeng music including analysis of scores and the means of transmission, in a search for the return and continuation of traditional elements embodied in this kind of music.

### **Rong Liu Session VID1**

#### **Construction of a Soundscape and Cultural Ecology based on Fenghuang, Western Hunan Province**

This study is an anthropological ethnographic research, which takes musical culture as an object. Different from general musicological research, this study follows the methodology of ordinary ethnographic research. This study, based on the Miao sound ethnography's construction in Fenghuang, Hunan province, western China, aims to explore the culture and ecological context of soundscape by a case study of the Miao soundscape, setting the 'voice' at the research centre. This study describes the context of research, literature reviews, research significance, data and methods, and concepts definitions. Miao's daily routine soundscape is described. Memory sound, imagination sound, cultural sound and social sound of the Miao's soundscape, indicating different current and historical sound-lines, are explored, The significances of sound narration, ethnic memory, and ethnic culture interaction are analysed by describing the soundscape of festival or ceremony. The impacts of urbanisation on traditional soundscape are explored based on the context of urban existence and change in time. Finally, the author discusses the association between the soundscape and the construction of culture ecology. The main findings of this study were as follows: the soundscape has nature properties, social properties and cultural properties; each community has its own unique soundscape; the soundscape reflects national identity - there is a close association between the narrative voice and the collective memory, especially each traditional ethnic soundscape has its own ethnicity of the culture factors; there is an association between the transition of soundscape and ideology - some factors affected the transition of traditional soundscape, such as the state will, tourism, and heritage protection; there is diversity of development of soundscape, reflecting the community culture; and the construction of a good soundscape reflects the protection of the cultural ecology.

### **Liu Yan-Qing Session IC2**

## **Musical Resource, Transcription, and Methodology: Publishing Difficulties and Influences of On Ikki Muqam in Xinjiang China**

Although Xinjiang On Ikki Muqam (Karshgar Muqam) has become the intangible cultural heritage of UNESCO and Chinese government also invited scholars to collect, process, and research, and finally publish three versions of the muqam notation, due to the problems of recording technique, temperament analysis, and transcription methodology, the accuracy was doubted and even influenced the researches of the muqam. In fact, except for the 1993 version, the recording music and notations of both 1960 and 1997 versions are not matchable. To understand the problems of transcribing and publishing of the muqam, I have interviewed scholars and experts who participated the work. According to my research analysis, the current three publishing versions of On Ikki Muqam have following three problems: the music resources are unclear -pieces of muqam could be collected from Kashgar, Yarkand, and Hotan folk musicians and some them may be composed by professional composers; the method of musical writing is inconsistent - so far, there is no scientific research of temperament of Uighur music and transcribers of On Ikki Muqam do not have a consistent method of musical writing that leads to many mistakes in the transcription; the publishing description is not clear enough. For example, the publication did not clarify the fieldwork conditions and publishing procedures and did not provide the name lists of music recorders, musicians, notation transcribers, lyric translators, and ethnographers. Although muqam musicians, scholars and Chinese government give much effort to protecting muqam development, the problems of publishing reduce the academic importance and make muqam research harder in the future.

**Liu Hsin-yuan Session VD10**

## **From Dance Song to Opera Aria: the Spread and Variation of a Tune Family in South-East China and Taiwan**

Following the urbanisation of China and Taiwan in the early 20th century, many regional operas were developed from dances and by absorbing performing elements of existing traditional operas. Since these regional operas were sung in dialects and often featured easily understood love stories, they became popular and spread rapidly. During the development and spread of regional dances and operas, many songs were rearranged so that there are some songs with the same contours but different names in different dances and operas. These similar songs can be classified as a tune family. This paper is focused on a tune family which derived probably from dance songs in Hakka areas of South-East China. Most of these songs are performed in festivals. They spread mainly in Guangdong, Guangxi, Jiangxi and Zhejiang Province. This tune family was brought to Taiwan by migrants, and became 'Picking-tea monthly' in 'Hakka three-role tea-picking opera'. This tune was then absorbed by Minnan group, and rearranged as an aria called 'Ts'uan-diao' in 'gezaixi' (Taiwanese opera). In order to present the characteristics of dances of this tune family and to understand how it varied in different areas and languages, the songs of this tune family will be analysed and compared. It can be found that the tune became more elaborate as it was rearranged in more complex performing arts. The aria 'Ts'uan-diao' in 'gezaixi' is the most complex and flexible of these. Since the lyrics of 'Ts'uan-diao' change in accordance with the story, and Minnan is a tonal language, its melody must coincide with the tone contour of words so that listeners can grasp what is sung. Therefore, the connection between pitches and tones in 'Ts'uan-diao' will also be analysed to see how the characteristics of dance music were converted into dramatic ones.

**María Gabriela López Yáñez Session IID4**

## **Understanding an Ecuadorian dance style as an affective experience**

Ecuador is located in the northwestern part of South America with a great diversity of cultures such as Mestizo, Montubio, Indigenous and Afroecuadorian. Each of these cultures can be represented by their traditional music and dances. Within this context and beginning in the 1970s, formal schools of classical ballet began to spread in Ecuador producing a considerable number of Ecuadorian dancers

who based their pedagogical and creative work on ballet. Klever Viera is one of these Ecuadorian dancers. However, after his training period at classical ballet schools, this dancer developed his own pedagogic and creative dance style based on what he calls the “deformation” of the postures and movements learned at classical ballet schools. Within this processes of “deformation”, three factors can be clearly distinguished; first, the physical and kinetic transformation of postures and movements of classical ballet into eclectic postures and movements; secondly, the addition of particular names and imaginaries as part of each novel posture and movement; and thirdly, making the purpose of the “transformed” steps and movements to communicate a specific situation with the body. This ethnochoreologic research aims to show affects as an intrinsic part of the dance styles developed by the Ecuadorian dancer Viera. Through a qualitative research method based on participatory observations and in-depth interviews, this research suggests that the style of Viera is mainly based on the kinetic memory of past affective experiences of this dancer. Since Viera was born in and have lived most of his live in Ecuador, it is suggested that past affective experiences that this dancer use in order to develop his dance style is closely related with Ecuadorian culture.

### **Guowen Lu Session VIIA12**

#### **The Adaptation and Dissemination of Chinese Kazak Folk Songs**

Kazak is one of fifty-six ethnic groups in China. The group lives in northwest China, mainly located in the Xinjiang Uygur Autonomous region. It is also a multinational ethnic group. Kazak is a group which has a passion for music, known as ‘the horse and song is the wing of the Kazak’. Kazak folk songs, as a vital part of Chinese traditional music culture with its diverse genres, singing forms and content, reflect the unique history, folk custom, character, interest and cultural heritage of Kazaks. Although Kazak is not as well-known as other ethnic groups in China such as Tibetan, Mongolian and Uygur, many songs which were adapted from Kazakh folks have been widely appreciated, sung and celebrated by the majority of Chinese ethnic groups across the whole country since the early twentieth century. The reason behind this is clearly linked to long-established Kazakh history, unique culture and special music characteristics. As for its musical features, Kazak is also vastly distinguished from other minority ethnic groups. Folk song is one of the main song forms of Chinese traditional vocal music and develops a variety of types and styles. It is very important to recognise the fact that translation, adaptation and re-composition of Kazakh songs by various songwriters have played a significant role in promoting the Kazakh music. This paper will further explore and discuss reasons for and implication of such a widespread phenomenon by closely examining the melody, tones, harmony characteristics, lyrics and singing characteristics of songs composed or adapted from Kazakh folks. It summarises the characteristics and adaptation of kazak folk songs. Therefore, it provides in-depth opinions and proposals on musical cultural heritage and development of music from Chinese minority ethnic groups in the new era.

### **Kapambwe Lumbwe Session IIID2**

#### **Singing Knowledge, Tradition, Culture and Politics Beyond Ethnic and National Boundaries: The Music of Chitwansombo, a Royal Musician of the Bemba of Zambia**

In Bemba society, every person is expected to play, sing or dance to music. Consequently differences between professionalism and general participation are slight. However, royal court music calls for professional musicians, a situation paralleled in other African societies. Accomplished composer, drummer, singer and dancer Chitwansombo was an important influence in the struggle for Zambia’s independence and as such played a significant role in the construction, representation and promotion of Zambian music identity. Bemba royal musicians are known as ingomba, derived from the word omba (to clap) as in omba amakuku (to produce low-toned claps by means of capped palms) a characteristic which forms the core of rhythmic structure of the musical style. Besides hand clapping, ingomba songs are usually accompanied by double-headed drums known as inshingili (hour-glass shaped drum). Over the years, a new style known as ubuomba (being a royal musician), greatly

influenced by Chitwansombo's compositions and creativity, has developed in the Catholic Church. Ubuomba style has also been incorporated in secular music and is played on contemporary musical instruments. This study tries, by way of ethnographic investigation, to: outline the life of Chitwansombo as creator of music and dance in his capacity as a royal musician as well as a member of the Zambia National Dance Troupe. The focus is on the origins and processes of creating a musical style within the Bemba Royal Court Music and these developments are based on: song text, melody, rhythm, instrumental accompaniment, dance and mime. Furthermore, 'contemporisation' and 'commercialisation' of ubuomba musical style to incorporate western musical instruments such as guitars, drum kits and synthesisers is examined.

### **Ihor Macijewski Session VIIB**

#### **The Structure of the Universe in Music and Spatial Arts of Nomadic People**

The traditional consciousness (including mythological consciousness) of ethnic groups in which work and culture are related to livestock, pastoralism and accordingly rituals holds a three-tier concept of the structure of the universe and the interaction of its layers. This is realised both spatially and in temporal aspects. Spatially, the three layers that are interrelated and interact are the world of the gods and superhumans; the world of man on earth; and the world of the underground. Temporally, the division is the time past; the present; and the future. The three layers may be manifested in other ways. For example, in nature, the mountaintops, meadows, and valleys of the Carpathians; in family rites, births, weddings, funerals; and in the calendar, winter, spring-summer, summer-autumn. Of significance in the traditional concept of the origin and existence of the world are: roads, crossings; and point, position, place. This concept is reflected both in the lyrics of traditional songs (and related legends, myths, beliefs), and in ethnic music, instruments, choreography, spatial arts. Three appears in the morphology of spatial art and of instruments, consolidating its levels in the implementation of the form of the work and its realization in the traditional theory and terminology (eg., Bas buun, Orta buun, Saga in Kazakh dombra kuys). In the broadest sense music is realised through tone - the progression from sound to sound (in pitch, rhythm, timbre, dynamic plans), on the harmonies (including chords) to consonance, from phrase to phrase etc., until the construction of the whole; and connotation – coexistence and empathy mentioned position (on the same structural and functional levels) as well as three distinct differentiation formations integral melodic (and overtone) scale, polyphonic and ensemble scores. Further research is required into cultures, the establishment of which is associated with Tengrianism, reflecting deep structures based in ethnic consciousness clearly manifested in the later Altai musical civilisation.

### **Heather MacLachlan Session IIID11**

#### **The Gay and Lesbian Choral Movement and Social Change in America**

The gay and lesbian choral movement began in the United States in the 1970s and grew into a worldwide movement, with participating community choirs in Canada, Great Britain, Australia and New Zealand. In America, the artistic directors and singers in these choirs – usually called choruses – position themselves as agents of social change. 'Changing the world through song' is the mission statement of GALA Choruses, the umbrella organisation which represents most gay and lesbian choruses in the United States. GALA Chorus members not only assent to this mission statement, but also use it as a guiding principle when making decisions concerning performance practice, selection of repertoire, and even audition procedures. The American gay and lesbian choral movement is best described as integrationist (or assimilationist, in the words of critics). GALA Chorus members seek to normalise gay and lesbian identities for their (potentially homophobic) audiences, ultimately aiming to build broad support for expanded civil rights for gay and lesbian people. Integrationist movements such as this one have been roundly criticised by queer studies scholars, and have not been subjected to sustained ethnographic inquiry. For the past three years I have conducted fieldwork among GALA Chorus member choruses, attending rehearsals, concerts, workshops, and business meetings; to date I

have interviewed more than seventy people. In this presentation I will argue that GALA Chorus members, both individually and collectively, do in fact contribute to important social change. Gay and lesbian choruses foster social change in three ways: 1) by providing a venue in which members can 'come out'; 2) by presenting public concerts which emphasise the 'normality' of the performers; and 3) by singing lyrics which express and represent gay and lesbian lives and desires. The presentation is based on a forthcoming article in the *Journal of American Culture*.

**Indija Mahjoeddin Session VIA5**

### **The Schematic Space of Randai: Understanding Circularity in a West Sumatran Music Theatre.**

In a circle, devoid of salient geometrical landmarks, there are only two fixed, unambiguously opposite positions- the edge and the centre. The syncretic folk theatre, *randai*, of West Sumatra, is not just performed in a circle, but presents as a ritualised circle of song, story and movement. In what way is stagecraft for the *randai* circle so different from more familiar traditions of working 'in-the-round'? In this paper I will navigate the schematic approach of *randai* staging, suggesting ways this circular symbolism may be interpreted. Western theatre-in-the-round has typically been employed (on western stages) to close the gap between the elevated plane of the scaffold stage (representing the high symbolic register) and the audience. Usually the intention is to engender a more intimate performance that brings the audience into visceral proximity to an actor's transformative process. *Randai* on the other hand employs the highly codified annunciation of epic narrative, emotional artifice and symbolic spatial schema to keep the audience aloof from emotional realism, despite their visceral proximity. When *randai* is presented in a globalised community, where aspirations toward mimetic realism meet its abstract schema, it may be useful to clarify a potential confusion in the conflicting languages of space at work. While the contentions of each dialectical argument between pairs of players are geometrically expressed on the diametrical axis of the field of play, the centre and periphery maintain a different opposition, that of singularity (or potential) versus *communitas* (or a consensus of the many). Usually avoided as a dead area in Western compositions of space, the centre in *randai* remains a pivotal intersection of energies that will either grapple for dominance or merge in potent unity, tangibly manifesting the Minangkabau proverb 'dima kayu basilang, di sinan api manyalo (Crossed pieces of wood, there the fire burns)'.

**Layra Maimakova and Aigul Sagatova Session VID10**

### **Methodical Aspects of Ethno-Cultural Education of Future Teachers of Music**

Modern musical education in Kazakhstan emphasises the requirement for relevant ethno-cultural education in the secondary school music teacher. Newly independent Kazakhstan requires reorientation of the education sector to implement national cultural values of the Kazakh people and the development of ethno-cultural education, determining its substantive aspects and features. The university discipline 'Methods of teaching music' allows for a wide range of approaches for the formation of ethnic culture of the future teacher of music. In this paper, the study of national cultural values of the Kazakh people is expected on the basis of an integrated approach in university education and its implementation in various activities in music in the school classroom. The complexity of selection of educational repertoire moves forward as a new idea. It relies on the interrelation of cultural, performing and methodical aspects. In identifying methodical and methodological foundations, which meet the logical-semantic orientation of problem solving, special attention is paid to the following questions: What can and should act as the bases of the problem? How can a necessary understanding of them can be reached? Under what conditions will the required methodical and methodological foundations perform the strategic and tactical objectives of the study? Important factors are the preservation of continuity of traditional and modern forms of art and the involvement of students in the search for national material. For optimal realisation of effective forms and methods of didactic training of future music teaches, we decided to include the study of various repertoire,

educational orientation of a valuable attitude to the national heritage of the Kazakh people, and traditions of musical culture. The implementation of this approach in the content of the ethnocultural education opens new prospects in training future music teachers as generalists, and also focuses on the interpretation of musical events through a prism of values of national culture.

### **Zarina Makanova Session IIC9**

#### **The Music Ethnographic Description of the Turgay Region of Kazakhstan**

The Turgay region was founded in November 1970 as a part of Kazakh SSR. It is situated in the North part of Kazakhstan and has a rich historical and cultural legacy. The cultural development of Turgay started in the middle of the nineteenth century. Many famous figures of art such as Ybyray Altynsarin, Akhmet Baytursynov, and Myrzhakyp Dulatov were born here. At different periods of time famous akyns such as Abikay, Seidakhmet, Esenzhol, Nurkhan, and musicians Kazbek, and Khamidolla who played kobyz, lived there. Turgay region is rich not only in history but also in traditions and music. Kobyz plays a great part in the history of Kazakh culture, being used not only as a music instrument but also in shamanism. A shaman in the concept of Kazakhs is a person who lifts the spirit, casts out demons, a clairvoyant, a magician. By the end of the nineteenth century bakhsi (shamans), a socially isolated group which once had influenced the spiritual life of the people, had almost disappeared in the society of Kazakh people. They appeared in ancient times, and their occupation changed significantly over time. The literature about shamanism is not great. The most significant essay is 'Traces of Shamanism of Kirghiz' by the first Kazakh scholar Valikhanov. This is the study which established the influence of shamanism on the belief of the people; details of methods for treating various diseases by bakhsi are described. Valikhanov wrote that shamanism was widespread in the Kazakh tribes before the formation of Kazakh nationality. Shamans worshipped fire, and praised Allah. Bakhsi called their different spirits, depending on what kind of disease it was necessary to treat. In the Turgay region there were bakhsi such as as Tlep, Suymenbay, Nurkozha, Zakariya and their mysterious cures are recorded.

### **Raushan Maldybayeva Session VID6**

#### **Modification of Kazakh Musical Instruments in the Twentieth Century**

Traditional Kazakh musical culture underwent serious changes in the twentieth century. A change of the political system caused a transformations in the socio-cultural sphere. The cultural policy of the 1920s and 1930s in the Kazakh steppe was based on ideas of Eurocentrism. Originally formed in European philosophy, they found concrete embodiment in the traditional music of Kazakh ethnos. So, in the 1930s active work on modification of the main Kazakh musical instruments, dombra and kobyz, began. These musical instruments are the product of monodic nomadic culture which is naturally oral. The non-tempered system and use of organic materials (animal gut, skin, wood, horsehair) did not allow kobyz and dombra to merge in an orchestral sound. As a result, the dombra was changed considerably: it had semi-tonic modes/keys; in addition, the material of the strings changed completely from organic to polymer, and the form was also unified. Creation of a Kazakh national instruments' orchestra led to the design of a new musical instrument, the prima-kobyz, which was assigned the violin part in an orchestra. Instead of horsehair strings there were three, and later four, metal strings. The experimental works which are carried out with the ancient musical instruments were reflected not only in their form and details. Such innovations concerned the methods of sound production, and, most importantly, the sound timbre also changed. The modification of Kazakh instruments considerably impoverished (simplified) the traditional timbre nature rich with overtone colours.

### **Elnora Mamadjanova Session IIIA1**

#### **Boundaries and Horizons**

In the twenty-first century rapid advances in technology contributed to the revival of interest in the historical past of the peoples and their cultural heritage. Thus, in the last twenty-five years a priority in musical science takes the direction of ethnomusicology. In recent decades, the integration processes in any field of public life is so chaotic, it has become apparent that we need to control the resulting degree of development. Until now, scientists based their research on data expeditions and written sources of the past centuries and little affected the interactions of musical traditions in modern times. We may ask, what are the forecasts in the era of globalisation for the continued assimilation of the musical traditions of the Central Asian region? Ethnomusicology gives us the opportunity to systematise the results of the latest research, as they study current existence of musical traditions. Our goal is not only to preserve the achievements, but also to outline prospects for future research directions. The era of globalisation does not entitle people to lose the identity of musical traditions, but on the contrary to strengthen and preserve them. So, to study the current state of these processes it is proposed to: conduct joint projects in the form of scientific expeditions in the border regions, inhabited by people of the two countries; approve the results at conferences, in publications; create an international journal of regional scale with international staff; and exchange students and teachers of the leading music universities. This will determine the current state of the musical heritage of the region, how it is influenced by changes of the global scale, and determine the boundaries and horizons of integration processes.

### **Vladimir-Manyakin Session IID8**

#### **Concerning the New Musical and Creative Kinds of Kazakhstan**

The modern musical culture of Kazakhstan is a symbiosis of diverse musical phenomena in which various kinds of musical art — Kazakh traditional music, modern compositions, classical European and Russian music, jazz and pop music, and different manifestations of mass song — coexist. This revelation leads us to the urgent problem of the relationship and interaction of cultures of the East and the West which only increases in time. The problem of the interaction of cultural traditions has increased in significance as the civilisational ties of the East and the West, including the interactions of Eastern and European musical traditions, became more frequent at the turn of the nineteenth and twentieth centuries. Social and historical conditions for the interaction of cultures were created in Kazakhstan after the Revolution of 1917. During the Soviet period, new genres emerged in Kazakh culture. One of these genres, in which the combination of musical traditions clearly takes place, is arrangement. The starting point of the theoretical provisions that are applicable to the analysis of new musical phenomena of the Kazakh culture of the twentieth century is the use of the concept of musical and creative kind. Research of folk song arrangements promotes the elucidation of the provisions on the principles, modes, and results of the combination of two different music languages. Arrangements are a broad base for the study of new musical and creative manifestations of the music culture of the twentieth century.

### **Irene Markoff Session IC1**

#### **Polysemics, Proxemics, and Portability in the Construction of Alevi-Bektashi Rituals and Ritual Space in the Transnational Perspective**

Drawing from relevant sources and extensive ethnographic research conducted in Turkey, Bulgaria's Eastern Rhodope Mountains, Bulgaria's north-eastern Deli Orman region, and the Canadian diaspora, this paper will shed light on the persistence, through reconfiguration and revitalisation, of Turkish and Bulgarian Alevi-Bektashi spirituality, identity, sacred assemblies and ritual spaces in a changing, socio-political climate and increasing ties to a transnational Alevi-Bektashi network. The analysis will utilise aspects of a multidisciplinary spatial methodology to scrutinise the poetics and politics of sacred space. This methodology will reveal changes in the proxemics of hierarchical situatedness (Knott, 2005) inherent in the spatial organisation of the religious ritual known as cem, the polysemics of design in houses of worship known as cemevi, and also features of the symbolic, performative



gestures of ritual participants within such spaces in tandem with the essential role of poetic-musical expression featuring the long-necked, plucked lute – the bağlama, otherwise known as the ‘stringed Qur’an’ (telli Kuran). It will also address the issue of the portability of ritual objects, ritual elements, and ritual specialists that transcend space in the rural-urban, national-transnational transfer of ritual. Two brief ethnographic accounts of rituals will serve to elucidate how poetic-musical and sacred dance forms, as a binding force in the collective consciousness of Alevis and Bektashis, contribute to the sacralisation of space in an urban Turkish context, namely Istanbul, where the ‘re-institutionalisation’ (Es, 2013) of Alevism has resulted in the reconfiguration of ritual spaces and devotional practices, and in a rural north-eastern Bulgarian context (Deliorman) where more ‘organic’ rituals and practices are reflective of a bonding with Turkish Alevism/Bektashism. Brief mention will also be made of rituals in the Toronto Alevi diaspora where annual rituals are held in atypical spaces that serve as temporary sanctuaries with portable, symbolic accoutrements.

### **Tatjana Markovic Session IID3**

#### **Ottoman Imperial Legacy in Serbian Music at the Fin De Siècle: Sevdalinka, from Folk to Classical Music**

The Ottoman legacy is defined as crucial for the Balkans. Taking this statement as a departure point, this paper will show how the Ottoman legacy was present in Serbian music at the end of the nineteenth and at the beginning of the twentieth century through the most prominent musical forms which signifies this cultural heritage – sevdalinka. Sevdalinka is a narrative urban folk song of mainly love content, expressing first of all love longing, from the Ottoman period of Bosnia and Herzegovina (from the fifteenth to the nineteenth century). Due to the process of acculturation, it was accepted and cherished among all South Slavs at the Balkans. The most significant nineteenth-century Serbian authors (playwrights, poets) like Jovan Jovanović Zmaj (1833–1904) or Branislav Nušić (1864–1938), and composers, such as Josif Marinković (1851–1931), Stevan Mokranjac (1856–1914), Stanislav Binički (1872–1942), contributed to the tradition of sevdalinka, which hence entered the national classical music history. The Ottoman legacy will be analysed through the literary (Turkish loan words, ‘Oriental’ topic) and music tropes (specific scales, very expressive vocal style) in their works and vocal compositions, especially through the concept of (so-called artistic) sevdalinka in Lieder, choral music and opera. The research has been conducted on the basis of the theory of imperial legacy as perception. This is the process of interaction between ‘an ever-evolving and accumulating past, and ever-evolving and accumulating perceptions of generations of people who are redefining their evaluations of the past’ (Todorova) established after the Treaty of Berlin (1878), when Serbia gained independence. In other words, artistic sevdalinka as a recognisable genre in Serbian classical music will be considered not as a singifier of reconstructed, but constructed (Ottoman) past as a part of national self-representation.

### **Essica Marks Session VIIC4**

#### **Rabbi Shlomo Carlebach and his Impact on Modern Jewish Music**

This paper is part of a research that examines the influence of one individual on Jewish music from the second half of the twentieth century until the present day. The person presented here is Shlomo Carlebach (14 January 1925–20 October 1994). Carlebach was a Jewish rabbi, religious teacher, composer, and singer. Although his roots lay in Orthodox Judaism, he created his own musical style combining Hasidic Judaism, public concerts and new music for synagogue services. Shlomo Carlebach had been musically active for over forty years. He composed numerous melodies and recorded more than twenty-five albums that continue to have widespread popularity and his songs have become part of traditional Jewish music. His songs are based on texts that are taken from biblical sources or other traditional origins. The paper will present an additional side of Carlebach's composition – the liturgical music and its influence on Jewish liturgy today. The term ‘liturgical music’ here refers to the music performed in prayer services in the synagogue. The Jewish liturgy consists of the public

performance of a selection of texts that are performed with various types of sound structures, ranging from simple declamation to well-defined melodies. While the texts of the Jewish liturgy became fixed, its performance with a sound system remained open; each Jewish community created its own particular sound system for the performance of the liturgy. Carlebach's musical composition has become a constant element in certain Jewish synagogues since the last decades of the twentieth century. The study presented here is based on fieldwork in Synagogues that perform this music as an integral part of their prayer services and also on musical materials that represent Carlebach's music from different periods of his life.

**Alyssa Mathias Session ID5**

### **'Lose Weight With Dance!' Shaping Turkish Women's Bodies to the Global Sounds of Zumba Fitness**

Research on modern Turkey has discussed the relationship between body maintenance and social signification. In particular, the slender, physically fit female body is often read as an expression of secular middle-class self-discipline (Ayata 2002). The ever-changing rituals that shape such bodies, however, merit further attention. For women who attend Latin dance-inspired Zumba Fitness classes in Turkey, the practice of body maintenance is intricately tied to cosmopolitan sounds and choreographies. With licensed instructors in over 180 countries, Zumba Fitness promises a workout that feels like a party. Classes combine self-discipline with indulgence, global culture with local gossip. Based on fieldwork at Zumba classes in Bursa, Turkey, I explore how Zumba has found local relevancy among Turkish secular middle-class women. Participants are generally well-educated and urban, describing a love of Latin-American popular culture and a desire to rid themselves of bodily imperfections. To the transnational sounds of samba, merengue, and cumbia, they compliment each other on rock-hard abs and toned arms. Others receive stern warnings to stick to healthy local staples like yogurt, tomatoes, and cucumbers. But despite the seriousness with which participants describe their diets, Zumba class maintains a social, festive atmosphere—constructing the slender body through hard work, yes, but also pleasure. Following Susan Bordo (1993), I argue that shaping the ideal Zumba body is a high-stakes act of resistance against the constraining femininity of softer, maternal bodies traditionally associated with reproduction and housework. Just as important is the joy of constructing this body in a festive social atmosphere. Through Zumba, Latin-influenced popular music is the sound of protecting pleasure as an essential aspect of gendered Turkish secular middle-class life. Such musical practices of body maintenance shed light on the relationship between the body, local social signification, and global culture.

**Otanazar Matyakubov Session IID12**

### **On the theory and Practice of the Central Asian Maqomat**

The maqom and maqomat are key notions of the classical music of the East. The maqom and its national pronunciation variants - maqam, mugham, mukam - are more applied to practice and 'oral theory'. The scholarly expression 'maqomat' is used for a certain system of modes. Thus the universal 'theory of circles' by (thirteenth-century) Safi ad-Din Urmawi was the scientific basis for the classical music of the Middle and Near East. The term 'maqomat' meant the category of the most perfect modes – the 'twelve maqoms'. Later classical music of the region was formed as a stable genre based on a certain modal and rhythmic system which took the generalised name Shashmaqom, as the modal system consists of six rows of mode formations. Each row includes one principal 'maqom' and collateral 'nasrs' with their names. An instruction in a Bukharan manuscript dated 1847 states: 'The treatise on six daromads and all their nasrs has completely concluded'. The beginning of the manuscript is missing but according to the citation it could be the title of the treatise. In any case the integrity of six principal and eighteen collateral structures is a code of the modal system of the Bukharan Shashmaqom and the six and half maqoms of Khorazm, which have formed the fundamental basis for the maqomat up to the present. In overcoming a break between the theory and

practice of maqomat in the medieval period an important role was played by the Tanbur notation created by Khorazm musicians in the nineteenth century, re-introduced recently by Uzbek musicologists. This notation is the unique source of classical music of Central Asia, performing functions of a scientific treatise and trustworthy note of the full code of the six and half maqoms of Khorazm. It allows verification of the views of past scholars and comparison of the nineteenth-century text with modern note collections, opening access to the scientific and practical bases of the maqomat.

**Ivana Medić Session VC1**

### **Reculturation Projects in Savamala**

Starting from Kendall Wrightson's discussion of the importance of sound as a vehicle for forging communities and social relationships (Wrightson, 2000), in this paper I focus on the musical aspects of various 'reculturation' strategies implemented in the Savamala quarter of Belgrade, the capital of Serbia. Once a lively centre of bourgeois entrepreneurship, during the post-World War II communist times this area on the right bank of the river Sava was largely forsaken. As a result of the deindustrialisation process that has affected Serbia since the onset of economic transition in the 1990s, the current state shows inadequate facilities, subpar housing, degraded industrial zones and warehouses, remnants of former socialist industrial giants, etc. This situation is expected to change dramatically in the forthcoming years with the grandiose construction project Belgrade Waterfront headed by the Serbian government, which promises to turn the right bank of Sava into a business hub for the Western Balkans. However, in recent years there have been some less megalomaniacal attempts to revitalise Savamala, including an independently-funded festival of contemporary creativity, aptly named Mixer. The Mixer House opened in early 2013 as a conceptual space which is home to musical and dance events, workshops, etc. Other abandoned spaces in the neighbourhood have been turned into concert venues (Warehouse Depot), galleries and cultural centres (The Spanish House), as part of the initiative Urban Incubator funded by the Goethe-Institut and intended to facilitate the bottom-up transformation of Savamala. I will analyse the musical side of these initiatives, in particular the festivals, concerts and parties organised by the Mixer House, the European Center for Culture and Debate GRAD and Warehouse Depot, in order to observe how the desired 'reculturation' actually works and which particular traditions, practices and value systems are promoted, restored or left behind.

**Juan Felipe Miranda Medina Session VIC10**

### **A Musical and Choreological Insight into the Zapateo Criollo: Analyzing an Afro-Peruvian Tap Dancing Performance**

Tompkins narrates how the intense rivalry of the dancers in zapateo competitions could result in astounding improvisational creativity. Javier León explains how the zapateo influenced the musical consolidation of the Festejo dance more than four decades ago. This form of Afro-Peruvian tap dancing, the 'zapateo criollo', is captivating even today because of its dashing footwork and sudden rhythmic contrasts, as well as its unique aesthetics that reflect the miscegenation of Spanish, African, and Indian cultures. This work presents a detailed study of an Afro-Peruvian tap dancing performance from the 1970s using musicological and choreological analysis. It uses the analogies between dance movements and linguistics established by Kaepler, as well as structural analysis to decompose the piece into different levels, starting from the whole or 'Totus' down to 'motif elements', for which Labanotation scores are included. Thus the apparent overwhelming complexity of the dance is essentially reduced to some few 'cornerstone' motifs which are repeated with clever variations, resulting in a colourful and fluid performance. Another remarkable conclusion is that the dance is asymmetric: the left foot and the right foot serve different functions depending on the motif. The transcriptions of the guitar accompaniment are contrasted to those of the different tapping rhythms, highlighting the polyrhythmic footwork-accompaniment relation, as well as the use of different rhythmic metres at different moments of the dance. The detailed analysis of this performance -

featuring two legends of the Afro-Peruvian revival, Caitro Soto and Eusebio Sirio 'Pititi' - is the result of close collaboration with José 'Lalo' Izquierdo, expert dancer and percussionist, co-founder of Perú Negro in 1969. This work is regarded as a valuable contribution, since to the author's knowledge neither structural analysis nor Labanotation have ever been used to study or document Afro-Peruvian tap dancing.

### **Meng Meng Session VC8**

#### **A Study of the Artistic Features and Social Function of Lusheng in Danzhi Paiya Village, China**

Paiya village is located in Danzhai Longquan Town of Miao and Dong Autonomous Prefecture, Guizhou Province. Longquan Town is known as the hometown of Mangtong Lusheng for its long history. Mangtong Lusheng, a combination of Mangtong and Lusheng, is a significant composition of Lusheng culture performed by dancing. The unique performance of Lusheng creates its special artistic characteristics and cultural connotations. The art features of Paiya village are mainly reflected in the harmony of music and sound, the abundance of Lusheng lyrics as well as the liveliness of Lusheng rhythm. Its main social function includes worship, amusement and cultural heritage. This article focuses on three elements: the artistic features of Lusheng in Paiya village; the social function of Lusheng in Paiya village; and the protection and inheritance of Lusheng culture in Paiya village.

### **Bernardo Thiago Paiva Mesquita Session VIC9**

#### **Modernisation of Carimbo**

This paper investigates the process of modernisation of Carimbó in Para state (Amazon, North Brazil), highlighting the role played by public institutions created under intense modernising transformations in the Amazon region from the 1950s. Carimbó is the oldest popular music from the Amazon. Establishing a historical retrospective, I argue that the trajectory of pace from the first historiographical records in the late nineteenth century, has been marked by discrimination, stigmatisation and prohibitions. It calls attention to the situation of popular culture within the ultramontanist policy in Amazonia during the first half of the twentieth century. Ultramontanism consisted of a catholic reactionary offensive before the advance of modernity. This led to a tightening in the defence of European traditions in a process that removed the laity's control of institutions and concentrated power in the hands of priests and vicars averse to popular culture. The priests harassed popular religious and musical practices and dances associated with these such as the carimbo.

### **Nefen Michaelides Session VIIC4**

#### **Problems of Professional Musical Education in Cyprus**

In no country of the world can one simply open a clinic and treat sick people without holding a medical qualification. Why should this not hold true for music? In the same way as a doctor who is not properly trained can destroy lives, a musician who is not properly trained can destroy music. I suppose that in all those countries, where the musical profession is not determined by law, one can find the same situation as in Cyprus. Any citizen can exercise the profession of a musician or teach music without having completed elementary and higher musical studies. Any citizen can put a board on his door, writing on it Conservatory, Institute, Academy, etc. and teach music with the result of deforming music in general, especially the most serious classical treasures; destroying talented children, thus depriving mankind of its spiritual treasures; and depriving specialists in music of a living, because they are in competition with non-specialists who are in the majority. Missing legislation on musical professions, as well as having no state music school, are the main barriers to exercising a professional musical education in Cyprus. The charlatans of music have multiplied to such an extent in the world that they endanger the sound development of music. They have turned all

values upside down. A musician of light music playing in entertainment centres receives very high rewards, while a professional musician who has studied for twenty-five years cannot survive. In all professions the specialists, i.e. the graduates of universities, set the standards in their field. Why can this not hold true for music too? I do not know the situation in other countries. In Cyprus for fifty years the most important positions in the state administration in this field, which run matters of music, are occupied by people who are not specialists in music.

**Ana Flavia Miguel    Session IIA9**

### **New ways of Engaged Ethnomusicology: Experiences in Portugal**

The relationship between Cape Verde and Portugal underwent a situation of colonial dependence, which was politically abolished in 1975. As a consequence, a migratory route was established between Cape Verde and Portugal and the 'Alto da Cova da Moura' neighbourhood (referred by residents as 'Kova M') came to constitute, since 1975, a place in which the Cape Verdian immigrants settled in Portugal. My research experience as an ethnomusicologist began in 2008 in Kova M through a process which I defined as a 'lifetime relationship' with my collaborators/ participants/ colleagues in the field. This relationship can be graphically represented in two dimensions by a circle whose boundaries are strengthened by seeking dialogical ways that promote the breakdown of usual Portuguese barriers between academia and the community. In this context several fieldwork projects took place and different actions were conducted by community request (such as the production of documentary films, an application for intangible cultural heritage in Portugal, workshops, performances, colloquiums, among others) and by academic requests (such as ethnographical documentation, conferences, meetings of dialogical ethnomusicology, amongst others). All of these research experiences and engagement with the Cape Verdian community were strongly marked by dialogue by the (re)construction by the (re)definition of research methodologies that can currently be called applied dialogic and/or collaborative ethnomusicology. In this paper I will analyse, through theoretical ethnomusicological framework and fieldwork experiences, the benefits of working dialogically in a long term way with the Cape Verdian community in Portugal.

**Ncebakazi Mnukwana    Session IIA6**

### **An Emergent Model into the Teaching of iingoma Zamagqirha, the Traditional Healer's Musical Arts**

The aim of the workshop is to test an emergent model in the teaching of iingoma zamagqirha, a sacred Xhosa musical art often taught in workshops to introduce learners to the indigenous knowledge systems of the amaXhosa of South Africa. A musical art which is performed in both sacred and secular environments amongst the amaXhosa people, iingoma zamagqirha can be suitable for classroom teaching in South African schools, and the oral methods embedded in the teaching of indigenous knowledge systems can provide guidelines to teachers required by the South African Basic Education Department to incorporate indigenous musical practices into their everyday teaching. The model emerged in a master's study of iingoma zamagqirha in Cape Town, South Africa. The primary objective of the research was to analyse the inherent teaching method displayed by three case studies of one performing artist and two teachers in indigenous Xhosa music. Grounded theory was used to determine an emergent model with six categories around the following themes: lesson atmosphere and content, singing technique, social background of iingoma zamagqirha, classification of iingoma zamagqirha, use of body language and continuity of singing as a teaching method, and cultural conservation and the secular use of iingoma zamagqirha. The workshop aims to test this emergent model on groups of conference participants that have diverse musical and ethnic backgrounds. The format of the workshop is vocal singing using an oral pedagogy, where the text of the is taught using speech-rhythms, with the melody acquired by imitation and repetition; the six categories of the emergent model are applied holistically, explicitly and implicitly throughout the workshop. Such a workshop evaluates the feasibility of the emergent model and informs the researcher what works well

and what needs improving. The workshop participants are requested to fill out a questionnaire and make comments on their aesthetic and praxial experience of the workshop.

### **Mohd Anis Md Nor Session VA5 (Panel)**

#### **Performing Arts of the Muslim communities in Southeast Asia**

The Sub-Study Group on the Performing Arts of the Muslim Communities in Southeast Asia of the ICTM Study Group on Performing Arts of Southeast Asia (ICTM PASEA) proposes a panel that elucidates contemporary issues and challenges facing Muslims and their performing arts in that region. Southeast Asia's rich blend of religions and cultures have long supported myriad interpretations of Islamic doctrine, but the rise of transnational missionary movements and nationalist ideologies in the twentieth century have effectively narrowed this discursive space. This has been particularly true in Indonesia and Malaysia — the region's two most populous Muslim nations — where religion has been an important mediator between traditions and modern practices. Performers and their performing arts have seen mixed experiences in their encounters with these changes; in some cases they have adapted to suit new social realities, whereas in others they have been marginalised or banned outright. Our case studies from Indonesia and Malaysia examine strategies and contexts in which performers have negotiated with the perceptions and practices of contemporary Islam. We draw examples from proselytisation in Javanese wayang kulit shadow puppet theatre, ideological expressions of ethno-religious nationalism in the silat martial arts music of northern Malaysia, and the transcendental 'inner paths' taken by zapin dancers in Indonesia and Malaysia. Our findings support the idea that, despite the ascendancy of the puritanical and homogenising Salafist Islam worldview at many levels of Southeast Asian society, there remains a strong tradition of diversity in Muslim voices, articulated in a panoply of cultural expressions and contexts of local performing arts. We hope that by drawing attention to the factors motivating such alternative voices, we might gain a deeper understanding the effects of transnational Islam upon fringes of the Muslim world.

### **Mohd Anis Md Nor Session VA5**

#### **Zapin as Ritualised Dhikr: Silent Remembrance of God through Music and Dance**

Southeast Asian ulama (Muslim legal scholars) affirmatively supported dhikr (recitation of the divine names or litanies) within a structured movement system as tolerable (mubah) in Islam. This resonates well with existing practices observed in the zapin dance and music in the coastal areas of maritime Southeast Asia performed by followers of tariqat or 'way' of the sharia'at, which literally means 'the road to the watering place'. Dancing the dhikr symbolises the broad way in which the performer-practitioners find way to travel and seek God. The accompaniment of music and structured movement system portray ephemeral permeation of Islamic aesthetics and indigenous artistic conventions while negotiating the traditional mode of temporality that is diachronically and synchronically linear in form, time and space. This temporality of time expressed by muted dhikr incantations against the rhythmic pulses of zapin music is important to performers of zapin within their tariqat as they seek for the realm of the altered 'other.' This paper will discuss how dichotomies of the past and the present are negotiated within this traditional mode of temporal time in the silent dhikr of the zapin dance. Ritualised dhikr, abhorred by Salafists, are tolerated (mubah) by Southeast Asian Muslims as signifiers of their tariqat. In Malaysia and Indonesia, zapin continues to draw practitioners towards silent dhikr where music and dance negotiate religious and cultural practices, which progresses diachronically from the past to the present in the zapin dance. This study challenges the perceived biases by recent Salafists movement in Southeast Asia that Islam and the performing arts are non-compatible entities. On the contrary, zapin has stood against these biases to remain significant to indigenous Southeast Asian Muslims contesting a recent import of ultra-conservative Wahhabism from the Middle East.

### **Deise Lucy Oliveira Montardo Session VIIA3**

## **Music and Politics in the Alto Rio Negro, in North-western Brazilian Amazonia**

This paper reflects upon research I have been developing with the Baniwa, an Aruak-speaking people, living in the Itacoatiara Mirim community, in São Gabriel da Cachoeira city, Alto Rio Negro region. This project illustrates well the demands upon researchers in this Amazonian area. The Baniwa families which have been living for about thirty years as residents in the city have developed a research of their own related to some of the pillars of their traditional culture, namely the maloca (indigenous 'house'), music and the caxiri (brewed beverage). The paper will then address in detail their request that the researcher act simultaneously as consultant and partner, as well as the outcomes of such projects.

**Deirdre Morgan Session VIC4**

## **Hidden Creators: The Role of Blacksmiths in the International Jew's Harp Revival**

In a musical community, it is often the performers who are most visible, while little attention is paid to the musical instruments themselves. Even further out of view are the makers of these instruments, who silently give a voice to others through their creations. Blacksmiths have been central to the development of jew's harp revivals from Europe to Siberia, where the objects they create have been interwoven with people's lives through political and social transformations. A good jew's harp is a testament to the skill and workmanship of the smith, and in Sicily, the marranzano is widely considered to be the 'ultimate test of the blacksmith' (Recupero 2013). Yet many jew's harp smiths remain hidden, discoverable only through word of mouth. Despite a lack of formal advertising, some of these makers have waiting lists of over a year for their instruments. While recent ethnomusicological studies indicate a growing interest in the symbolic and cultural agency of musical instruments themselves, (Dawe 2003 & 2005, Doubleday 2008, Bates 2012), I will argue that musical instrument creators are equally as important as artistic creators when it comes to building successful musical communities. Drawing upon case studies from the jew's harp revivals in Norway, Austria, and Sicily, I will examine the economic and cultural conditions that jew's harp smiths face in the 21st century, and explore how their handcrafted instruments are commoditised in today's market. Who makes jew's harps, and why? What are handmade jew's harps worth to those who produce them, and those who purchase them? And how are jew's harp smithing skills acquired and transmitted in the digital age? A wealth of ethnographic material from recent fieldwork will take us inside the forges and workshops of smiths in these three countries, to investigate this frequently overlooked group of creators.

**Ulrich Morgenstern Session IID2**

## **Berthold Eppensteiner, Folk Musician and Composer of Mostviertel: Traditional Practice, Cultural Activism and Media Usage**

Ethnomusicology of the individual' is a deeply-rooted scholarly practice in Austrian and European folk music research of the twentieth century. In earlier times, scholars preferred collocutors with a basic orientation on oral tradition for fieldwork-based biographies. Today the biographical approach allows us to analyse in detail the way local musicians make use or do not make use of aural/oral communication, scores, further graphic representational systems, or audio-visual media. Berthold (Bertl) Eppensteiner (b. 1968) is a multi-instrumentalist from Gresten in the Mostviertel ('Cider Quarter') of Lower Austria. His basic instrument is the clarinet alongwith the Styrian button accordion (Steirische Harmonika). Being a conservatory-trained music teacher as well as a musician closely related to local tradition, he covered and represents a huge diversity of styles and repertoires. Eppensteiner is the manager of a basically self-organised Harmonikaseminar ('Accordion seminar') in Gresten, popularising local folk music independently from the officious Austrian revival movement (Volksmusikpflege) with all its restrictions. He is also of interest as a local composer who has created a considerable number of 'pieces of dedication' (Widmungsstücke) for persons closely related to him. In this paper I will present Eppensteiner's musical biography, his concept of Volksmusik or

bodenständige Musik ('down-to earth music'), as opposed to commercial and 'exotic' styles and the way he is dealing with these musical boundaries. The stylistic development of the Harmonikaseminar and the role of different trends of Volksmusikpflege and of popular genres will also be discussed – as well as conflicts, arising from different concepts of Volksmusik and from certain educational claims within and outside the Harmonikaseminar.

#### **Dina Mosienko Session VID8**

##### **'They are by Nature Inherent in all Their Being and Their Way of Life Penetrating Music': Foreign Researchers of Kazakh Music**

One of the largest studies of Kazakh music was undertaken by Eichhorn, who noted the special musicality of Kazakhs. Travellers Capo and Bonvalot celebrated the musicality of the Kazakh people, as well as the connection of music and nature. In the twentieth century the perceptions of Kazakh music musicians and educators Bimboes, Kotsyk, Zataevich, and Brusilovsky, brought a different educational and cultural background. Bimboes, who published twenty-five folk tunes in the 'ethnographic collection', became the first Soviet Kazakh folklorist. Polish musician Kotsyk organised the first national choir in Petropavlovsk. His diary entries in which the musician shares his experience of harmonisation of national tunes are of great interest. Zataevich collected and published a great number of samples of Kazakh music. The book '1000 songs and kyuis of the Kazakh people' received wide publicity. Zataevich led to the arrival of Brusilovsky in Kazakhstan. The first opera 'Kiz Zhibek' by Brusilovsky was based on and quoted more than forty folk melodies. Interestingly his collaboration with Tulebaev, with whom he studied, brought a deeper comprehension of the national on the one hand, and mastery of Western European composers' creativity on the other. 'Kyz Zhibek' and 'Birzhan and Sara' by Tulebayev have successfully shown Kazakh art and literature for decades in Moscow, through which the world of the East was opened to the Soviet listener. So, since the nineteenth century the musical treasure trove of Kazakhstan has attracted considerable interest from the outside, from European and Russian researchers and musicians who, once they had heard it, sought to explore it from within. Today enthusiasts, researchers and composers of Kazakh music, have brought the love of her relevant sounds to the global expanse. Significant events in recent years include the opera 'Abai' by Hamidi and Zhubanov in Meiningen (2012) and the opening of the Moscow Theatre 'Astana Opera' (2013).

#### **Jane Freeman Moulin Session VIA1 (Panel)**

##### **Pacific Mobilities I**

The two panels proposed by the Study Group on the Music and Dance of Oceania address the internal and international movements of ideas and practices surrounding Pacific performative arts as well as the power structures created - or purposely circumvented - when music and dance mobilities become important forces in shaping the arts of contemporary Oceania. Papers in this panel, Pacific Mobilities I, examine the role of technology in creating new vehicles for the circulation and exchange of music.

#### **Zhanar Manova Session IC8**

##### **Oral National Traditions of Training on the Dombra in Modern Education of Kazakhstan**

In today's educational environment in Kazakhstan, along with standard programmes, the unique authoring programme 'Murager', musical education based on the dombra, the national carrier of musical tradition, has been implemented. The programme's authors are famous dombra player Abdulkhamit Rayymbergenov, and scientists Saira Rayymbergenova and Ulzhan Baibosynova. Training is provided on the basis of national education studies in that children, who learn by ear and without using notes, are not selected by their abilities and inclinations. A specific characteristic of this programme is that it leads to developing students' creative potential by means of the art. A feature of



the programme 'Murager' is that during the period training in secondary school it gives children a knowledge of the Kazakh language of music, an understanding of Kazakh music, traditional *kyuis*, songs, *aityses*, myths, epics and ornamentation. The conceptual model of the programme is from the origins of traditional art, through the musical culture of Central Asian peoples to the masterpieces of world classical music. Training on the *dombra* is by means of oral method without learning musical notation, as was the tradition in traditional Kazakh musical culture. The author Rayymbergenov, a professional *kuishi*, analysed and studied all the technology of performing and found a way of collective learning. *Dombra* classes develop musical memory and auditory skills. Students master positional techniques (fingering) through playing the *dombra*. During the entire period technical skills of playing the *dombra* are improved. The oral form of *dombra* training in Rayymbergenov's system, largely oriented towards enhancing creative thinking, generally creates the conditions for accelerated development of intelligence in children.

### **Kanykei Mukhtarova Session VID3**

#### **Kyrgyz Opera and National Identity**

This paper examines the history of Kyrgyz opera during the Soviet era as it relates to Kyrgyz national identity. In order to do this, I will situate Kyrgyz opera within the context of Soviet opera, Soviet cultural policy, and Soviet realism, as well as include some analyses of Kyrgyz operas and the repertoire of Kyrgyz opera and ballet theatre during 1939-1991. I will explore the features of Kyrgyz opera in terms of the context, language, and content as well as musical features. The depth of the analyses is enhanced by interviews conducted with opera professionals from Central Asia and by written materials in three languages (Kyrgyz, Russian and English). The history of Kyrgyz opera starts in the mid-1930s, when the Soviet government sent Russian scholars to the Soviet national republics in order to develop the classical arts and music. The first Kyrgyz opera 'Ai Churek' was written in 1939 by two Russian composers (Vlasov, Fere) and one Kyrgyz (Maldybaev). Maldybaev's role was mainly to contribute to the melodic part of the opera. Classically trained Kyrgyz composers did not write their first operas until the mid-1950s. The last Kyrgyz opera was written in 1991. During the fifty-two years of its history, Kyrgyz opera led to the emergence of great Kyrgyz opera singers and composers, who attempted to preserve and extend the national musical heritage in opera. Due to the limited research that addresses the history and role of Kyrgyz opera, this paper fills an intellectual void in the literature. More importantly, the analysis presented will provide valuable insight for current and future scholars.

### **Bayan Mukusheva and Fatima Nurlybayeva Session VIIA7**

#### **Meaning of Folk Traditions in the Development of Kazakh Piano Music**

Kazakh piano music was born in the 1920s and evolved throughout the century. The formation and development of piano art in Kazakhstan was directly related to the process of interaction between Eastern and Western cultures. Kazakh piano music reflects the history of the formation of composers' national language and style. The stages of development the piano music of Kazakhstan are: 1930s-1960s, early stage in the development of professional music: submitting 'national' as 'folklore', understanding the 'national tradition' as 'folk tradition'; 1970s-1980s, a synthesis of tradition and innovation in Kazakh piano music - the development of European genres (sonata, concerto, polyphonic form) and the creation of new genres based on folklore (piano *kui*); 1990-2010, the development of modern Kazakh piano music with new techniques and new genres. Modern piano music by Kazakh composers includes works of various genres, from small, simple pieces to the multipart, complex structures, in which elements of Kazakh folklore interact with features of European composition. The problem of tradition and innovation in the context of the world of piano art, and Kazakh piano music as a phenomenon of polycultural space are addressed. Stylistic features of Kazakh piano music as an integral phenomenon of national culture, defined in the context of the relationship of folk and professional music of Kazakhstan are identified: figurative content, caused by

the socio-historical conditions of formation of culture of the Kazakh ethnic group; the system of musical expressive means (elements of musical language, principles of musical formation and compositional techniques); the results of the interaction of Kazakh and European musical cultures; and the piano-oriented transmission of instrumental receptions and sound character of Kazakh folk instruments. The role and importance of analysis for performing interpretations of Kazakh piano music is highlighted.

### **Bazaraly Muptekeev Session IIA8**

#### **The value of Oral and Traditional Heritage of Kazakhstan and the Great Silk Road**

Kazakh oral tradition is closely associated with the culture and lifestyle of nomadic civilisation. Historically one of the main branches of the Great Silk Road bypassed Central Asia and Kazakhstan. Instrumental and oral traditions of numerous nomadic and settled nations developed along the Great Silk Road under conditions of close inter-ethnic contacts. In particular, many scientists and researchers note that different variations of Tambour-like (pear-shaped) long-neck instruments with silk/horsehair strings, cymbal-shaped music instruments and traditional throat singing can be found in many cultures and ethnic groups. Nowadays only few branches of Kazakh oral performing art are definable. There is a large tradition of folklore singing genres in Kazakh music which can be divided in two groups: ritual genres (life cycle songs; mystic and shamanistic ritual; Islamic calendar songs; New Year's Nauryz) and common genres (children's folklore; youth songs and games; kara oleng - national singing lyrics; professional traditional singing of instructive-didactic genres of epic and akyn (singing) traditions). Instrumental performing tradition includes dombra, sybyzgy, kobyz and folk instruments (jetigen, shankobyz, sazsyrnai, dabyl, asataiak etc.) Many Intangible Cultural Heritage elements disappear in modern conditions, particularly those connected with traditional rituals. In the last few years oralmen (representatives of Kazakh diasporas returning to historic homeland from abroad) have brought and disseminated the ancient traditions of synsu (fiancée's weeping), korisu (funeral ceremonial song), different forms of applied arts (keste - traditional embroidering; zergerlik - art of jewellery craftsmanship; teri ondeu - leather processing; agash sheberi - mastership of wood; usta - smithing etc.). Today few students are interested in the continuation of traditional epic-telling and Kuy performance on folk instruments.

### **Zulfiya Muradova Session IIIA2**

#### **New Research Data on Ancient Frictional Chordophones of the Central Asian Region**

Ancient frictional instruments form a gap in the music iconography of the Central Asian region. Their study is important for the purpose of both supplementing available data on the early forms of instruments and in terms of the genesis of stringed chordophones. Similar finds in the late twentieth and early twenty-first centuries in Uzbekistan and China, depicting this detail, their dating and propagation paths allow us to correlate the new data with existing factual information and generalise them in some way. The dating (second to third century A.D.) of the oldest pictures of lutes with friction-sticks in this region allows tracing this mode of playing to Central Asian antiquity. The prevailing dating of the artefacts from the fifth to ninth centuries marks this mode as specific to the Early Middle Ages in Central Asia. Similar pictures found in China and connected with the cultural and economic influence of Sogd in the epoch of the Tang dynasty serve as more evidence of international integration of the routes of the Great Silk Road. The use of friction-sticks creating a droning sounding was caused by searching instrumental ways of sound reproduction of a melodic nature of Eastern monody. The analysis of the images leads to the conclusion that friction-sticks can be regarded as a prototype of a flat bow with slack horsehair fastening. Flat bows are widely used by contemporary Central Asian professional performers and some playing methods practised by them are indicative of genetic relation to the friction-stick. Aspects of Central Asian bow genesis, being only a part of problems related to this phenomenon, accentuate the topicality of further research into this subject.

## **George Murer Session IID10**

### **Coastal Affinities: The Musical Embrace of Urban Hadramawt in Kuwait**

Scholars have long pointed to the migration of musical texts and ideas from coastal Yemen to the Gulf through the conduit of the Gulf genre of sawt. But, more recently, the Kuwait-based recording industry has helped to establish the repertoires and personae of Hadrami musicians such as Muhammed Jum'at Khān and Dr. 'Abdarrab Idrīs as foundational to the repertoires and personae of contemporary Kuwaiti artists such as Mutrif al-Mutrif and Salman al-'Amāri. This is not emblematic of a shared Hadrami historical identity, as we find with the cultivation of closely related genres in Nusantara and East Africa, and it is only obliquely connected to the strong sense of a 'dhow world' maritime heritage with which sawt and other funun bahariyya ('sea arts') are closely associated. In Kuwait, through the 'Adenī, Yamanī, and Hadramīyāt genres, vintage urban popular music of coastal southern Yemen, with its muhannad ('Indified') dimensions, continues to be revisited and reimagined by a broad age demographic. Kuwait takes the lead in this growing regional trend, owing in part to its established recording industry (exemplified by the RomCo, Cleopatra, and an-Nazaer labels) and the long-term residence of Hadrami artists such as 'Abdarrab Idrīs. The resulting musical culture and economy challenges nationalistic imaginings of arts and heritage and destabilises long-standing social delimitations between hadār (urban, coastal, ethnically heterogeneous), badawī (desert dwelling, Arab, Sunni, with explicit tribal affiliation), and foreigner (non-Peninsular Arab, South Asian). I examine how the poetic and textural foundations of this Hadrami repertoire are preserved and then built upon in the Gulf, reflecting the shifting social realities in which their performances (both live and mediated) are framed. After a chronological survey of the evolution of these genres, I turn to a comparative analysis of the distinctive features of Hadrami genres as resituated in Kuwait and Southeast Asia.

## **Gulmira Musagulova Session IIA11**

### **The Implementation of Recitation in Kazakh Epos**

Epos as a poetic history is a richness of spiritual culture of the Kazakh people subtly reflecting all vicissitudes of life and living conditions, the aspirations and thoughts of the people. The tales, proverbs, incantations, riddles, legends, stories and sayings are part of a Kazakh tradition more often existing in song form, which represents an inseparable synthesis of verse and melody suited to recitative. The function of recitative is similar to the foundation of a building, binding into one dramatic node the composite frame resolving all the twists of the plot. It is the most comfortable, capacious and expressive musical form improvisatory art which occupies a significant place in the rich musical and poetic tradition which has all the main genres of folklore. If the European art music recitation is associated with the birth of opera in Kazakhstan, the emergence of recitative-melodious beginnings may be attributed to the birth of the epic because fundamental importance in this tradition is accumulated in the synthesis of words and music. Over the centuries many genres of folk art, in particular Kazakh zhyr, were enriched and developed. Thus, the heroic epic-zhyry about heroes survive completely to the present day. For example: 'Alpamys', 'Kobylandy', 'Kambar warrior', 'Korogly', 'Er Saiyn', 'Ep Targyn', 'Otegen warrior', 'Kabanbay warrior', lyric-epic zhyry 'Kozy Korpesh Sulu Bayan', 'Kyz Zhibek', 'Enlik-Kebek', 'Aiman-Sholpan', 'Makpal Kyz', 'Kulshe Kyz'. There are small and expanded forms of traditional folklore performed in declamatory recitative-style as in the form of a monologue or dialogue. The manifold number of forms and types of song and poetic art has formed its own forms of embodiment. Recitative forms in Kazakh epos is a neglected part of domestic musicology requiring careful consideration and further study. As part of this paper, it is planned to open this problem by specific and concrete examples of the epic heritage of the Kazakh people.

## **Meruert Myltykbayeva Session IID9**

### **The Musical-rhythmic Basis of Modern Kazakh Songs**

Modern Kazakh song is a vast phenomenon endowed with striking features of identity. Kazakh song characterize the features of the people, their psychological make-up, have developed their own national traditions. It was created in its national language, with its own melody, imagery, semantics and expressing particular, the specificity of national thinking. The most important source of renewal Kazakh song genre is interaction. New to Kazakh genres enriched musical rhythmic foundation songs. Thus, under the influence of Russian revolutionary and Soviet mass patriotic songs, in which one of the main means of expression was a march, expanded palette shaped Kazakh patriotic songs. The interaction of traditions has been the emergence of hymn songs. Through links with Russian culture, influenced by its singing art in new Kazakh song penetrated waltz that became apparent since the 20s of the previous century. On the stylistic level, there is a tradition of cooperation, in which the influence of European dance and marching rhythms on Kazakh music was not only long, but at the same time and multilateral. These rhythms can be found in the works of composers song of different types (professional and amateur), works of different genres (academic and mass) and stylistic directions of Kazakh music (traditional and European). One of the most popular genres in the Kazakh song culture became waltz rhythms can be heard in the vocal works L.Hamidi, M.Tulebayev, N.Tlendiyeu, Sh.Kaldayakov, A.Beyseuov, A.Espayev and many other recognized masters of Kazakh song. The multi-functioning European musical practice rhythms in nature, related to the movement, covering the scope of professional and amateur creative, academic and mass genres provides extensive material for new scientific generalizations and conclusions about the interaction of traditions in the Kazakh national culture.

**Edward Nanbigne Session VIA11**

### **Power and Conflict: Music Creativity and Performance among the Dagaaba of North Western Ghana**

Music and poetic traditions among the Dagaaba include forms such as elegaic (Lagni) and esoteric, especially as found in the chants of the Bagre and the Summa mask, work and play songs such as Anlee and Kauri, and in xylophone (gyili) and talking drum (tumpani) repertoires. The most widespread form is the Dannu, a praise chant closely related to the local tradition of elegiac poetry--the bedrock of a Dagaare dirge is the praise of the ancestors. (Women performers normally sing praises of their husband's ancestors and their own ancestors.) In this paper I explore the intergenericity of Dagaare praise chants and dirges, with focus on the interconnectedness of the various genres that constitute their performance identities and how these forms illuminate issues of gender in the society. The paper compares the dirge and praise traditions with critical perspectives on situations in which women are barred traditionally from dirge performance. Finally, the paper examines selective trends, especially the increasing level of male performers' animosity toward women who are assuming performance roles.

**John Napier Session VIIC8**

### **Exemplifying a Subjunctive Life: Shifting social and Performer-Audience Relationships in a North Indian Folk Performance.**

At 1 am on a Tuesday in the Indian month of Śravan, Dhuna Nāth, a performer of the Jogī caste, was presenting his kathā, a sung and orated story, the Mahādevjī kā byāvalā, the Wedding-song of Śiva. He had performed for about five hours, and would continue for about another four. But something was wrong, according to my friend, an experienced observer. 'Parvatī has not yet been born' – an event expected several hours earlier in this well-known story. Apparently Dhuna Nāth's performance had been derailed by his own success, as he engaged in unscripted banter, diverted into humorous and/or socially critical anecdotes, and praised members of the audience for their donations, ostensibly to Śiva, but actually to him. At a first level, this event will be analysed to reveal the strategies by which Dhuna Nāth 'rescued' the performance, completing the kathā on time. At a second level, this study will enhance our understanding of how improvising performers improvise further when 'something goes

wrong', their template is ruptured. I will also outline in detail how this event spontaneously renegotiated complexities of relationship between the performer, a member of a caste traditionally associated with begging, and his higher-caste audiences. Though otherwise ordinary householders, Jogīs envisage themselves as 'born to be renouncers' – to exemplify by birth a Hindu ideal of world-renunciation. Whilst performing kathās, which tell of a god who abandons his ascetic status and marries, or of kings who must become renouncers, Jogīs taunt their audiences, embodying and explicating life 'in the subjunctive', a life their audience 'might', 'could', even 'ought' lead. In attending to kathās, overt and paramount concern with concrete synopsis may downplay the importance of the performer as teacher, social critic, casual entertainer, mendicant, devotee, and exemplar and interrogator of the subjunctive.

**Klaus Näumann Session VC11**

### **Rock Music in Belarus: Research Challenges, Issues and Problems of a Non-native Speaker**

Since the 1970s an urban rock music with Belarusian lyrics emerged (in the beginning) mainly in the capital of Minsk. However the main development falls in the period when Belarus became a sovereign state independent from the Soviet Union (1991). A great number of bands – especially rock bands – played a significant role in the political and cultural movement during those days. The bands performed at concerts, and festivals and were highlighted in TV and radio. Nevertheless this movement was of a short period due to the fact that in 1995 after a presidential election the political climate changed tremendously. From that time rock and pop groups singing in Belarusian faced serious problems concerning their activities in the public. My paper deals with the challenges, issues and problems of researching Belarusian rock music since 2011. Inter alia it includes the following questions: What is the proper way to deal with statements from informants that might cause serious problems for them after publishing? What role is played by the Belarusian language that is only spoken by a very small part of the population and usually cannot be learnt abroad, but is still a crucial part of the music? Why is rock and pop music in Belarus (as in many other Slavic countries) still investigated so seldom by native scholars even though the songs contain plenty of traditional elements (poems, folks songs etc.)? Furthermore, this abstract is a suggestion for a roundtable discussion concerning the founding of a new study group to be called 'Music of the Slavic world'.

**Ioana Nechiti see Thede Kahl Session VIIC5**

**Valeriya Nedlina Session VIIA9, See Zdravko Blažeković**

**Jennifer Kim Newsome Session VIIC5**

### **Supporting Indigenous Performers and Performance: A Case Study and Model from South Australia**

From the novelty and spectacle of the 1885 'Grand Native Corroboree' created for colonial tourist consumption, through to the seminal break-through Australian Indigenous bands and musicians of the late 1970s and early 1980s (No Fixed Address, Us Mob) and the emergence of Indigenous controlled and focused public events and festivals within the South Australian contemporary performance landscape, Aboriginal and Torres Strait Islander musicians, dancers and culture owners have been carving out new spaces for the recognition, expression, celebration and promotion of Indigenous expressive cultures and identities. This case study examines the role of peak educational and cultural institutions in supporting the growth of strong self-determining Indigenous performing arts spaces, and looks at the cultural geography and socio-cultural dynamics at the heart of the 'Festival State' of South Australia, where despite a colonial legacy of suppression and exclusion, there has been a consolidation and growth in Indigenous performance. Targeted collaborative educational and curatorial efforts have opened up new opportunities for Indigenous musicians, and supported the development of a thriving Indigenous music scene, facilitating and facilitated by the (re)creation of

Indigenous specific performance spaces, and the 'staging' of performances in festivals, festivals-within-festivals, cross-over spaces, and a wide variety of 'mainstream' performance contexts, as overt acts of identity and cultural affirmation and resistance to cultural assimilation. The Centre for Aboriginal Studies in Music (CASM), along with other peak educational and cultural institutions, has played a pivotal role in achieving these outcomes in South Australia, with far reaching impacts in Australian music. This points to the key educational, curatorial, logistical, and advocacy role that public institutions can play and the central importance of community engaged practice, in the development of successful models of social inclusion and cultural empowerment for Indigenous musicians.

## **Nhlakanipho Ngcobo Session VIIC2**

### **Protest Song, a tool for Questioning the Quality of Democracy in South Africa.**

Before 1994 South Africa lived under an oppressive government system called apartheid, which encouraged racial segregation between white and black people. With the white minority having more power over land, economy and other means of production. COSATU (Congress of South Africa Trade Union) was the largest trade union and was an anti-apartheid labour system; they used protest songs as a tool to express their grievances. In 1994, when black Africans were allowed to participate in national elections, COSATU was in tripartite agreement with SACP (South African Community Party) and African National Congress (ANC). The agreement was that when ANC won the election they would create a newly democratic government which would be labour-friendly. African National Congress won and introduced a programme known as Reconstruction and Development Programme (RDP) that was responsible for promoting equal opportunities for all. However RDP was not successful, and as a result a new programme called GEAR (Growth, Employment and Redistribution), which was responsible for alleviation of poverty by creating more jobs, was implemented. However, this encouraged foreign investors who practised a capitalist approach, leading to discomfort in the working environment and a number of workers' strikes. These strikes are accompanied by highly energetic performances of songs which are used as medium of communication by workers to their employers and government. Mostly these strikes result in violence, as employers refuse to address employee grievances. The government on the other hand care more for protecting employer not the employee. This approach is similar to that of the Apartheid regime. This is visible in some brutal government responses like the Marikana massacre of August 16 2012, where thirty-four people, mostly employed by Lonmin platinum mines, were killed after police opened fire on striking miners.

## **Nguyen Binh Dinh Session IIC12**

### **Then Singing of Tày, Nùng, and Thái in Vietnam**

The Tày, Nùng, and Thái groups have practised Then as their cultural religion, which is one form of Shamanism. Then of Thái, Tày people in Vietnam originates from the basic religion of animism that 'everything has a soul'. Kinh people and Mường people suppose that men have three hồn (soul) and seven vía (vital spirits) while women have three hồn and nine vía. Thái people have eighty hồn, corresponding to eighty parts of a human body. If some souls leave a body, that person will get sick. To treat that person, it is necessary to get back those lost souls to his/her body. People invite a Then master who has the power of commanding ghost soldiers to find those lost souls. The journey of Then masters of controlling ghost soldiers to find lost souls or the souls, arrested as prisoners is an epic sung in different Then melodies. The popular Then ceremonies include Then for granting a certificate to a learner to prove that he/she can practise this career, Then for removing bad luck, Then for taking retirement (asking for the Gods' permission to stop organising worship ceremonies), and Hội Then (celebrating a Then party). To celebrate a Then ceremony, Then masters burn incense sticks, pray to the god, sing, play instruments, and tell a story to portray the journey to the Heaven land or other remote areas. The main instruments to accompany singing and dance in a Then ceremony are the Tính Tầu (lute) and chùm nhạc xóc (small bells). Then is a valuable treasure, containing literary value

with the age of thousands of years of Tày, Nùng, and Thái ethnic groups. It deserves to be protected, dignified, and promoted to serve people.

### **Le-Tuyen Nguyen Session IC5**

#### **Australian Guitar Music with Vietnamese Cultural Influences**

Since the early twentieth century, Australian composers have looked for musical ideas and inspiration in the music of its Asia-Pacific neighbours, demonstrating significant interests in the music of China, Bali, Java and Japan. Vietnamese music has been used in only a few Australian compositions; notable examples are Anne Boyd's String Quartet 'Tu Dai Oan' (1968), 'My Name is Tian' for voice and instrumental ensemble (1979), and recently Diana Blom's 'The Ca Trù Singer' for Piano and Bassoon (2010). This paper investigates a new repertoire of Australian music for solo guitar with Vietnamese cultural influences which incorporated musical materials covering the three main regions of Vietnam: the vocal music of the Quan Họ Bắc Ninh from the Northern region; the instrumental music of the Gong culture from the central highlands; and the Lý folk songs of the Mekong delta. These works are based on the composer's own research and existing ethno-musicological research weaving together Vietnamese traditional music and Western Art music styles. This paper will identify the musical materials and social contexts of Vietnamese music and analyse how these materials are combined with Western materials as a source of inspiration in the compositions. Discussion will also address the composer's use of scordatura which allows the creation of a new compositional medium to capture the unique tone colours and ambience of Vietnamese traditional music; and new methods of notation to facilitate the performance of the original compositions. With a unique confluence of Vietnamese and Western musical features, this guitar repertoire reflects a new voice in contemporary Australian music from an emerging generation of Australian-Vietnamese composers. These works preserve and promote some aspects of Vietnamese traditional music while contributing to the intercultural musical exchanges between Australia and the Asia-Pacific region.

### **Nguyen Thuy Tien and Pham Minh Huong Session VIA7**

#### **Water puppetry, the Special indigenous theatre Art of Viet People in the Red River Delta in Viet Nam**

For many generations, Vietnamese farmers have lived mainly on wet rice cultivation. Since water is an integral part of their livelihood, people have performed with water puppets to express their wishes for timely rain and favourable weather during ceremonies of praying for rains and good crops in the Red River Delta. According to the legend, water puppetry appeared in the Ly dynasty in the eleventh century and was taught by Tu Dao Hanh, a Zen Buddhist. Originally, it was performed to serve belief and then to serve the people's demand for entertainment. Unlike other forms of puppetry, the water surface is used as the stage in the Vietnamese water puppetry. It is a composite art, consisting of the art of graphic depiction (making puppets), dancing (controlling puppets) and music. Music and dialogues are two companions in each act of the water puppetry. A puppet act will become meaningless and soulless without music and dialogue. Music controls the speed, keeps the time, leads the movements, and creates the atmosphere for the performance. Especially, traditional tunes always play a decisive role in the water puppetry. Chèo traditional melodies and folksongs of the Red River Delta are commonly used. Have modern life and modern cultural means shaken the status of the water puppetry, an indigenous artistic cultural product of Viet people with a long history? A panoramic picture about the ups and downs of the water puppetry will be introduced in our documentary film.

### **Babak Nikzat Session VC9**

#### **Halāl Or Harām? The Role of Islamic Instructions for Music in Daily Life of Moslem Communities in Diaspora: A Case Study of the Turks' Musical Life in Styria, Austria**

As a consequence of the Islamisation of Anatolia in the 11th century by Seljuks, some music and dance genres were declared harām (forbidden) in so-called fatwās issued by Muftis. These fatwās to some extent came from a very strict interpretation of the Koran and sunnah and put all structured sounds – from ezān and Koran recitation to pop music – in four different categories: halāl, mubāh, makruh and harām (Lois Ibsen al Faruqi, 1985). In relation to these strict regulations, listening to many musical genres, especially some commercial forms like pop, rap or rock music, is considered as harām for orthodox Moslem People. Nevertheless, many Moslems live in ‘new cultural geographies’ where such music is very present and unavoidable in their daily life. The question is, are members of the Moslem migrant community familiar with this Islamic categorisation of music? And if so, how can they handle the paradoxical situation between their habit of music consumption in the diaspora and the Islamic perspective about music which is conveyed by their religious leader (Imam)? Based on results from an ethnomusicological research project MRI (Music, Religion, Integration – Moslems in Styria) I examine how Moslem communities in Styria evaluate different types of music, and for which reasons they might prefer certain genres. Qualitative interviews have been carried out and are evaluated and interpreted systematically using MAXQDA software. In addition, statistical analysis of the gained data helps to understand the daily music consumption of the researched Moslem communities. Using the example of musical life of the Turkish community in Styria, I will shed some light on how the Islamic philosophy about ‘structured sounds’ and the practicing Moslems’ musical life differ, and to what extent the music consumption in Moslems’ daily life may be influenced by the Islamic fatwās.

**Don Niles** *see* **Carlos Yoder** **Session IIIA11**

**Ning Ying** **Session IID10**

### **Ethnic Group - Political Boundary – Identity: Tracing the Transmission Roots and Branches of Yanbian Pansori in the China-Korea Transnational Context**

Pansori, originating from the southern part of the Korean Peninsula (now the Republic of Korea) in the seventeenth century, was brought into Northeast China by immigrants around the end of the nineteenth and the beginning of the twentieth century. Three generations of Pansori singers have emerged in the Yanbian area. Based on transnational China- Korea fieldworks, I found Pansori music in Yanbian came from three musical genres: traditional Pansori, Kayageumnyeongchang and Changgeuk, and referred to diverse branches of three schools---Dongpyeongje, Seopyeonje and Jonggoje. Although Pansori music owned by Yanbian singers of the three generations all came from Korea, the musical text of each generation differed and was learned and brought into China via different routes and different methods: immigrate to China; copy China; and study in Korea and return to China. In addition, two performing styles of Pansori in Yanbian were formed, Yanbian local style and Korean traditional style. This paper interpreted why Pansori singers in Yanbian learned from Korea and how they realised their ethnic and social identification in China through Pansori performance.

**Barley Norton** **Session IIIB**

### **Ethnomusicological Filmmaking and Theorising**

Despite some passionate advocates for film as a medium of musical ethnography (e.g. Hood 1971, Zemp 1988, Baily 1989) and some recent scholarly writing on the history of ethnomusicological film (e.g. D’Amico 2012, Vignau 2013), a gulf remains between ethnomusicological theorising and filmmaking. Audiovisual representations of musical practices by ethnomusicologists have proliferated in the digital age, yet ethnomusicological filmmaking is rarely subject to critical reflection. Ethnomusicological film is typically thought of as supplementary supporting data, rather than as a medium for argument or as a stimulus for theoretical discourse in words. Moving beyond an understanding of film/video as visual ‘data’ or ‘evidence’ separate from the writing of ethnomusicological theory, this paper discusses emergent and potential directions for engagement with film in ethnomusicology. The paper argues that ethnomusicologists’ concern with using



film/video as a form of data gathering, documentation and preservation has circumscribed the uses of audiovisual media in their research. Informed by recent debates in visual anthropology and art practice, the paper will re-evaluate some of the central tenets of realism in ethnomusicological filmmaking and consider the potential for theoretical arguments concerning music and culture to be explored through filmmaking practices. Drawing on recent work in experimental, sensory and observational film as well as first-hand experience of filmmaking, the paper will consider the ramifications for ethnomusicologists of new approaches to ethnographic film. For instance, the paper will discuss issues such as: the problem of context in the audiovisual representation of music performance; synchronisation between sound and image and asynchronous sound-image strategies; sensorial approaches to audiovisual work and trans-sensory aspects of audiovisual media; the relations between theory and practice in regard to filming and fieldwork.

**Fatima Nurlybaeva Session VID8**

### **Formation of Ethnomusicology in Kazakhstan (1920-1940)**

The first recorded publication of Kazakh folk songs was made since 1818. The first notes of Kazakh music were written by Russian scientists and critics. Ethnomusicology of Kazakhstan formed within ethnographic and historical-philological research directions. The scientific heritage of Shokan Valikhanov, founder of Kazakh folklore and musicology, contains the first description and classification of genres and forms of folk poetry, music and musical instruments. In 1920 the Academic Centre of the Kyrgyz People's Commissariat for Education and Research, which contained the most prominent representatives of the Kazakh intelligentsia, was established in Orenburg. A significant event was Divaev's first ethnographic expedition of 1920-1921. The first complete edition of musical-ethnographic samples of Kazakh folk songs and melodies were Bimboes' collections of Kazakh folk music and the collections of Kazakh folk music researcher Zatayevich, '1,000 songs of Kazakh people' and '500 songs of Kazakh people'. In the first decades of the twentieth century Kazakhstan began to form a musical science and develop a national music criticism. An important stage in the development of ethnomusicology in Kazakhstan was the work of Radio Committee, which recorded and studied samples of folk music, recorded from the best performers of traditional culture. Recording of folk songs and melodies were made of professional musicians Matsutsin, Kotsyk, and Yerkovich. The activities of the Research Centre for the recording and study of folk music in musical-theatre college. A landmark in the development of ethnomusicology in Kazakhstan was the first gramophone recordings of folklore samples in 1935. This study provides a basis for studying the complex issues and history of Kazakh and regional ethnomusicology. The collected and systematised factual material can be used by researchers to further develop the selected scientific issues in a broader direction.

**Liesbet Nyssen Session IIA3**

### **Soviet Cultural Policies Pertaining to Khakas Post-Soviet Revivalist Folk Music Making**

Although the persistence of Soviet modes in post-Soviet cultural infrastructure and music making has long been acknowledged, when studying perestroika and post-Soviet music revivals the focus of attention is most often on the (imagined) re-established relationships to former traditions. Khakas folk music groups founded or restructured since the mid-1990s aim at turning towards 'unspoilt' former performing traditions, moving away from Soviet/Russian modes of creating and performing. As this reconnection to ancestral traditions has overriding priority for revivalist musicians, trend-setting elites and scholars alike, the extent to which the musicians continue Soviet ways of music making remains underexposed. Far more Soviet structures appear to pertain and music styles to continue, than presumed. My presentation starts with a few remarks about key Soviet cultural interventions and late- to post-Soviet revivalism in Khakas music. I then present some examples of revivalist music performances by two groups that operated differently in the new circumstances: the independent Sabjilar trio, founded in 1997, and the representative Ülger music and dance ensemble,

which in 2003 took a traditionalist turn. I focus on aspects of music making such as ensemble formation, repertoire and performance style. While the revivalist folk music performers feel constrained by many of the pertaining hegemonic Soviet structures and ways of music making, and made every effort to get into former ways of making music, they deliberately continue particular Soviet modes, fully aware that these are often at odds with the traditions they adhere to. Modern ways of music making, brought along with the Soviet ideology, namely, offer the best opportunities to reach envisaged goals. What kinds of elements from Soviet times are included in twenty-first-century revivalist music, and how are these interwoven with traditional modes of creating-performing?

**Lonán Ó Briain Session IID3**

### **Sounding Ethnicity: Musical Articulations and Manipulations of Identity in Vietnam**

Based on a case study of the musics and sounds associated with the Hmong minority group, this paper examines how the concept of ethnicity is made socially and politically meaningful through musical practices in Vietnam. In the mid-twentieth century, musical stereotypes of the Hmong began to appear on Vietnam's national media as a means of disseminating pro-*Việt Minh* propaganda among the minorities. Following the American War, independent performing artists appropriated these images to accentuate their own countercultural voices, and Hmong traditional music was assimilated into the politically-charged style of modern national music by state-sponsored composers. In reaction to these etic representations, many Hmong began to look elsewhere for their cultural needs. New networking opportunities to connect with minorities in Asia and the diaspora were afforded via shared musical media. Minority language recordings, broadcast media, and online materials from this transnational community filtered across physical and virtual borders into Vietnam, causing many there to reconsider their identity from a more global perspective. From the 1990s onwards, musical performances for tourists became commonplace, including minority-themed shows in the mountains of northern Vietnam. Christian missionisation challenged the role of the mouth organ (*qeej*) in rituals, and new compositions influenced by European missionaries replaced traditional singing and chanting in converted communities. An ethnic group of one million in Vietnam and five million throughout the world, the Hmong provide a fascinating case study on the intersection of music, sound and ethnic identity in everyday life. This research is based on over two years of fieldwork with the Hmong in northern Vietnam. The project builds on the writing of Georgina Born (2013) on music, sound and space by using a study of the panoply of sounds associated with 'Hmong music' to unveil new perspectives on the concepts of ethnic identity and place in Vietnam.

**John Morgan O'Connell Session IIC11**

### **The Pulse of Asia: Musical Diffusion and Environmental Determinism in the Turkic World**

Drawing upon Huntington's classic theory of cultural evolution entitled 'The Pulse of Asia' (1907), this paper looks at the ways in which musical materials and musical practices of Turkic origin spread from a Central Asian hearth to outlying regions of the Eurasian littoral. While it has been conventional to critique the Darwinist underpinnings of cultural evolution informing Huntington's thesis, I argue that the musical traditions of the Turkic world demonstrate in many ways the theoretical efficacy of this evolutionary perspective. In this respect, musical artefacts, musical structures and musical ideas attest to the significance of a Turkic moment for the musical traditions of Asia. Following Huntington's argument, I will also examine the articulation of a Turkic register in the musical traditions of the Persianite world and the inscription of a Persianite influence in the musical traditions of the Turkic world, showing the importance of acculturation in the evolutionary cycle. In this respect, I examine the confluence of a Turkic and a Persianite stand respectively in the urban and rural expressive cultures of Tajikistan, focusing in particular upon the ways in which multiple identities are articulated in the music and dance of Badakhshan. Here, I examine the symbiotic relationship between nature and culture, language and music respectively informing an ongoing discourse between nurture and

nature in the social sciences. Where theorists recently proclaim that climate now matters, I state that music now matters as a locus for understanding the complex relationship between the environment and humanity.

### **Mahmud Salah Agarahim Oglu Session VIC1**

#### **Expression of Heartbeat, Pulse and Natural Sounds on the Tambourine**

When a man is excited his heart starts to beat more rapidly; when he is joyful his heart may skip a beat. Chinese doctors define about a hundred types of pulse beat. They discussed seventy-two types. When poets described various moods they used slow or fast rhythms of the appropriate aruz metres. As aruz mugham texts are in the aruz metre the mugham rhythm and aruz metre are in harmony. Mugham is performed on the tambourine as well as on the accompanying tar and kaman. As is known the basis of Azerbaijani folk music is mugham art and ashug music. If branches, it is not difficult to note that they are rich from a metric – rhythmic point of view. The metric measure is especially shown in the majority of examples of the people`s music. The metric measures of our folk music have a striking accompaniment. The rhythmic base of the folk music consists of the temper and rhythmic manner of the Azerbaijani spoken language, that is, the measured metre. The beat of the pulse is imitated on the tambourine. Sounds of rain, wind, hail, sea, echo in nature and are expressed in the rhythms as well as the sound of woodpecker or hoofbeats in mugham sections and people`s songs. All these sounds are performed on tambourine, expressed in the various rhythmic sound colours due to the talent of the tambourine player. All of these original rhythmic peculiarities are within reach of a listener.

### **Gearóid Ó hAllmhuráin Session VIA2**

#### **Beyond the Body Politic of Musical Diaspora: Navigating the Liminal and Hybrid Spaces of Canada's Celtic Soundscape**

Long before this sublime age of digital mobility, music was a nomadic art (Gopinath & Stanyek, 'Oxford Handbook of Mobile Music Studies,' 2014). For millennia, diasporic communities migrated across the globe with instruments, songs and dances, and deployed music to make sense of their transient lifeworlds, preserve memories and mythologies, and foster new acoustemologies in exile (Feld & Basso, 'Senses of Place,' 1996). Diasporic musicking is a perennial trope in the cultural history of Canada. Migrant musicians have mapped their way across Canada's vast landmass, from the Atlantic to the Pacific, from the Arctic to the Great Lakes, for three centuries—none more so than Irish and Scottish performers from the Celtic fringe of Europe. The transatlantic migration of Irish and Scottish Celts to Atlantic Canada and, eventually, to Lower and Upper Canada took place ostensibly from 1750 to 1870 (Newton, 'Celts in the Americas,' 2013). A century and a half later, transculturation, hybridity and ethnic fade have taken their toll on Canada's Celtic populace. Yet, their traditional music continues to be one of Canada's most celebrated sonic signatures. From the Maritime provinces to the Albertan prairies, 'Celtic' Canadian performers—many with no ethnic connection to either Old or New World Celts—broker 'Celtic' soundscapes in settings that are more global and cosmopolitan than migrant or diasporic. This paper examines what happens when diasporas dissolve over time and diasporic music making becomes uncoupled from its former body politic to enter the liminal spaces between cultures, communities, borders and ethnicities. Drawing on ethnomusicological micro studies in new 'Celtic music' scenes in Canada, the paper will focus on musical alliances and appropriations that transcend the essentialism and particularism of diasporic identities (Kenedy, Greenfields, Rollins & Gabriel, 'Diasporic Identities and Spaces Between,' 2012).

### **Judith E. Olson Session IID3**

#### **Hungarian Dance in Transylvania: A Study in Conflicting Transnational Identities**

The formation of nation states in the breakup of the Hapsburg Empire (also called Austria-Hungary) after World War I created significant minorities of people who had previously been living in pockets separated from larger national groups. Hungarians in Transylvania became the largest minority within the Romanian state. In the succeeding years, these Hungarians have maintained their language and customs, often through parallel establishments to those of Romanians, including separate dance and musical events within the same villages. Hungarians in Romania divide into different groups according to diverse histories and economic patterns in Kalotaszeg, Mezőség, Székelyföld, and Csángó regions and have different challenges in using music and dance to maintain their communities. This paper explores the ways in which Hungarian music and dance have served to unite and express Hungarian-ness in various parts of Transylvania. The *táncház* ('dance house') movement, beginning in the early 1970s in Transylvania and Hungary, is a conscious effort to bring patterns of rural entertainment into the present to use as a matrix for social life. Since the fall of Communism in 1989, the establishment of summer camps to teach traditional music and dance has provided a conduit both for money from agro-tourism and for the participation of enthusiasts from Hungary and other countries. This increased activity builds an understanding of the value of maintaining traditions within and beyond Transylvania while highlighting differences in attitudes about how traditional music and dance should be maintained and used. Transylvanians see their practice as the continuation of traditions and an expression of regional identity while Hungarians tend to view the dances as an expression of Hungarian national identity and wish to freeze the practice at a highpoint in the 1960s. This presentation is based on my extensive research, interviews, and videotaping throughout Transylvania over the past eight summers.

#### **Gulzada Omarova and Kaiyrgazy Tolen Session IIIA7**

##### **Folklore Expeditions in Mongolia**

This video is about two arts expeditions in Mongolia. The first one was organised in 2013 by the Chairs of Traditional Music Art and Folklore Study of Zhurgenov Kazakh National Academy of Arts. The second, in 2014, was a complex expedition. Artists and sculptors took part in this trip in addition to musicians and the cameraman of the Cinematography Faculty. Mongolia is very interesting for traditional musicians since a large Kazakh diaspora from the middle of the nineteenth century lives there. This diaspora includes one of the Kazakh tribes - kerey, who still lead a year-long nomadic lifestyle. Accordingly, they have preserved a traditional lifestyle, household crafts, customs, rituals and the types of art (including music), which are already being forgotten in Kazakhstan. The Kazakh auls preserved mass ritual and folk-song genres (*kara olen*), folklore and author *kyuis* for *sybyzgy* and *dombra* (quint *kuy*-legends). These were recorded in Bayan-Olgy region in the summer of 2013 (samples will be presented in video). In 2014, the route of the expedition to the Kazakh aimag ran through Ulaanbaatar. As you know, 400 km to the West of the Mongolian capital in Koshotsaidam stow on the banks of Kokshin-Orkhon there is a complex of ancient Turk funeral constructions, including a stele with a small and a large inscription in honour of Kul-Tegin. This stele together with the funeral complex and a large number of *balbal tas*, representing the samples of ancient Turkic sculpture, became an object of our artists, stone carvers and sculptors' research (video). Also, in 2014, in the Eastern part of the Bayan-Olgy region, samples of professional song and *sybyzgy* instrumental art samples were recorded (video). Interesting videos were shot in the National Kazakh Museum, where rich ethnographic exhibits brightly demonstrate the traditional crafts, household and decorative arts of the local population.

#### **Min Yen Ong Session VIIA4**

##### **'Young, Fresh, Good-looking and Market Savvy': Zhang Jun – Kunqu Innovator**

Kunqu, one of the oldest forms of Chinese opera, is bounded by set formulaic styles and conventions of singing, speaking and movement. Shanghai Kunqu performer Zhang Jun, a former member of the Shanghai Kunju Opera Troupe, has sought to introduce Kunqu to wider audiences, by fusing Kunqu

with other genres such as jazz and Japanese Kabuki, and also with experimental and contemporary sounds. He has re-worked traditional plays into attractive contemporary theatre productions and in 2011, UNESCO presented him with the UNESCO Artist of Peace Award, recognising his initiatives in promoting Kunqu. Faced with the hostility of traditionalist connoisseurs and amateurs, who staunchly guard the preservation of Kunqu's music, tradition and techniques, Zhang Jun's determination to popularise and market Kunqu in a unique way has served as a bridge connecting international audiences, younger crowds and others who may perhaps never (out of choice) attend a Kunqu performance, to this six hundred year old operatic genre. Zhang Jun's role as a trendy innovative professional Kunqu performer personifies the encounter of when tradition meets with modernity and engenders change, as well as controversy, as his artistic merit comes up against the walls of a genre charged with historic and cultural symbolism and has to negotiate the channels of the politics of preservation. This paper will discuss the processes by which Zhang Jun navigates his position as an innovator and transmitter of Kunqu opera, in a genre bounded by performance conventions, cultural symbolism and heritage. I will examine Kunqu's aesthetic boundaries both past and present, as well as the cultural and social power and implications of Zhang Jun's innovations in relation to Kunqu in its contemporary context, its audiences, other practitioners, the State and UNESCO.

**Ivona Opetcheska-Tatarchevska    Session IIC8**

### **Ambiguity in the System for the Safeguarding of Intangible Cultural Heritage in Macedonia**

The system for the safeguarding of intangible cultural heritage (ICH) in the Republic of Macedonia has a complex structure. It consists of a network of state and public institutions, public agencies, and commissioned legal entities, and includes local self-governments, other local authorities, and tradition bearers themselves, as well as acknowledged and relevant international organisations with their own networks, such as UNESCO and ICTM (International Council for Traditional Music), each stakeholder with its own specific role in the system. On the one hand, the state representatives and political elites have recognised the significance of the Convention for the Safeguarding of Intangible Cultural Heritage (Paris 2003) and were prompt in having it translated and ratified. On the other, and in practice, neither the Macedonian Cultural Heritage Protection Law (2004-2014) nor other related state documents like the National Strategy for the Development of Culture (2013-2017) or the Strategy for Digitisation (2011) have been adapted in their terminology and definitions of types of ICH according to the standards set by the 2003 Paris Convention. The elements of the system today emerge from the overall cultural and educational strategy of the state. In practice, it involves a very precise, complicated, and frequently very long and drawn-out legal procedure, and is not sufficiently or promptly funded. To coordinate all of the system's complex elements, the Directorate for the Protection of the Cultural Heritage (UZKN) was established in 2005 as a separate department within the Ministry of Culture. Drawing on my experience both as a scholar and as a state administrator, I approach the system for the safeguarding of ICH from both perspectives, comparing the two. I use this comparison to demonstrate how keeping this system sustainable involves various negotiations and political decisions/'manipulations' where the professionalism and ethics of all involved stakeholders is crucial.

**Patricia Opondo    Session IIA9 (Panel)**

### **Methodological Reflections on Empowerment and Community Engagement: Strategies in Applied Ethnomusicology from a Comparative Perspective**

Applied ethnomusicology has moved into an increasingly theorised direction (Harrison 2012). While many applied projects have been based on preceding ethnographical work, researchers have also started to reanalyse the data of projects that have often been undertaken over a long time span, be it with regards to community activities, curricula developments, or empowerment strategies, including the use of performance, festivals and documentaries. Lacking however, is a broader comparative

reflection. Focusing on the position of the original creators and the role of the ethnomusicologist in applied projects, this panel analyses and compares applied methodologies in order to understand the factors necessary for a deeper implementation of applied work in institutions, for instance. Due to the central importance of a dialogical situation, not only the role and situation of the target groups needs to be understood, but requires likewise a strong reflexive approach of the ethnomusicologist. The panel discusses new paths of transmission within minority and indigenous contexts in a uniquely designed curriculum in Mainland Southeast Asia (M. E. Saurman), institutionalisation of traditional African music and dance performance in a South African university curriculum and mounting of a folklife festival in the university setting (P. A. Opondo), dialogical relations between ethnomusicologist and Cape Verdian immigrant community in Portugal (A. F. Miguel), reflexive engagement via an ongoing process of community reflexivity with Tampuan people in the highlands of Cambodia (T. Saurman). Together, the panel of applied ethnomusicologists provide a cross-continental comparative discussion around their varied methodological approaches, providing global frameworks on the different kinds of knowledge generated via applied ethnomusicologists' collaborative engagement with communities.

### **Patricia Opondo Session IIA9**

#### **Performance as an analytical framework in Applied Ethnomusicology projects**

Traditional transmission processes of music and other expressive averts within ethnic communities in Mainland Southeast Asia are under threat. As of seven years ago, the White Hmong in Thailand faced this concern of losing their creative communication forms and local wisdom. Although some community experts still retained the Hmong oral library of cultural information, they did not transmit much of this cultural knowledge to the next generation. In addition, the younger generation, appearing disinterested in their culture did not know how to embrace their traditional wisdom and was immersed in a national, formal education system. The national curriculum utilised music, dance and other materials that were foreign to the Hmong. A beneficial objective for confronting this issue was found through developing alternative curriculum. This paper explores how applied ethnomusicology can assist communities in creating an appropriate avenue for expressive arts transmission and in shaping relevant education curriculum. Drawing from theories in transmission (Tindall 1976) and participatory methods (Brock and Pettit 2007, Chevalier and Buckles 2008, 2013), this presentation will explore a project implemented in 2007. This project for the Thai Ministry for Education and the Thai Foundation for Applied Linguistics (FAL), involved Thai White Hmong from multiple generations coming together for developing a more relevant curriculum for the Hmong children. When the stakeholders engaged in participatory dialogue, the Hmong developed their own creative approaches for restoring their inter-generational divide and for reinventing their cultural transmission process. The community members themselves employed a reflexive approach in this process. After almost seven years the Hmong continue to engage reflexively as the education program evolves. This uniquely designed curriculum is now being successfully implemented up to grade four and is a model for several other education systems throughout the region.

### **Patricia Opondo Session VD8 (Roundtable)**

#### **African Musics in Higher Education: Experiences and Challenges**

Public-sector and Applied Ethnomusicology form the foundation of the African Music and Dance programme at the University of KwaZulu-Natal, South Africa. This paper reflects on the methodological and philosophical underpinnings on three levels of the programme established in 1996: the institutionalisation of African Music and Dance performance into the curriculum and training programmes where community specialists teach various instruments and dance traditions over six semesters, and this culminating in an exit public recital in the final semester where the performance repertoire is comprised in part of original choreography, compositions, as well as adaptations of traditional music and dance; the paper also explores the analytical dimension of

staging and reframing traditional performance within the context of folklife festivals, particularly the annual African Cultural Calabash, now in its ninth edition. Creative productions of the student professional touring ensemble Ikusasa Lethu will be analysed to shed light on the dialogical engagement between the Artistic Director and ensemble members when creating new repertoire; finally, the paper examines the technical assistance fourth year honours students provide community programmes as part of their service learning, reflecting on the reciprocal process in drawing up terms of reference with the communities. Another dimension of the postgraduate curriculum is the performance option in honours research projects that include performance as analytical and presentational frames for Applied Ethnomusicology students to share their findings with the general public. The paper reflects on the role of the Applied Ethnomusicologist as Supervisor, Artistic Director, Mentor in the varied performance projects focusing on the underpinning dialogical, reflexive process, hoping to shed new light on new forms of generating and sustaining indigenous knowledge systems via performance projects curated and produced by artists, student performers, ensemble directors and honours research students.

### **Oshio Satomi Session VC2**

#### **Musics that Build Ties among People: Analysis of Musical Activities Related to the Great East Japan Earthquake**

The aim of this presentation is to show the survey results concerning the musical activities related to the Great East Japan Earthquake that occurred on March 11th 2011, and to consider how music has been used as a means of recovery from the serious disaster. Video footage showing damages by the giant shock and subsequent tsunami waves were immediately transmitted to the rest of the world, and only a short while later, people living outside the affected areas both inside and outside Japan started musical activities to show their sympathy, to comfort the victims, and to fund-raise for recovery. Several weeks afterwards, people in disaster areas also began to perform music to express their gratitude toward outsiders' support, to encourage and entertain themselves, and to mourn for the dead. Since then, more than three and a half years have passed, and these musical activities have not yet ceased. Recently, as a new field of ethnomusicology, the relationship between music and disaster draws the attention. This presentation tries to give an overview of the musical activities relating to the Great East Japan Earthquake. The analysis is based on articles of a local daily newspaper, Kahoku shinpô, published in Sendai City, which is the capital of Miyagi Prefecture, one of the most seriously affected prefectures. After showing basic data such as musical genres concerned, aims of the performances, and changes over time, the presentation will focus on musical activities within local communities. Though people tend to pay attention to nationwide or worldwide musical activities for building ties among people by using Western classical music and pop music, activities of local folk performing arts have also greatly contributed to encourage the victims and to enhance human relationship within a community.

### **Marianna Ostankovich Session IID8**

#### **Formation of a European Style School of Composition in South Kazakhstan**

The genesis of European many-voiced tradition in Central Asia in the twentieth century is a complicated process of art searching that is still continuing. In this region professional genres of composing began to form only after the revolution in 1917, innovative compositions have formed as a result of art decision of traditional monophony cultures. The process of becoming professional composers stretched over many years in Kazakhstan occurring in different periods in different regions. The beginning of professional development of new musical tradition in Kazakhstan was the appearance of the first European-style music schools. At the beginning of the 1960s Alexander Romanov, the composer who played the main role in the development of modern Kazakh school of composition, graduated from Tashkent State Conservatory. Romanov taught people without musical training who wished to engage in writing music, and students from music school who after

communication with the composer themselves became professional composers. Full of enthusiasm he opened a 'section of amateur composers of South Kazakhstan' supporting the idea of publishing excerpts from their works in the regional newspaper 'South Kazakhstan'. Romanov was one of those who helped amateur composers to hone the technique of composing, helped raise level of contemporary created works. His activities in the development of national musical training and raising the general standard of European music education in South Kazakhstan have not yet been studied. It is a fact that many of his students became famous composers in the country. Among them are many well-known names in the cultural circles: Lunacharsky, Baiterekov, Mamakov, Kusherbayev, Strigotsky, Khachaturian, and Solomonidi.

**Marcia Ostashewski Session VA11**

### **Integrating Emerging Technologies in Community-Engaged Research in Cape Breton: New Opportunities, New Challenges**

Drawn to Cape Breton's mines and mills during the nineteenth and early twentieth centuries, the island's East and Central European groups have been overshadowed by those of Anglo-Celtic and Acadian heritage, for which the island is renowned. The East and Central European Communities and Cultures in Cape Breton research project addresses a variety of intangible cultural heritage relating to a diversity of the island's immigrant groups (Ukrainian, Polish, Croatian, Jewish), as well as connections these groups have with one another, populations across Canada, and transnationally. Community partners, and an interdisciplinary group of scholars who live locally and abroad, have worked together to create interactive multimedia resources that draw on the media-rich ethnographic research that is core to this project. These resources will be available online via a web portal publicly launched at [www.diversitycapebreton.ca](http://www.diversitycapebreton.ca) in June 2015, including: a living archive, virtual musical world, online exhibits and tours, and curriculum materials. These digital media complement the project's activity, object and text-based materials including public workshops, concerts, gallery/museum installations, publications and presentations. Integrating a variety of materials, perspectives and voices, this project expands creative boundaries, and encourages re-definitions of research. It has arisen at the intersection of two themes in ethnomusicology: collaborative, community-engaged methodologies; and the integration of emerging technologies in the curation, representation and dissemination of research. Having facilitated new opportunities and capacities for research, it has also presented new challenges. In this presentation, I describe the project's aims, and its collaborative research process which has engaged a variety of communities at all stages: articulating a 'problem,' designing a research programme and proposing outcomes, conducting research, and sharing in its results. I also discuss issues related to the integration of emerging technologies in such research and subsequent ethnomusicological representation: logistical and technical, ethical, theoretical and conceptual.

**Köksal Öztürk see Özlem Dogus Varli Session IIIA12**

**Ilwoo Park Session VC5**

### **The 'Lived Body' as Different Meanings in Musical Performance: Normal and Abnormal Bodies of Irish Fiddle Players, and a Korean Pianist with Four Fingers**

The body is too often seen as a largely un-analysable void, whether in musical performance or dance, instead of the very source of musicality and the existential ground of musical expression and meaning. There is evidence that this tendency among scholars to view the body as a mere appendage to musical textuality is changing. Two publications (Tia DeNora, 2000; Sarah Cohen, 2001) may well set a trend, yet much work is still to be done. In this paper I will focus on redefining the body for musical analysis. In doing so, the ideas of Maurice Merleau-Ponty (1908-1961; *Phenomenology of Perception* [1962; tra. Colin Smith]) are to be considered; how his notions of the 'lived body' and, more specifically, 'the body image or schema' can be applied to an ethnomusicological description of both normal and abnormal bodies of the musicians in my data. When we learn a tune we literally incorporate that tune in our



everyday bodily existence. By the same token, in playing an instrument we incorporate the spaces of the instrument into our own body space. In order to do this we also need a body consciousness with a physical body, called 'intentionality', i.e. perceptions, emotions, beliefs, hopes, wishes, likes, dislikes, powers of memory, rhythm, melody, and so on. These are all part of the body's intentionality, its conscious experience of 'being-in-the-world' in its second-by-second encounters with the life it lives. Tunes become incorporated into the body consciousness, as they share in its life in a personal way. We can refer to this as the 'changing life of the tune' because the tune has literally become part of the life of the body. Merleau-Ponty seeks to describe this phenomenology of the experiencing body. This redefinition of the body as lived experience has important implications for the study of musical performances.

### **Lukas Park Session IC3**

#### **'Hua'er King Zhu Zhonglu': Expanding Stylistic Boundaries through Individual Singing Techniques**

Hua'er is a vocal folk song style sung in rural areas in China's ethnically diverse northwestern provinces. A central concept of Chinese folk music is the so-called 'yinqiang' (Shen Qia 1982), which is both a musical theory as well as a singing technique, defining and describing sounds/tones as a process rather than a static entity. In Hua'er songs, various yinqiang techniques play an important role for the constitution of its unique sound and its tonality. In my research, tonality is defined as something collectively intended (Schweikard 2013) and executed by a sound group, made up of the many diverse peoples who sing Hua'er. But ultimately it is the individual who in her/his performance executes aesthetical and music-theoretical conceptualisations; it is the individual that crosses boundaries and dances on the fine line between 'change' and 'innovative variation' (Blacking 1977:19). Singer Zhu Zhonglu (1922-2007) was one of these boundary-breaking innovators. Chinese ethnomusicologist Zhang Junren presented in his 2004 dissertation 'Zhu Zhonglu, King of Hua'er Music: A Musical Anthropology Study of a Folk Singer' an insightful account of Zhu Zhonglu's turbulent life. My research adds a purely musical focal point, and through tonometrical analysis of recordings made by Zhang Junren and others between 1950 and 2007 I demonstrate which yinqiang techniques Zhu Zhonglu utilised and how he expanded boundaries, contributing to the development of Hua'er as a genre. He created and defined a very own and distinctive singing style, many of his techniques and songs live on and became collective folk songs. Hypothesising that the individual can initiate or stop change, and that any individual is a potential source of change, turning them into the innovators or conservers of their times (Martindale 1962:2), I ask for and scrutinise Zhu Zhonglu's detailed musical contributions in shaping Hua'er.

### **Olga Pashina Session VIC2**

#### **Non-material Cultural Heritage of the Peoples of the Russian Federation on the Internet: Forms of Presentation and Feedback**

The 'Tradition' website presents the non-material cultural heritage of the peoples living in Russia including verbal, musical, choreographic folklore, rituals and ritual practices, fabrication techniques of decorative arts, etc. This project is created with a view to preserve and promote traditions and heritage, raise awareness and appreciation of the culture and customs of different peoples, demonstrate cultural diversity in the Russian Federation, and promote ethno-tourism among Russian and foreign travellers. The fundamental principal of the project is the scientific accuracy of the presented information about phenomena of ethnic culture and the maximum completeness of their presentation, which includes photos, audio and video material for each entry. It is important also to differentiate between events and rituals still being practised in modern culture, and those that no longer exist in real life, but are recorded in different media, stored in research archives of educational institutions. Content can be sorted and searched in its entirety by categories: by ethnic groups, regions, categories of non-material cultural heritage, in order to make it easy for everyone to find

interesting and relevant information. The non-material cultural heritage of the peoples living in the Russian Federation is systematised by the following groups: mythological ideas and beliefs, rituals (calendar, life cycle, occasional and related economic activities), festivals, work practices, medical practices, religious practices in folk culture, performing art forms (verbal, vocal, instrumental, vocal and instrumental genres, folk choreography, games, folk theatre, martial arts), traditional crafts and skills (fabrication of musical instruments, ritual objects, clothing, traditional crafts related objects from wood, clay, metal, etc.). In addition, the website is interactive – it allows registered users to upload information about customs and traditions of their villages, thus taking part in enriching its content. The scientifically verified information and vivid illustrative material (photos, audio, video) published on the website will be widely used in educational programmes at all levels, from schools to universities.

### **Rui Pedro Pereira de Oliveira Session IC10**

#### **Music To My Eyes: The Documentary Film as an Ethnomusicological Research-Publishing Medium**

In the field of Ethnomusicology film representation of musical practices has been an ever-growing element. Since the earlier days of film, researchers and enthusiasts alike have dedicated their time to record ethnographic and musical material, contributing to an incalculable amount of worldwide archival footage, much of it moving towards obsolescence in the absence of digitisation efforts. The increasingly rapid development of film recording equipment has made it easier to record footage of every aspect of life, including music, making the use of film accessible to virtually anyone whether a researcher or not, regardless of his/her objectives, adding to an exponential growth of internationally accessible films. A large part of this universal collection is framed by new media like the Internet - the mirror of a globalised world where music and music related films meet no frontiers and where the voices of the once unheard may now be listened to. All these questions have been subject of reflection to ethnomusicology but many times as the result of individual endeavours. A consolidated theoretical framework and concerted action towards further established methodologies seems to still to be achieved. Based on the analysis of case studies related with the creation process of the documentaries *Sons de Goa* and *Kola San Jon*, as well as other ethnomusicology fieldwork film efforts, this paper aims to reflect upon the aforementioned questions. The making of an ethnomusicology documentary film can be a tool to promote the digitisation of old films and to publish new knowledge in innovative ways to a larger audience. To examine the use of documentary as a research-publishing medium the issues of interdisciplinary collaboration, the recovery of archival footage and the communication opportunities offered by the new media will be of special relevance.

### **Leonor Xochitl Perez Session VID11**

#### **Women in Mariachi Music**

The most influential literature about the traditionally male mariachi genre in Mexico and the United States claims that women began performing as professional mariachi musicians in the 1970s and 1980s. This paper will provide comprehensive evidence that for over 100 years women have performed professionally and have made major contributions to the advancement of this cultural form as promoters of national identity in Mexico, ethnic identity and community in the United States, and as global preservers of mariachi culture. It will also demonstrate that women who ascribed to traditional gender roles found empowerment in mariachi performance and were actively engaged in overcoming barriers to their participation. This study is based on an examination of existing research along with an analysis of interviews with mariachi women who performed in all-female mariachi groups as early as 1948. A review of their performance programs, posters and photographs was also conducted. Among interviewees are members of the first three all-female groups in Mexico, *Adela y Su Mariachi de Muchachas*, founded in 1948, *Mariachi Femenil Estrellas de Mexico*, founded in 1951, and *Mariachi Las Coronelas*, founded in 1953. Interviewees also included members of the first all-female

mariachi group in the U.S. Las Rancheritas, which was formed in 1967 and women who are currently active in the mariachi field such as Rebecca Gonzalez, Laura Sobrino, Marisa Orduño of Mariachi Mujer 2000, and Cindy Shea of Mariachi Divas.

### **Alvin Petersen Session VIIC2**

#### **Singing Our Praises in Honour of Nelson Mandela – Musical Creativity on an Unprecedented Scale.**

The passing of our national and international icon, Nelson R. Mandela (NM), has led to an outpouring of tributes from all parts of the world and a parallel outpouring of poetic and musical creativity, all on an unprecedented scale. South African musicians of various genre persuasions were united in their sentiments, playing and singing their praises in his honour. However, it is in the world of South African choralism that this outpouring has, to my mind, reached the summit of its creative potential. Choralism is our most democratic musical arts form since the majority of South Africans gain their first exposure to music through being members of school choirs. Many proceed to become members of adult choirs thereafter and may pursue diplomas and degrees at tertiary institutions. I will use as case studies, some compositions in honour of NM, as prescribed by our two major choir competition bodies, namely the Old Mutual Choirs and The South African Schools' Choral Eisteddfod (SASCE). Both of these attract between 15,000 and 20,000 audience members at their national final rounds. In particular, I will analyse the composition, Madiba, for SATB, a praise singer (imbongi) and piano. The main research questions that underpin this paper are: To what extent, if any, are the new choral compositions in honour of NM influenced by indigenous musical arts styles of South Africa? What (if any) are the innovative compositional processes contained therein? What impact do they have on the musicians? What impact do they have on the members of the audience? I conclude by discussing how such new compositions can be exploited for their educational potential within university music departments in South Africa.

### **Svanibor Pettan Session IIC1 (Roundtable)**

#### **ICTM and its Sister Societies**

The position statement for the proposed roundtable is: Good functioning of a scholarly society is to be reflected in good communication with its sister societies; interest in both qualitative and quantitative improvements of contacts with sister societies definitely counts to the ICTM's priorities at the present stage. This is why the leaders of five scholarly organisations with worldwide membership have been invited to join the 43rd ICTM World Conference in Astana in 2015. They represent International Musicological Society (IMS), International Association for the Study of Popular Music (IASPM), International Association of Music Libraries (IAML), ICOM International Committee for Museums and Collections of Musical Instruments (CIMCIM), and World Dance Alliance (WDA). ICTM is already involved in shared activities with IMS and IAML within the governing body of Répertoire International de Littérature Musicale (RILM) named Commission Internationale Mixte, and RILM kindly agreed to sponsor this roundtable.

The invited representatives will first present their respective societies, and then evaluate current contacts with their sister societies. The principal part of discussion will be focused on the possibilities for improvements of contacts in mutual interest between ICTM and each of the represented societies. In the final part of this ninety-minute roundtable, the organiser will call for the active involvement of audience members, many of them being active in ICTM and at least one of the present sister societies. The principal aim of the roundtable is to explore the directions in which better knowledge and understanding of sister societies could assist the quality of our scholarship. We will explore the possibilities of shared projects, co-organisation of scholarly gatherings, joint publications, and more. This roundtable is a step forward from the roundtable focused on the internal structure and activities of ICTM at the 42nd World Conference in Shanghai in 2013. Participants include Dinko Fabris, Goffredo Plastino, Barbara Dobbs Mackenzie, and Urmimala Sarkar.

## **Pham Minh Huong Session VIA7 See Nguyen Thuy Tien**

### **Chalerm Sak Pikulsri Session VIC9**

#### **Lao Music in the New Economic Mechanism (NEM) Age**

This research study investigated changes in Lao classical music after the Lao People's Democratic Republic's transformation of economic policy from absolute socialism to the New Economic Mechanism (NEM) under the concept of one country with two regimes, meaning that the country adopted socialism as its political system and capitalism as its economic system. Field data were collected in Vientiane and Luang Phrabang. Results indicate that after the Democratic Republic's adoption of absolute socialism in 1975, Lao classical music, which under socialism was considered a symbol of the feudal system, had been neglected and not promoted. The absolute socialism policy meant national development in every area was slow and even prevented; therefore, the government announced the New Economic Mechanism (NEM) and adopted capitalism as its economic system in 1989, especially after the construction of the 'Thai-Lao Friendship Bridge' in 1994. Laos was opened to its neighbouring countries, especially Thailand, resulting in rapid growth and development and many significant changes. This study reveals that changes in music differed between Vientiane and Luang Phrabang. In Vientiane, many musical instruments were ordered from or provided by Thailand to replace the ones broken due to lack of care and maintenance during the socialism period. Concerning musical performance techniques, it was found that the new generation of Lao musicians and music teachers studied the techniques of Thai musicians via television programmes, YouTube, DVDs and VCDs. However, in Luang Phrabang, a UNESCO World Heritage Site, there was an attempt to revive and create Lao identities. A new musical instrument, representing Laos' unique identity, was created. People were more interested in learning Lao traditional style of musical performance. It was found that learning Lao music both in Vientiane and Luang Phrabang was primarily focused on meeting the requirements of tourism, whereas music aimed at serving the traditional way of life of Laotians tended to decrease.

### **Jennifer C Post Session VC3**

#### **Music and New Mobilities: Travel and Kazakh Musical Production in Mongolia**

In Mongolia, many Kazakh residents in the western provinces continue mobile pastoral lifestyles, moving seasonally to grazing sites for their livestock and maintaining consistent social and cultural patterns. Embedded in their customs are musical practices that connect them to historical periods of movement and remind them of landscapes experienced and embraced over time. Today, as social, economic and political systems change, residents of the westernmost province of Bayan Ölgii are on the move. Their travel takes them from rural homesteads to embrace urban lifestyles and from urban homes to rural sites and virtual places. This paper engages with new mobilities to consider the impact of intra-national movement on some of the music and musicians in Bayan Ölgii I have worked with during ten years of research in the province. A singer whose music once expressed attachment to rural lifestyles, now lives in the city and only has time for songs arranged for theatre performances; an end-blown flute player in Ölgii city travels to a tourist site where its nature inspires new compositions; a singer whose success with aitys (improvisational poetry) has taken him from a small town to Ulaanbaatar and Almaty, Kazakhstan for performances, changing his world view and expressive styles; and a singer and two-string dombra player whose song lyrics once expressed connections to specific landforms and sounds now relies on virtual sources for inspiration. Detachment from lands that mobile pastoralists cared for daily has direct impact on their musical output, affecting repertoires, regionally shared melodies, and performance styles. Crossing boundaries as musicians embrace new scenes and styles, their music and movement expresses changing relationships to cultural fixity and contributes to a social and cultural (re)ordering in conjunction with provincial, national, and international events and values.

### **Ekaterina Pyatkova Session IIIA10**

## **Evoking Cultural Identity through the Elements of Traditional Music in Russian Folk Metal**

Folk metal is a branch of heavy metal that emerged in Europe in the 1990s and is essentially a hybrid of diverse folk music elements and various forms of metal music. Today folk metal often represents cultural identity and has developed into regional sub-genres associated with contemporary nation states or geographical regions from the past. Russian folk metal is a case in point of a sub-genre which developed a distinct regional sound that today is acknowledged by fans and the media. Based on Robert Walser (1993) and Deena Weinstein's (2000) models of analysis, this paper will examine sonic, visual, and lyrical discourses of works by prominent bands such as Arkona, Butterfly Temple and Tverd in order to illustrate the peculiarities of Russian folk metal style. The analysis of selected songs will reveal the traits of Russian traditional music performance styles that are often incorporated into folk metal. According to Laura J. Olson (2004) there are two types of Russian traditional music styles: one relates to the late 20th century folk revival movement that emphasises regional differences; and the other is a unified style, which came into place in the 19th and 20th centuries and propagated ideals of national unity by eliminating regional specificities. The elements of both are evident in the work of the folk metal bands and are used effectively to evoke cultural identity. There has been little research on folk metal, and due to its borderline between popular and traditional, this study proposes to combine the approach to analysis drawn from both popular music studies and ethnomusicology. The study also encourages looking into the broader possibilities for researching the sub-genre in order to understand the ways people long to express the need for identity in a modern society, while acknowledging the cultural legacy of the past.

**Narmin Qaralova Session VIIA10**

### **Comparative Analysis of Azerbaijani and Iranian Dastgah 'Shur'**

A well-known Arabian musician, pianist and composer Habin Nasan Tuma writes, 'in order to identify the makam we need to learn its internal structure, the elements and features that are common to the culture of the territories along the three areas - Turkish, Iranian and Arabian regions'. In this regard, it is important to investigate characteristics, peculiarities, details, and diversity, and the reasons for this diversity and particularity. Although mugham is mostly connected with Arabian countries, studies have shown that it originates in Azerbaijan and Iran. Undoubtedly, the art of mugham of regionally neighbouring nations Azerbaijan and Iran combines the characteristic features of Arabic-Persian culture. Of course, the above mentioned point testifies to the harmony of values and tastes of both nations. The necessity to investigate specific and different aspects of the art of mugham in Azerbaijan and Iran stems from its connection for many centuries with the same regional, religious and cultural roots. Iranian musician scholars mainly investigate relations of Arabian-Persian traditions. Although a great weight is given to the historical and theoretical analysis, exploration and decoding of mughams, we came across quite a few examples of investigation by comparative analysis method in Azerbaijani musical science in a comparative study of common and different aspects of Azerbaijani and Iranian mughams, whether as a whole range or at the level of individual sections. We have conducted our research on the comparative analysis of dastgah-mugham 'Shur' in the performance of master khananda of Azerbaijan Hana Shushinski and the performance of the same dastgah by famous Iranian khananda Ustad Karimi.

**Qi Kun Session IIA1**

### **Representing Complex by Simple: the Study of Ritual Funeral Sounds in a Village of Hunan Province, Central China**

In general the complex ritual programme of Chinese traditional funeral rites is accompanied with many varied sounds. A scholar doing fieldwork in this scene for the first time would be confused, tired and too busy to attend to all. In fieldwork, I always thought about that what kind of mechanism structured so complex, abundant and multivariate ritual sounds. I hope to answer that question by

analysing a funeral ritual from a village of Hunan Province in Central China. I carried out fieldwork in Hunan province for ritual study from 2008 to 2012. After that I did research on a series of topics about the structure of sounds, the relationship of sounds and culture, the relationship of sounds and local knowledge and so on, up to the present. This paper is one of studies on ritual sounds of Hunan Province. My paper will focus on analysing the basic structure of ritual sounds. There is a simple mechanism for structuring complex ritual sounds. Are there some rules of representing so complex a ritual programme? What are the basic key elements in representation of ritual sounds? After all, what kind of mechanism structures the whole complicated ritual sounds? I will answer those questions by analysing what is complex and what is simple in these types of ritual sound. The study of this type of sonic representation helps shed light on the way Han Chinese people choose the style of their cultural representation.

#### **Mu Qian Session VIC5**

##### **Constructing Chinese Folk Music in Washington D.C.: The China Programme of the 2014 Smithsonian Folklife Festival**

The 2014 Smithsonian Folklife Festival was held at the National Mall of Washington D.C. from June 25 to July 6, highlighting China and Kenya. According to the Smithsonian Folklife Festival mission, it is 'an international exposition of living cultural heritage', 'a national and international model of a research-based presentation of contemporary living cultural traditions', and 'an exercise in cultural democracy, in which cultural practitioners speak for themselves, with each other, and to the public.' For the China programme, the Smithsonian worked with the China International Culture Association and China Arts and Entertainment Group, two organisations under the Chinese Ministry of Culture, which provided the budget and saw the festival as an opportunity to promote China and its intangible cultural heritage. As the result of this joint effort, the China programme presented various traditions such as Wu Opera, Quanzhou Puppetry, Hua'er folk songs, and folk music and dance from a number of China's minority ethnic groups like Miao, Dong, Qiang and Mongolian. While both sides achieved their goals through the festival, there were several issues regarding the presentation of the programme which prompted different opinions, such as an ethnic Han Hua'er singer performing in Hui costumes, and the use of pre-recorded music during the performances of some groups. Using theories of ethnomusicology and performance studies, this paper tries to analyse the challenge of presenting traditional Chinese music in an international context and the different values of the two sides regarding the China programme. With reference to past research on Smithsonian Folklife Festival, the paper will also combine the author's own observation as a presenter at the festival as well as personal interviews of people involved in the festival.

#### **Colin Quigley Session VIA4**

##### **Shifting Identifications in Traditional Music/Dance on the Central Transylvanian Plain.**

This presentation addresses the danced and musicked configuration of shifting social identifications in the plateau region of central Transylvania. I believe that understanding of the social dynamics of traditional music/dance practice among the predominant social groups here, long burdened by procrustean notions of national identity, may have reached a moment of new possibility. One can follow changes in the ascription of national, ethnic, regional and local identifications with music/dance in this area as processes of Europeanisation that have proceeded since 1989. Identification with and distinctions within the region's music/dance idiom among the Romanians, Hungarians and diversity of Gypsies who now live here dominate its practice in the domain of public display, contrasting with interpenetration and fluid boundaries found in everyday local social practice. A now twenty-year-old festival of *mezőség/cîmpie* dance (and music) provides a focus for this investigation, based on documentation made in 1997, 2007, 2013 and planned for 2014. The fields of ethnomusicology and ethnochoreology contributed to the construction and perpetuation of ideologically driven distortions of this music/dance and informed their implementation through the

work of cultural activists operating largely within ethnic-nationally based institutions. The *mezőség/cîmpie* dance festival is sponsored by the Téka foundation that was initially established to develop educational and cultural programs for the Hungarian minority, whom it continues to primarily serve. The format and patterns of participation in this festival, however, have changed over this period, evidencing a progressive move away from an ethnic/national conception of the music/dance idiom to a more regionally based one. Cultural institutions, cultural activists and academics working in the central Transylvanian plateau region are beginning to move to a more regionally based sense of music/dance identification; whether these signs of possible change at this cultural moment can be realised within the frame of continuing Romani exclusion and the influence of nationally based cultural institutions remains to be seen.

### **Karomatullo Rahimov Session VIC12**

#### **The Specialties of Compositional Structure of Canonical Model of Tajik Version of the Epos Gurughli**

This epic genre Gurughli is musical-poetical by nature with a sung text in which the correlation of words and music is fundamental. The three-dimensional construction of dastans reflects basic components of sequential development. Primary elements are the interconnection of rhythm, verse, and melody, instrumental preludes and passages, intermediate and final completions of musical-poetical formations, different in length, that indicate the boundaries of passages from one structure to other. The use of certain invariant structures, the formation of which is conditioned by the oral canonical nature of Eastern monodic music and in which the presence of the interaction of invariant structures, is necessary. The study of the specialties of compositional structure of dastans has revealed a canonical model of the epic Gurughli epos, formed by sequential interaction and development of three basic dimensional levels. This basic compositional unit is up-singing, in which there is a correlation of syllables of one poetical line and the melody up-singing them. The aggregate of primary units forms a cell that includes instrumental passages, intermediate ones, and conclusions of intonation process. Cells are united by the formation representing completion in a structural and artistic sense, being finished at the down main base, using up-sung 'khi' and an instrumental passage. These periods form the structure of thematic sections of dastans, representing a complete and self-dependent form, built on a compositional model that is universal for all parts of the epos Gurughli. A certain syllable system and melody type is used, part of which is formed as leitmotifs of certain figures and events in the epos. These thematic melodies can appear in different sections and dastans of the epos. The specificity of the manifestation of a single compositional model is determined by individual choice of ideas, figures, characters of using expressive means, performance mastery gurughlikhon. For example, the rhythmical variety of syllable correlations between themselves in a poetical line allows one sound-height melodic outline to be manifested in different rhythmical versions.

### **Aray Rakhimzhanova Session VIIA7**

#### **Kara Zhorga: A Meaningful Dance Practice within the Kazakh Diaspora in China**

During the last few years, debate has arisen in Kazakhstan about the origin of the dance Kara Zhorga. Some consider it as a Kazakh expression of national identity; others think that the dance was invented by Kazakhs residing in China and has no relationship to the Kazakh folk dance repertoire. The reason for this opinion is that during the time of Soviets Kara Zhorga was rarely practiced by the community in Kazakhstan as social dance even though it had been staged in the late 1930s and continued to be performed till the beginning of 1950s. The revival of Kara Zhorga and the recent rise of its popularity in Kazakhstan are usually associated with the repatriation of Kazakhs from China. Kazakhs residing in China are the descendants of those who fled from the massacre executed by the Red Army in the territory of Kazakhstan after the Russian Revolution of 1917. Today they are a cultural minority who strongly retain their connections with their homeland, Kazakhstan, through continuous practice of their traditions, including the dance Kara Zhorga. Very often diaspora communities might use the

dance as a vehicle to express themselves to outsiders and to gain certain privileges or defend certain rights that they feel are legitimate. A 20-minute video session will give insights into my fieldwork among Kazakhs in Xinjian-Uyghur Autonomous region, Ili Kazakh Autonomous Prefecture, Altai sub-prefecture, and Qinggil County, and help to disclose the understanding of the dance by community members and its impact on the way of practicing it. The visual representation of my fieldwork experience, the analysis and interpretations of the gained materials, will shed new light on the on-going discussions about Kara Zhorga and open new opportunities to tackle Kara Zhorga related issues.

### **Gordon Ramsey Session VA11**

#### **‘Step in Style’: Class, Taste, Skill and Political Identity in Ulster Marching Bands**

Within Northern Ireland, Loyalist marching bands, mostly using flutes and drums, are a vibrant and highly politicised musical tradition. Over 600 bands are active within the province. Their parades and other performances are central to social life in Protestant neighbourhoods, both rural and urban, and are also seen as demonstrations of political commitment to the United Kingdom and resistance to Irish nationalism. Recruited largely from the Protestant working-class and lower middle-class, flute-bands vary widely in their instrumentation, performance practices, and their repertoires, which can range from Mozart, to Abba, and from traditional jigs and hornpipes to the ‘Orange’ song tunes with which they are most frequently associated. Within the flute-band world, there are three distinct genres – ‘part-music’, ‘melody’, and ‘blood & thunder’ – each with its own aesthetics, practices, events and hierarchies. There is also a clear hierarchy between these genres, with ‘part-music’ bands, focused primarily on playing western art-music in concert, regarded as most prestigious, and ‘blood and thunder’ bands, playing traditional or popular tunes in street parades, as the least respectable. In this paper, I will draw on Bourdieu’s (1984) formulation of ‘taste’, Wenger’s (1994) conception of identity as ‘competence’ and Ingold’s (2000) assertion that cultural difference consists primarily in different embodied skills. I will show how the kinds of music band members like, the kinds of music they are able to play, the learning processes they use and the types of events in which they perform are closely related to their differing social backgrounds and embodied competences. Finally, I will show how each genre of flute band seeks to enact a British political identity, and yet how these very different forms of British identity are conditioned by the class position of the performers.

### **Megan Rancier Session VA11**

#### **‘The Spirit of Tengri’: Contemporary Ethnic Music and Cultural Politics in Kazakhstan**

Marketed as a festival of ‘contemporary ethnic music’ by organisers, the relatively new ‘Spirit of Tengri’ music festival (held annually in Almaty since 2013) features a line-up of Central Asian artists who consciously blend traditional musical elements with the sounds of globalised popular music— a musical style that might best be described as ‘world music.’ Although the ‘world music’ genre has provoked debate among numerous music scholars (e.g., Garfias 1982, Mitchell 1993, Guilbault 1997, Feld 2000, Bohlman, 2002, Kassabian 2013), it has also proven useful within ethnomusicology and cultural studies scholarship as a way to highlight the position of nation-states as both ‘inward-looking’ and ‘outward-looking’ (Biddle and Knights 2007: 5). In this presentation, I will try to demonstrate how the ‘Spirit of Tengri’ festival enables Kazakhstan to represent itself as a modern nation in touch with its cultural roots (Merchant 2009: 373), while also providing a visual and sonic basis for imagining Kazakhstan as a major centrepiece in an interconnected, globalised world. In its emphasis on contemporary ethnic music, the festival eloquently articulates the ‘in-between’ stage of development that Kazakhstan seems to find itself in at present. This presentation will examine the component elements of the annual ‘Spirit of Tengri’ musical festival (2013-2015), while contextualising them within ethnomusicological scholarship on globalisation, nationalism, and popular culture. The discussions included in the presentation will attempt to address the following questions: What are the advantages and limitations of attempting to create a market for ‘world music’ among Kazakhstani listeners? What are the strategic ways in which ‘world music’ might help to



articulate or advance the global position of contemporary Kazakhstan? How does the production of 'world music' festivals intersect with contemporary concerns about ethnicity, sovereignty, and cultural politics within former Soviet republics (particularly those with Turkic cultural heritages)?

**Jessica Roda Session ID9**

**The Artification of Sephardic Music by Famous International Artists: The Experiences of Françoise Atlan and Yasmin Levy**

With the revivalist movement of the 1960s, and then in a more pronounced way at the beginning of the 1980s with the development of the various 'world music/art' scenes, Sephardic music was gradually transformed into an object of artistic creation. Professional singers and musicians have progressively taken care of and adapted the Sephardic repertoire – materialised in the 1950 during a patrimonialisation process – for their own creation. Since then, many artists who perform the repertoire do not speak of Sephardic music anymore, but of their own interpretation of Sephardic music. Initially conceived as a collective heritage, Sephardic music has been transformed into an object of creation; categorised as 'Art Music' by some informants in France, Canada, United States and Israel. In this perspective, how do we define creation in Sephardic music and what is the role of these artists for Sephardim around the World? Taking to witness the experiences of famous singers Yasmin Levy and Françoise Atlan, my purpose is to analyse the phenomenon of appropriation of the collective heritage for artistic creation, and highlight the aesthetic and political strategies adopted by the two artists to become Ambassadors of Sephardic heritage internationally. This analysis is based on ethnographic research during Yasmin Levy and Françoise Atlan concerts in France, Canada and Spain, and draws from media-based materials, discourses of singers, and performances. Through this, we will also discover how the individual contributes to amend and renew the definitions of collective heritage. More broadly, this paper will discuss the relation between patrimonialisation and artification, and the reasons for the proliferation of this phenomenon on World Music stage.

**Andre Rodrigues Session VIA6**

**Choro and Waltz – Builders of the Music of Seresteiros in the Brazil Guitar Repertoire.**

In this workshop, I will present the development of Brazilian music composed for guitar in the first half of the 20th century in the axis of Rio de Janeiro and Sao Paulo, which were, at that time, the political and economic centres of the country. Two main styles will be in the heart of my discourse: the choro and the waltz. Guitar music from Brazil enjoys a reputation due to its very much appreciated composers and interpreters and one can notice that the basis of this repertoire is found in the serestas and choros played by groups called regional (regionais when plural). Seresta is a Brazilian designation for serenade, romantic music played in urban areas by bohemian musicians who were known as seresteiros. Many of the accompanist guitarists of the regionais were also very accurate soloists and brought to the solo guitar music the styles played by their groups. This presentation will bring up responses to indispensable questions concerning the musical aspects of these styles such as: what kinds of guitar did musicians use? What are the general musical characteristics of the Choros? What makes the Brazilian waltzes different from the European and other South American ones? Are there specific musical gestures that differentiate Brazilian guitar players from the others? In order to illustrate the answers to such questions, my conclusions will be accompanied by live performances of selected excerpts of choros and the waltzes composed by four of the most important Brazilian guitarists of the first half of the 20th century, who developed their careers as both soloists and accompanists of regionais: Americo 'Canhoto' Jacomino (1889 – 1928), João Pernambuco (1883 – 1947), 'Garoto' Sardinha (1915 – 1955) and Dilermando Reis (1916 – 1977).

**Alexander Rosenblatt Session VIA10**

**Music of Anglican Worship in Vancouver, BC Today: Outlines of Cultural Diversity**

The paper will address a variety of musical styles in the contemporary Anglican churches of Greater Vancouver, BC—musical continuum, which has deep historical coverage and represents different national cultures. The narrative is based on the ethnography recently collected in nine churches of Vancouver, Richmond, and New Westminster, that cover four theological platforms, four languages of service (English, Nisga'a, Chinese, and Japanese), and three independent organisations affiliated with Anglicanism, to which these churches presently belong. The research found that music is given an important function in worship and in delineating the divide. The contribution of Canadian composers to the treasure of Anglican music is among the topics. Other issues are: integration of custom and music of First Nations within the church service, and representation of music from around the world in the bilingual Chinese hymnal 'Hymns of Universal Praise' (1996), which is the main source of music for Chinese Anglican worship in Vancouver. A brief necessary background on the recent split in the Anglican Church of Canada will precede the musicological discussion. Selected audio and video examples will be played during the presentation.

**Lawrence Ross      Session VA5**

### **Gendang Silat: Martial Arts Music, Ethnicity, and Religion in Post-Independence Malaysia**

This paper explores gendang silat martial arts music in post-independence Malaysia as an embodiment of Islamic ideologies and ethnic Malay political power. In Kedah, a rural heartland and locus of this study, 'gendang' is the principal music-making medium among Malay males of all ages. Performed in small ensembles, its interlocking barrel-drum rhythms, meandering serunai reed melody, and punctuating gong provide accompaniment for staged combat and stylised dances. Gendang has transformed fundamentally in recent generations alongside prevailing discourses and trends affecting the greater Malay community, becoming reimagined as a symbol of Malay strength and identity. From being an exclusive practice of esoteric teachings combining music and mystical beliefs, it has become an active public pastime and art form, performed in weddings, official functions, school competitions, and casual social gatherings. Since communal violence in 1969, competition for political and economic power in Malaysia has increasingly defined ethnic relations, largely between Malays and Chinese. As a body politic, Malays have enforced their dominance through control of media, laws, education, and culture, while also constructing more narrowly defined notions of Malayness. The normative set of allegiances set forth in the oft-heard oath, 'demi agama, bangsa, dan negara' (for the sake of religion, race, and nation), has provided a confrontational terrain for their more militant ideologies. In this environment, the symbolically rich silat martial arts have become the quintessential expression of Malay power through Islamic beliefs, and are seen as a 'third line' of defence against perceived enemies. Gendang silat music furnishes connections between sound, movement, and ideology, and is seen to instil spirit (semangat). To better understand the largely unexplored role of music in this ethnically- and religiously-charged setting, I focus on gendang silat's relationship to the language and symbolism of contemporary Malay identity, as communicated through pedagogy, repertoire, competition, and performance.

**Jeff Roy      Session VIIC7**

### **(Con)Figuring 'Third Gender' Performativity through Documentary Filmmaking**

This visual ethnography is situated in the lives of four LGBTQ and hijra (male-to-female transgender) musicians and dancers from Mumbai, and surrounding areas in India. In exploring the ways music and dance create and contest 'third gender' performativity, this visual study of contemporary and current hijra music and dance practices follows three primary guiding questions: (1) In what ways do individual musical talent, versatility, and overall 'passability' contribute to (re)presentations of (the transitioning) selfhood?; (2) In what ways are music and dance tied to hijra socialisation and the accumulation of 'symbolic capital'?; (3) How are music and dance performance tied to LGBTQ politics and changing representations of gender and sexuality on the larger societal scale in India? Using

voice-over narrative, cinéma vérité-style camerawork, and dialogic editing, this film critically engages issues that arise when employing documentary filmmaking as a research method. It draws upon the notion of gender performativity to provide a (performative) window of analysis of hijras who live in structured social environments wherein performance constitutes a principal economy of life, and who seek an audience (vis-à-vis live or virtual platforms) as a means of connecting with non-hijra individuals. This presentation includes a ten-minute spoken introduction and a thirty-minute film component, followed by a ten-minute discussion. This presentation responds to a recent historical ethnography on 'illicit dancing' in India by Anna Morcom (2014), and contributes new visual ethnomusicological material alongside ethnographic works on hijras by Gayatri Reddy (2005), among others. The timeliness of this research is also supported by the April 2014 recognition of 'third gender' community by the Indian Supreme Court, a bill that was introduced by one of my project participants, Laxmi Narayan Tripathi. In exploring the connections between hijra music and identity, this presentation will both represent and engage with current discourses surrounding issues of gender, sexuality, and identity in India's emerging LGBTQ landscape.

### **Tatiyana Rudneva Session VIIA8**

#### **On the Establishment of a Professional Kazakh Vocal School.**

Study of the historical and cultural presuppositions that contribute to the origin, formation and development of professional vocal art in Kazakhstan is very common. Issues of vocal art are expressed in the range of papers devoted to the phonetics of the Kazakh language and its vocality in the writings of the Kazakh researchers, in particular, Orlenin and Zabirova. Important theoretical issues of the study of specificity of national musical culture were solved by the musicological and ethnomusicological researches of Kazakh and foreign scientists: Aravin, Baygaskina, Dzhumakova, Yelemanova, Yerzakovich, Mukhambetova, Akhmetova, Baltabayev, and Seydimbek. The study of the Kazakh vocal art has been conducted in the context of modern musicology and psychology of creativity, thus its study cannot exclude the writings of Asafiev, Aranovsky, Nazaykinsky, Kholopova, and Vygotsky. The works of researchers in the field of the theory of performing art are the methodological basis for study of the vocal art of Kazakhstan. They are Yaroslavtseva, Timokhina, Levik, and Nazarenko. This research takes into account conceptual provisions of the modern researches of Kazakh and Russian specialists in the field of the vocal art Dmitriyev, Chaplin, Morozov, Rabotnov, and Orlenin. The development of vocal pedagogics took place in the only higher educational institution – the Kurmangazy Alma-Ata State Conservatory (now the Kurmangazy Kazakh National Conservatory) - in Kazakhstan up to the 1980s.

### **Rui Zijing Session VIIA12**

#### **Shanxi Yulin Zheng Music Research**

Although Yulin Zheng music, Guyue Zheng music and Mei Hu Zheng music are the three compositions of Shanxi Zheng music, only Yulin Zheng music remains as the successor of Shanxi Zheng music under the administration of Qin, thriving in the folk and existing as a living fossil. Located on the boundary between Shan province and Meng province, Yulin possesses a profound historical and diverse cultural background with a unique Inner-Mongolian civilisation. Many traditional cultures and customs are preserved within the relatively closed social environment. Yulin tradition and music culture is demonstrated during the Spring Festival, the most important Chinese festival, and Yulin Zheng music, based on Yulin folk songs, shows vivid and unique cultural characters reflected in people's life. With the transformation of folk music, Yulin songs and Yulin Zheng music are also evolving. Specialising in specific investigation and deep interview, this paper focuses on integrated research on Yulin Zheng and Zheng music history, music features, current situation and

cultural background. It also separately elaborates the development of Yulin songs and Yulin Zheng music under the Inner-Mongolian culture and multicultural life status and corresponding role. In addition, it states the inheritance and development of Yulin Zheng music and Yulin songs with joint efforts of society, organisations and individuals through the three performing forms (ensemble and solo, accompaniment), by which we can probe into the essence of the music. Yulin Zheng music combines the style of Qin Zheng and Jiangnan tone, showing Yulin's history of life and the connotation of cultural transformation. Accompanied by Yulin songs, Yulin Zheng music is not only the successor and mark of Qin Zheng music, but also the main performance and musical image in Yulin district during festivals with profound social influence.

### **Sachi Amano Session IIC10**

#### **The Meaning of the Key in Nohkan Tunes : Analysis through Scores Based on Finger Hole Pattern, Frequency and Overtone Mode**

Noh is one of the traditional theatrical plays in Japan and a kind of musical originating in the fourteenth century. Its music is performed using three types of drum and a flute (nohkan). The nohkan is seven-hole flute made of bamboo, which does not use western scales. The reason for this is that there is an inner tube called 'nodo' (throat) between the first finger hole and the blowing hole, and if the finger holes are released from the lowest point successively, it does not sound like a western scale. The score for nohkan is a vertical one notated by letters, called shoga (song of melody). When learning the nohkan, shoga must be memorised, then the fingering is taught. The relation between each sound of shoga and pitches is indefinite. In other words it is impossible to tell the true pitch of the melody of Noh music. Because of these difficulties, some method is needed to express a particular tune for analysis, and here I have supplied a score: looking at the finger hole pattern and frequency table, you can see that with seven holes it is possible to read 128 different fingerings by opening and closing different combinations of the holes, through three levels of blowing. There are about forty pitches in melodies of Noh music. However, there are actually innumerable pitches of nohkan tunes beyond these. On a chart used to map nohkan pitches, it is also possible to write western scales using Hz. level. And on a horizontal score, melodies of Noh music, e.g. Chunomai, Hayamai, Kakeri, Hayafue and Kagura, etc., became visible and it is easy to analyse the construction of each melody to know the meaning of the key, e.g. Oshiki or Banshiki in Noh music.

### **Muhammad Fazli Taib Bin Saearani Session VIA5**

#### **The Interpretation and Creation of Gender Embodiment in Classical Dance of Yogyakarta Style: Analysis of the Role of Formal and Non-Formal Institutions.**

This research focuses on the interpretation and creation of gender in classical dances of Yogyakarta style (CDYS) which are performed by formal and non-formal institutions in the Special Province of Yogyakarta (SPY), Indonesia. The researcher specifically considers two questions: How do formal and non-formal institutions bequeath CDYS within the perspective of gender through interpretation of the dancer's character? And Will such interpretation be accepted by the community? The researcher solved the above-mentioned questions through semi-structured interview of several leaders in formal and non-formal CDYS studios (sanggar) in Yogyakarta city. The results show that the formal institution is capable of becoming an agency of inheriting CDYS's cross-character and cross-gender role, as marked by the obligation of male dancers that are able to dance as women and vice versa. The matter is an important inheritance because it guarantees readiness of resources for all characters even if only female dancers were interested in learning. The same situation however was not witnessed in non-formal institutions. The non-formal institutions are more oriented on gender-based dance since it is inherited from the palace institution that separated the dancers based on gender and character which meant to be idealised with self-character. Other findings discussed include the role of male leadership and its relation to patrilineal paradigm and motivation to dance well so that there are

chances to marry those within the clan of palace. The findings can be used for implementing gender embodiment through formal or non-formal institutions in similar cases.

**Aigul Sagatova** *see* **Layra Maimakova** **Session VID12**

**Hande Sağlam** **Session VD3**

**Is it Music or Not? Meaning and the Function of Music for Islamic People from Turkey in Styria, Austria**

In 2013-2014, we (K-F-Universität and KUG in Graz) conducted a research project about the perception of music among Muslims in Styria. In this project 'Music, Religion, Integration – Muslims in Styria' we analysed the musical identifications of orthodox Muslims in this region. The main purpose of our analyses was to illustrate the influences of Islamic dogmas on the musical life of Turkish immigrants in Austria. The definition and perception of music for religious Islamic people depends on many different factors. For them, 'chanting' or 'reciting' the Koran is mostly not considered to be a musical act. Some orthodox Muslims believe that music is not only prohibited but also sinful in Islam. In some cases they consider music to be a taboo. Many ethnomusicological (and also musicological) sources also mention this phenomenon without asking about or considering the meaning and definition of music for those communities or people (for example, in MGG – the largest German-language music encyclopaedia – the first thing we find under Islam is: 'Das Musikverbot' [ban on music]). In this paper I intend to point out how Turkish Muslims in Styria deal with their religion. At the same time, I will try to make a precise definition of music from the point of view of strict Muslims in Styria. The main goal of my paper is to carry out a survey of the phenomenon of musical identification and the prohibition of music in the Turkish community in Styria in order to carry out a deeper analysis of the different meaning and values of music in different Muslim communities in Diaspora.

**Shrinkhla Sahai** **Session VD3**

**Alaap on the Airwaves: Indian Classical Music on Web Radio and Digital Technologies**

Radio as a concept, radio as technology, and radio as an object of study has been constantly shifting and re-configuring over the years. The very nature of radio, the reach and conceptual framework of what radio constitutes, have undergone paradigmatic shifts through history along with marked shifts in programming, presentation and formats. In India, at All India Radio from the 1950s-70s classical music was a major part of the music programming, and in turn also inspired music presentation and repertoire that suited the medium. The time allotted for the classical music broadcasts decreased over time, hardly finding substantial space. The advent of FM radio in the 1990s completely sidestepped classical music programming. In the past ten years, there has been a resurgence of classical music on the internet platform. The idea of radio has also been transfigured, and offered new challenges in terms of technology and presentation. The 'local-ness', liveness and one-way format of radio was challenged on a global platform where users could tune in at various time zones, participate in the act of radio-making, create their own playlists and download tracks and shows. In this context, what are the challenges in programming and presentation of classical music? What are the opportunities for music makers and connoisseurs? What are the technological possibilities? The paper seeks to explore this negotiation between Indian classical music and new media formats and the implications through the interdisciplinary lens of media studies and musicology.

**Gulnara Saitova** **Session IID4**

**Chokan Valikhanov – The Life and Folkways of Eastern Turkestan Women: Information From Kashgaria Travel Notes.**

One of the priorities in the implementation of new goals and objectives in research work in the field of choreographic art led to study the system of folk dance, in particular the Uyghur dance. In the research work and the memoirs of the Eastern Turkestan (Xinjiang since 1947 in China), the testimonies of travellers contain many enthusiastic reviews about the Uyghur dance. At the same time the huge role of dance in the daily life of the people and the importance of its place in the national mentality is highlighted. Interesting details about the features of the life and customs of Kashgar women holding parties (Mashrapov) of Turkestan dance resembling 'lezginka' is contained in the works of the great Kazakh scientist-orientalist Valikhanov. Associated with the huge risk of journeying to East Turkistan, Chokan Valikhanov was made famous, and we can confidently say that his record, pointing to the dance traditions of the Uyghur people, is the source of the theoretical framework in the study of the problems of modern Uyghur dance. A brief article summarises the fragmentary information concerning the life and customs of women of East Turkestan, which were reflected in the nature and manner of performance in the women's Uyghur dance. The first attempt to study the peculiarities of the Uyghur folk dance was contained in the writings of Valikhanov. Valuable information left by Chokan Valikhanov makes it possible to draw some conclusions: female Uyghur dance evolved from ritual dances, which had lost their ritual character, but retained some elements of traditional dance movements in Kashgar and Khotan styles. This stability allows modern scholars to get an idea of the traditional women's dance, its specificity, and the manner of execution. Modern choreography creates new opportunities for further development in the new, professional level.

**Lauryn Salazar Session VID11 (Panel)**

### **Crossing Borders: Mariachi Music in Mexico, the United States, and Ecuador**

As a transnational music, mariachi has become a popular Pan-Latino genre. A national musical symbol of Mexico since the early twentieth century, the accessibility and flexibility of mariachi music has made it popular throughout the Americas. This panel will explore the complex musical identities and issues surrounding the mariachi tradition. The first paper explores the mariachi tradition through performance practice in Ecuador. Drawing from the personal experience of the author, a comparative analysis is given on the performance of mariachi in Ecuador and the United States. The second paper investigates gender and the experiences of female performers in a male-dominated mariachi tradition. Interrogating stereotypical macho images associated with mariachi, this paper examines the musical and social transformations resulting from long-standing involvement of women in both Mexico and the United States. The final paper examines the complex issues surrounding student participation in mariachi competitions throughout the south-western United States.

**Lauryn Salazar Session VID11**

### **Mariachi Competitions in the United States**

With the proliferation of academic programmes and festivals, mariachi competitions have gained popularity throughout the south-western United States. These competitions provide a space for student groups to showcase their talent and cultivate creativity in terms of presenting new and sophisticated musical arrangements. Prestige is the primary motivation for participation in these competitions. Largely organised by non-profit community groups that seek to promote cultural awareness, many are modelled after various band and jazz competitions. By imposing a system of standards and adjudication foreign to the mariachi tradition, educators are faced with the challenge of preparing students to perform and place well in these competitions at the expense of the tradition itself. The issue of adjudication is also highly problematic as there is no set standard for choosing judges. Some competitions for political and funding purposes may invite local politicians and prominent business donors to serve as judges, while others may invite band, orchestra, jazz and mariachi educators. Through the examination of three particular competitions in California, New Mexico and Texas, I explore the intricate politics of representation in the planning and implementation of mariachi music through these competitions. Of special interest will be issues of

organiser qualifications, accountability, musician agency, the inclusion of other genres, and the ramifications for the mariachi tradition globally.

**Imani Sanga Session IIIA11**

### **Zilipendwa Music, New Social Media and the Public Sphere: Meanings Generated by YouTube Users on Zilipendwa Music of Mbaraka Mwinshehe and Marijani Rajab**

This paper discusses meanings generated by YouTube users on Zilipendwa music, East African “old” popular music played in rhumba, twist and other related styles especially in the 1970s and early 1980s. According to scholars such as Tadasu Tsuruta, Donald Otoy Ondieki, and other authors (see the 2014 special of *The World of Music* guest edited by Frank Gunderson, these “oldies” have continued to be part of the “living” music landscape in Tanzania as they are regularly played during weddings, official ceremonies, in night clubs and in various radio and TV stations. Since the advent of YouTube some of Zilipendwa songs have been uploaded mostly with audio and still photos only since the musicians are no longer and the music video culture is a recent phenomenon in Tanzanian. In this paper I focus on various meanings generated by YouTube users who interact with the two most celebrated Tanzanian Zilipendwa musicians namely Mbaraka Mwinshehe and Marijani Rajab. By analyzing the comments of YouTube viewers on specific songs by these musicians the paper responds to the following questions: What are the meaning that YouTube viewers generate upon listening/watching these music uploads? To what extent the viewers interact with the music and other viewers with a sense of agency in this process of generating meaning? To what extent YouTube limits the viewer’s agency? The argument that this paper puts forward is this: YouTube, like a Derridian Pharmakon functions both as a remedy because it helps in preserving and making Zilipendwa music not only accessible but also alive in the new media spaces and a poison as it participates in structuring and limiting viewers’ meanings.

**Mayco A Santaella Session VIC4**

### **Applied Fieldwork as an Alternative Research Methodology: Three Case Studies from Central Sulawesi, Indonesia**

Fieldwork is a landmark in the early career of emerging ethnomusicologists. Over time, a number of projects sprout from collected fieldwork material and through established human relationships between the community and the scholar. The production of educational materials, community projects, and cultural activism by ethnomusicologists has grown into the branch of applied ethnomusicology as a social responsibility inherent in the nature of the discipline. Among various definitions and objectives of Applied Ethnomusicology is that of ‘creating and applying ethnomusicological results’ (Wild, 2010). Yet, in view of current considerations in Ethnomusicology of ‘new epistemological scenarios emerging out of post-colonial situations’ (Araujo, 2008) an antecedent practice of Applied Ethnomusicology may be carried out during fieldwork itself. This presentation posits applied fieldwork as an alternative research methodology that considers both new theoretical models in ethnomusicology and applied approaches as inherent ethical principles of the discipline. The presentation of applied fieldwork as an alternative research methodology discusses three different case studies as cultural spaces with distinct backgrounds and concerns from the province of Central Sulawesi, Indonesia. The first case study looks at traditional cultural bearers and the sustainability of cultural practices within national frameworks. The second case study analyses the development of new works by emerging composers and choreographers from the province and their involvement in national competitions. The third case study looks at shifting practices during provincial festivals as a space for cultural education. Revisiting Rice’s (2008) possible ontological solutions to epistemological issues in the discussion of fieldwork methods, and merging alternative methodologies including that of dialogic fieldwork (Araujo, 2006) and the application of knowledge from the ethnomusicologist as a cultural advocate (Pettan, 2008) this paper discusses the notion of applied fieldwork as an alternative approach for emerging ethnomusicologists.

## **Cristina Santarelli Session IIC2**

### **Musical Mass Icons in the Work of Andy Warhol and Jean-Michel Basquiat**

The purpose of this research is to analyse, through the comparative study of two of the world's most important artists in the 1960s and 70s, the iconographic trend of the portrait of the musician in the age of technical reproducibility of artworks, according to the definition given by Walter Benjamin. Andy Warhol is certainly the best known exponent of American pop art. His novelty is not in having chosen mass icons – even musical ones such as Aretha Franklin, Diana Ross, Liza Minnelli, Mick Jagger and John Lennon – as subjects of his work, but in having made his own work a mass icon. Consumer products were among Warhol's first subjects; in the following years the artist would go even further, also considering people of the star system in the same way as the cult objects of American society. To this end he adopted industrial reproduction techniques, such as silk-screen printing. If Warhol can be considered a product of the first TV generation, Jean-Michel Basquiat was fully a product of the second one: his works follow a decisively televisionary logic, in line with the aesthetic of the fragment that forms the basis of postmodern language. Initially a graffiti artist, Basquiat befriended the guru of pop art in 1983, becoming part of the 'Factory' and quickly attaining international fame. His paintings consist of raw infantile images which make reference to the Art Brut of Jean Dubuffet and they are characterised by the frequent presence of words included as an integral part of the subject or simply as a background. This also occurs in the portraits of famous jazz musicians such as Charlie Parker, Miles Davis, Dizzy Gillespie, Max Roach or Nat King Cole, where the reference is often mediated by a simple allusion to musical tracks or to the musicians' nicknames.

## **Zakiya Sapenova and Christopher Williams Session IIIA1**

### **'The New Kazakh Cultural Diplomacy: International Listener Perceptions of Kazakh Music'**

Cultural diplomacy was developed during the twentieth century as a tool of 'soft power', to promote the interests of western countries abroad. But in a globalising world, the arts and cultural identities of all nations are now a basis for commercial and other international relations, and this is mainly outside the control of governments. The concept of 'cultural diplomacy' is therefore moving away from being a source of power, towards the UNESCO ideal of 'Education for International Understanding' promoted by 'global citizens'. Kazakhstan is an interesting and overlooked example of this. This research therefore aimed to investigate the geo-cultural image of Kazakhstan, as perceived within intercultural 'world' music communication. Using the methods of 'listener research', this study assessed the perceptions of international listeners using keywords related to both Kazakh and European cultures. Preliminary findings suggest that there is a difference between the perceptions of Kazakh and non-Kazakh audiences when recognising and responding to Kazakh traditions used in non-Kazakh music arrangements, such as Tlep. A better understanding of how this happens could help to promote an accurate image of Kazakhstan and Central Asia, and enhance 'international understanding' and create a bridge between cultures, without losing the unique aspects of Kazakh musical and cultural identity.

## **Susana Sardo Session ID12**

### **How to Overthrow Menaces with Music? The Case of a Cape Verdean Community in Lisbon, Portugal**

After 1975, when the Cape Verdean nation became independent, a migrant route of Cape Verdeans to Portugal formed. As a consequence the suburban region of Lisbon saw the birth of several migrant neighbourhoods and the growth of ancient ones hosting Cape Verdean people. This displacement situation brought inevitable social and cultural conflicts, driven by the encounter of the migrants with a different culture. Kova M neighbourhood is an example of the above process. During the 1980s, the external image of Kova M, especially promoted by the official press and law enforcement, labelled it as an upcoming threatening and dangerous place associated with drug trafficking and related criminal



activities. At the same time, Kova M neighbourhood is a place where music and dance especially related to Cape Verdean origin take place. Gradually Kova M became well known for its nightlife, and for its music-related cultural activities that were performed throughout the year. In both cases, music and dance are shared by Cape Verdeans and non-Cape Verdeans, Kova M residents and non-residents, in an interlocution process which, apparently, overthrows the perception of Kova M as a dangerous place. This paper is a work in progress, which has been developed in Kova M since January 2014, using collaborative methodologies. Therefore, the research team comprises academic and non-academic fellows, including Kova M residents, working in dialogue in order to produce collective knowledge.

### **Urmimala Sarkar Session VIB**

#### **A Corporeal Reading of the Nachni: Social Absence versus Performative Presence**

'Nachni' women from the eastern part of India are popularly known in parts of Bengal, Bihar and Jharkhand as marginal performers who earn their living through a performing partnership with the Rasik (the male partner) while remaining in a fragile yet domestic quasi- conjugal alliance with him. In research and popular writings, these women have been seen as exploited, marginalised, and socially maligned practitioners. Such writings (Sarkar Munsri, 1999, 2010; Chatterjea, 2008) are essential as a socio- cultural as well as feminist critique of the social position of these women performers. In the current research the signification of the social/cultural presence of the Naachni woman is sought in her performance and the communications that she creates through that with her accompanists, audience and the larger society. Since the society refuses her a legitimate and rightful space within its folds, her only possible recourse is her performance, which becomes her only way to claim and control a space for herself within the public sphere. The marginal identity that the society allots the Nachnis on the ground that they are socially undisciplinable, and therefore, unacceptable as members of community, is countered by the acceptance she creates for herself, through the negotiations with her body and dance - the very tools that make her socially dangerous and irregular. This paper focuses on the social and the performative spaces that the Nachni inhabits, and the duality of the reception of her social self vis a vis her body. This duality of reception also brings to the fore, the need to theorise commoditisation of the woman's body where the body, so long as it is seen as a product, and therefore a consumable, is not a threat, unlike the threatening polluting capability of a social presence of the owner of that very same body.

### **Margaret Sarkissian Session VA8 (Roundtable)**

#### **Negotiating the Personal and Professional: Ethnomusicologists and Uncomfortable Truths**

Ethnomusicologists consider themselves among the most culturally sensitive of academics. We often develop intense relationships with, and identify ourselves closely with, our teachers/informants and their cultural contexts. We feel grateful for the priceless access they afford us. Our gratitude, and the intensity of the relationships, however, can help lead to tensions arising from their expectations. How do we comport ourselves personally, what do we reveal, and what must we suppress in our work? What responsibility do ethnomusicologists and other academics employing oral history as a primary methodology have to their 'informants/research collaborators' as opposed to their largely academic and public audiences, with regard to 'the whole picture' of their research projects? In our forum we explore ways such tensions arise from our work, and how we deal with, if not necessarily resolve them. In studies encompassing Irish popular musicians, African Jews in Ghana, Portuguese Eurasians in Malaysia, diasporic Puerto Ricans, and male and female musicians in the transnational business of Arab music, we explore the often murky ethical strait between two shores of our ethnomusicological identity: our avowed and passionate academic desire to uncover data, cultural 'stories,' and systems of significance; and our equally passionate commitment to socially responsible personal relationships with those, in these cultures, without whom none of this would be possible. In doing so, we invite

stimulating discussion from all present. Participants are Svanibor Pettan, Rebecca Miller, Anne K. Rasmussen, and Margaret Sarkissian

**Natalie Sarrazin      Session IID12**

### **Techno-Global Identities: Musical Networks and Negotiations among Delhi Youth**

Chetan Bhagat's book 'What Young India Wants' (2012) and Favero's work on young men in India 'Dreams' (2005), chronicle growing unease among Indian youth concerning unparalleled economic and social change. Young Indians are pressured with negotiating a stable economic future in a world where trans-national networks and class are increasingly more powerful factors than traditional caste identities and bonds. Increasingly, music consumption and performance are activities in which these tensions play out. Technological mediation (social networks, digital devices, Internet radio, etc.) affects existing social practice, and allows unprecedented access to unfamiliar cultural values and sounds, both Indian and global, challenging Bollywood's hegemony. This paper, based on original research, examines the role of music in the lives of urban, middle class youth in and around Delhi's NCR. What is the impact of technology, trans-national and mediated music among Indian youth? How does music give voice to fantasies and dreams for a stable future? What role does music play in the development of sub-cultural formations, selves and potential selves? In what ways does music reconcile discrepancies and tensions between tradition and modernity? After identifying the impact, practices and role of technology, social networks and consumption, I hypothesise that the significant presence of mediated music points toward a 'repositioning of the traditional' and a move towards the role of making meaning through listening in overall youth identity formation.

**Mary Elizabeth Saurman      Session IIA9**

### **Carving New Paths of Transmission Processes through Community Engagement in Music and Other Expressive Arts**

Traditional transmission processes of music and other expressive arts within ethnic communities in Mainland Southeast Asia are under threat. As of seven years ago, the White Hmong in Thailand faced this concern of losing their creative communication forms and local wisdom. Although some community experts still retained the Hmong oral library of cultural information, they did not transmit much of this cultural knowledge to the next generation. In addition, the younger generation, appearing disinterested in their culture did not know how to embrace their traditional wisdom and was immersed in a national, formal education system. The national curriculum utilized music, dance and other materials that were foreign to the Hmong. A beneficial objective for confronting this issue was found through developing alternative curriculum. This paper explores how applied ethnomusicology can assist communities in creating an appropriate avenue for expressive arts transmission and in shaping relevant education curriculum. Drawing from theories in transmission (Tindall 1976) and participatory methods (Brock and Pettit 2007, Chevalier and Buckles 2008, 2013), this presentation will explore a project implemented in 2007. This project for the Thai Ministry for Education and the Thai Foundation for Applied Linguistics (FAL), involved Thai White Hmong from multiple generations coming together for developing a more relevant curriculum for the Hmong children. When the stakeholders engaged in participatory dialogue, the Hmong developed their own creative approaches for restoring their inter generational divide and for reinventing their cultural transmission process. The community members themselves, employed a reflexive approach in this process. After almost seven years the Hmong continue to engage reflexively as the education program evolves. This uniquely designed curriculum is now being successfully implemented up to grade four and is a model for several other education systems throughout the region.

**Todd Saurman      Session IIA9**

### **Reflections on Reflexivity in Applied Ethnomusicology**

While comparisons of ethnomusicological research and applied ethnomusicology may affirm a false dichotomy (Titon, 2011, 2014), this particular research among the indigenous Tampuan people in the highlands of Cambodia can hopefully contribute to a discussion of commonalities, contrasts, and interactions between the two. Reflexivity of community engagement emerges as an essential aspect of that discussion. As part of the methodology for this research I have identified reflexivity as a key component, but in documenting this research as a whole, reflexivity becomes significant on two different levels. First, reflexivity within a community itself as a trait of cultural processes presents one level. On this level I have focused on transformed processes of music transmission and newly created Tampuan songs in a rapidly changing music culture and how these social processes create and are created by cultural reflexivity. The second level of reflexivity refers to the methodology of my personal engagement with Tampuan communities. The two levels are not unrelated. The recessive research methodology is intrinsically linked to the process of empowerment that is culturally reflexive. I am not implying a causal relationship, but rather I am suggesting that I have entered into an ongoing process of community reflexivity. While the documentation and presentations within this ethnographic research have not been especially reflexive (in the sense of focusing primarily on my own personal background, feelings and experiences), the methods of research have allowed me to enter into collaborative roles and relationships where I need to evaluate my contributions as part of the overall picture and so this case study describes my encounters with Tampuan communities as part of their own cultural reflexive processes. There is a dialectic relationship between the extent to which research is applied ethnomusicology and the necessity of descriptions and analysis to be inter-subjectively reflexive (Trotman, 2006)

**Patrick E. Savage Session VD3**

### **Cantometrics Goes Digital: Automated Analysis of Thousands of Global Music Recordings**

Understanding global patterns of musical diversity and their relationship to culture has been a major goal since the beginnings of ethnomusicology and comparative musicology. Alan Lomax's (1956, 1959, 1962, 1968, 1976, 1980, 1989) Cantometrics Project was the most ambitious attempt to achieve this goal, but it was never followed up on, due in part to the time-consuming and subjective nature of analysing a large global corpus of music recordings by ear. However, recent developments in the digital humanities make it possible to overcome these limitations through rapid and objective automated analysis of massive amounts of audio information. In this presentation we will review the original Cantometrics Project and present the results of our new, automated audio analysis drawing on the ~50,000 recordings from Smithsonian Folkways.

The original Cantometrics Project went through many iterations, some of which addressed earlier criticisms regarding the song sample, classification scheme, statistical analysis, and interpretation (e.g., Nettl 1970; Maranda 1970; Erickson 1976; Dubinskas 1984). In its final published form (Lomax 1989), Cantometrics involved analyzing ~1,800 songs from 148 cultures around the world using 36 stylistic features. This analysis grouped the 148 cultures into 10 "song-style regions" plus 4 unique isolates, which Lomax interpreted as reflecting both historical ("cultural evolutionist/diffusionist") and causal ("structuralist-functionalist") relationships between music and culture (Stone 2008). Our analyses explore the full Smithsonian Folkways sample and a restricted sample closely matching the original Cantometric sample (~3,000 songs from 150 cultures), extracting audio features related to pitch, rhythm, and timbre. The similarities between cultures based on these audio features corresponded with many – but not all – of Lomax's proposed song-style regions. We argue that neo-Darwinian mechanisms of cultural evolution and diffusion provide a more plausible interpretation of these patterns than Lomax's proposed mechanisms of Spencerian unilinear cultural evolution or functional correlations between song style and social structure.

**Guzel Sayfullina Session IIA4**

## **Abystai, the Keepers of Religious Musical-Poetical Traditions in the Culture of Tatar Muslims**

Abystai is a traditional Tatar term to designate women who used to occupy a special place in Tatar Muslim society. Usually the wives of mullahs, abystai were as a rule distinguished by their rich erudition in Islamic cultural traditions and competence in various other fields of knowledge. In their communities, they taught at local schools for girls and were regarded as the most authoritative experts on religious customs and rituals. During the decades of the Soviet atheistic policy, abystai came to be the main keepers of Islamic legacy among the Tatars of the Volga-Ural region. Especially important was their role in preserving the traditions of reciting religious texts, such as the Qur'an, Sufi poems and folk munajats. The study of examples of recitation recorded in villages and cities shows evident connections of the recited repertoire with performance of Sufi poetry in other parts of the Islamic world. However, the manner and musical forms of abystai's recitation are characterised by their own specific features. Till now, the phenomenon of the Tatar abystai has not widely attracted the attention of scholars. Nevertheless investigation of this subject seems to be of special importance in the context of the musical-poetical culture of the Volga-Ural Muslims. In my paper, I shall discuss for the first time the following topics: the role and functions of abystai in the historical context of the Tatar Muslim milieu from the twentieth to the early twenty-first century; the repertoire of texts performed by abystai and the changes it has undergone during this period; peculiarities of the 'musical vocabulary' of the contemporary abystai; the correlation between oral and written forms of transmission of recited texts. The discussion will be based on materials collected during my field trips in the Tatarstan Republic and Orenburg (Russia) in the 1990s and 2000s.

### **Huib Schippers Session VIC8 (Roundtable)**

#### **Sustainable Futures for Music Cultures: An Ecological Approach**

Five years after an introductory plenary presentation at ICTM in Durban, this session presents for discussion the outcomes of the international research collaboration 'Sustainable Futures for Music Cultures: Toward an Ecology of Musical Diversity'. From 2009-2014, nine research teams from three continents have investigated key aspects of sustainability in nine genres ranging from vibrant to 'in urgent need of safeguarding', with the aim of mapping the 'ecosystem' of each of these genres across five domains: learning and teaching; musicians and communities; contexts and constructs; infrastructure and regulations; and media and the music industry. Traditions explored include Australian Aboriginal music, Vietnamese Ca tru, Ghanaian Ewe music, Japanese Amami Shima Uta, Hindustani music, Mexican Mariachi, Korean SamulNori, Balinese gamelan, and Western opera. Chaired by the President of ICTM, this roundtable presents for critical feedback the methodology and outcomes of this project, including a framework for understanding music cultures as ecosystems and an interactive website with the aim to empower communities to forge musical futures on their own terms. Issues that are likely to arise in the discussion are the use and drawbacks of frameworks in our discipline, the benefits and perils of returning to aspects of comparative musicology, the realities and illusions of agency, the practical and ethical aspects of intervention, and the place of projects of this nature in applied ethnomusicology. Sustainable Futures for Music Cultures was funded by the Australia Research Council as part of its Linkage Projects program, and supported by industry partners the International Music Council, the World Music & Dance Centre, and the Music Council of Australia. Research leaders were based at the Universities of Washington, London (SOAS), Lund, Otago, Sydney, Southern Cross and Griffith University.

### **Colleen Christina Schmuckal Session VD1**

#### **Shamisen Essence Within Japanese Modern Music: An Analysis of Kinichi Nakanoshima's Banshiki-Chou**

Instrumental Essence is the analytical process of researching an individual instrument's inherent history, performance techniques, timber, expression of time/rhythms, learning methods, roles,

notation/transcription practices, distinctive characteristics, and its construction. Analysing an individual instrument's essence within modern music instead of only the arrangement of the musical pitches themselves, as seen with Western musical theory based analyses, will bring forth a more in-depth musical analysis, particularly in the case of those instruments that were not developed within the Western musical tradition. *Banshiki-chou* (1941), a shamisen solo written by Yamada ryuu koto professional performer and composer Kinichi Nakanoshima (1904-84), is used to accomplish the goal of this thesis; that is the clarification of what shamisen essence is, how it is expressed, and the effectiveness of this expression within modern compositions. The expression and characteristics of shamisen essence through the process of notation/transcription, construction of the melody, *nori*, and performance techniques will be examined and compared with other compositions for shamisen by composers with Western musical or Japanese traditional musical background. This comparison will show the role composers have in expanding and limiting shamisen's expansion into the modern musical scene. Shamisen has been chosen as the instrument of interest due to its strong historical ties to the ensemble, which greatly influenced and transformed shamisen's musical expression towards contrasting sound over harmonisation. Tearing shamisen away from its traditional roles as an ensemble instrument, *Banshiki-chou* shows both the difficulties and possibilities of shamisen's means of expression as a solo instrument in a modern musical context. Analysing and focusing on the instrument, and its innate musical theory over just the arrangement of the performed pitches themselves, will show that the ways an instrument produces sounds is not just common performance practice, but is also the foundation for musical theory and musical construction for the composition itself.

**Rob Schultz Session VIIC4**

### **Community and Competition in the Songs of the Sicilian Carrettieri**

Despite their relatively brief period of existence, the songs of the Sicilian *carrettieri* (cart drivers) have made an indelible imprint on Sicily's musical and cultural heritage. Active from the mid-1800s through to the early 1960s, *carrettieri* transported produce and merchandise on horse- or mule-driven carts to be sold at local markets. Although most were illiterate and led seminomadic, extremely labour-intensive existences, the *carrettieri* nevertheless considered themselves an elite social class within the quasi-feudal economic structure in place in Sicily at the time. This naturally fostered a strong sense of community within the group, but it also engendered a fiercely competitive streak among its individual members. Nowhere was this paradox more evident than in the storage facilities (*fünnachì*) where the *carrettieri* would stop for the evening along their various travel routes. There they not only shared a good meal, exchanged information on prices in different locales, and recounted stories from their experiences on the road, but they also held intensely competitive contests to determine who among them knew and could sing the most beautiful song. This paper explores the dichotomy between community and competition as manifested in the musical structure and performance practice of *carrettieri* singing. On the one hand, *carrettieri* singing is characterised by a highly melismatic delivery that eschews rhythmic and metric regularity, thus providing ample opportunity for the *carrettieri* to showcase their virtuosity and define a signature style. On the other hand, it also exhibits a clear set of stable governing principles with respect to phrase structure, pitch organisation, and ornamental vocabulary (Garofalo, 1991; Macchiarella, 1991). Therefore, to sing a *la carrettiere* required a complex negotiation between the boundaries of shared stylistic constraints and individual creative expression that distinctly mirrored the way the *carrettieri* situated themselves within contemporary Sicilian culture and society.

**Gretel Schwörer-Kohl Session VA2**

### **Lahu Prophets in Northern Thailand and Myanmar as Creators and Innovators of Dance and Music**

In the animistic Lahu society several prophets appeared during the course of time. Often their careers started as religious leaders in the village. As soon as they were successful in healing and in divination, villagers believed in their supernatural power and considered them as part of the guarding deity G'ui Sha. Soon people joined from surrounding villages and finally the prophet started longing for political power. There are records of mythical prophets in tribal legends. Here Sha Ca Po Meu Sheu is important for music, as he is considered to have invented the musical instruments of the Lahu people. In historical records for music and dance since the end of the 18th century Maw Na To Bo (Black Gibbon Prophet), born around 1900, has to be mentioned as he introduced considerable changes in temple music. He encouraged women to play mouthorgan on the instrument called naw during festive lunar days. He composed new pieces to accompany the temple dances and created new choreographies for the moon ceremonies. Before his innovations, women were not allowed to touch the mouthorgan at all. From then on they not only accompanied dances for the lunar festivities, but also started to play lullabies and love songs on the wind instrument. After 1973 the Black Gibbon Prophet started several uprisings against the Burmese government. His goal was to fight for an independent Lahu state in the Thai-Myanmar border area. The social, cultural, religious and political power of Maw Na To Bo will be discussed in this paper. Some of his compositions will be analysed concerning innovations in playing techniques and new contributions to aesthetic forms.

**Anthony Seeger Session VIB**

### **The End of Mourning: Water, Body Paint, and the Reintegration of Mourning Bodies among the Kîsêdjê of Mato Grosso, Brazil**

This paper addresses the importance of the preparation of bodies before starting to perform music and dance and takes as its principal ethnographic example the end-of-mourning ceremony of the Kîsêdjê Indians of Brazil. In many places in the world people do not simply launch into song and dance, but rather prepare for it carefully by bathing, donning specific clothing, arranging the hair in specific ways, painting, and sometimes using perfumes to add an aroma to the carefully prepared body. Only after that preparation can movement and sound begin. While these behaviours are shared by many different societies, the meanings associated with them are clearly different for members of a symphony orchestra donning their formal wear, teenagers spending hours primping before a dance, and Kîsêdjê Indians carefully applying paint to their bodies. Why is the body so often carefully prepared, and what might it have to do with music and dance? To investigate this, this paper focuses on the end-of-mourning rituals of the Kîsêdjê. Kîsêdjê mourning is expressed by sadness, silence, stasis, a lack of body paint, and allowing the hair to grow—precisely the opposite of ceremonial singing/dancing. In this ceremony a ritual leader goes to each house in turn and invites its residents to bathe in the plaza. Those who are in mourning will either go and be bathed and thus publicly announce that their sadness/silence is over and happiness/singing can begin through the social reintegration of their bodies, or decline and say they are still sad and then sit out the coming ceremony. All those who bathe then prepare their public and socialised bodies for singing and dancing and the specific social roles, sounds, and euphoria those involve. Generalisations about body, music, and dance that address this theme of the conference will be raised from this case.

**Edwin Seroussi Session IIB**

### **Moshe Cordova: Turkish Jewish Composer in Exile**

Composer and singer Moshe Cordova (b. Edirne, 1881 – d. Tel Aviv, 1965), a master of the Turkish makam in its Hebrew version, played 'ud and piano and composed music from a young age. Parallel to his music interests he pursued a business career in the textile industry. Cordova became one of the leaders of the Maftîrim choir in Istanbul. Some of the Maftîrim Hebrew poems for which he composed music appeared in *Shire Yisra'el be-Ereş ha-Qedem* ('Songs of Israel in the Eastern Lands,' Istanbul 1925/6). In 1934, he emigrated to British Mandate Palestine where he continued his textile business. His impact as a musician in Israel was minimal, as the interest on Ottoman Turkish music at the time

was almost nil. Few of his compositions, e.g. 'Yah Qadosh,' were orally transmitted and known to a handful of Turkish cantors as well as to the renowned Turkish hafiz Kani Karaca (1930-2004) who learned it from kanuni David Bekhar, another Hebrew master from Istanbul. Cordova rarely performed in Israel, but taught Turkish makam to a handful of musicians, most notably to the Jerusalem-born cantor Refael Elnadav. Two substantial collections of music scores of compositions by Cordova have recently resurfaced (in possession of his nephew Nissan Galili in Israel and Refael Elnadav in Brooklyn) offering the possibility of evaluating and performing the music of this great Turkish Jewish composer. The paper will examine the complex cultural and social ecologies in which Ottoman Turkish Hebrew music developed, was transmitted, overlooked and revived from the dawn of the Ottoman Empire until the present, through the prism of the fate of Cordova's work.

### **Rita Seumanutafa Session IID2**

#### **Fatupese: Composers of Pese Fa'asamoa**

This paper will explore the important role of a fatupese (composer) of pese fa'asamoa (music in Samoan culture). This will be done by examining the compositional process of a music genre called Pese o le Fa'aulufalega (Songs for a Church Opening), a programme of pese (songs) that precedes missionary musical influences in the Samoan Islands, and has been continued beyond the islands in Samoan diasporic communities. The role of a fatupese (composer) is held in high esteem by the Samoan people, particularly in the preparation of a choir's performance of Pese o le Fa'aulufalega. This is due to the sacred nature of the genre's lyrical content, which is fundamentally linked to lauga fa'asamoa (Samoan oratory), a sacred and distinguished form of communication that is only utilised by representative speaking chiefs called tulafale (orators). Therefore, a fatupese of this music genre must be well-versed in lauga fa'asamoa and will most likely be ranked as an ali'i (high chief) or tulafale (orator). Previous research of fatupese (composers) includes a small mention in the comprehensive ethnography of Samoan music by Richard Moyle (1988). However, there is no mention of fatupese of Pese o le Fa'aulufalega (Songs for a Church Opening), or the genre itself. Therefore, this paper will contribute to the scholarship of the Samoan people, their culture and music. This paper will also highlight the author's insider perspective as a practitioner of Samoan music who has participated in various performances of Pese o le Fa'aulufalega and is also based on a large corpus of collected data that includes video footage of choir performances, unpublished song journals of performances that took place in New Zealand from 1960 to 2000, and transcriptions of discussions with Samoan community leaders and fatupese of this music genre.

### **Shahanum Md Shah Session VA3**

#### **The Malay Gamelan: Changing Landscapes**

When the gamelan was brought to Malaysia from Indonesia in the 1800s, performances were strictly restricted to the royal courts. It was only in the 1970s that the gamelan was allowed to be performed in public (Matusky & Tan, 1997). Due to the gamelan's accessibility thereafter, traditions were broken and the gamelan was learned and performed by people outside the royal courts. Modernisation started to pose significant challenges to cultural systems whereby new ways are slowly taking over old ways that are indigenous to a particular culture. Globalisation and the information revolution seem to have become the order of the day with music becoming 'globalised' (Inglis, 2003). This is resulting in traditions having to adapt to new forces if they are to remain vital. Traditional modes of cultural expression are being restructured where change in musical practices and sound systems are affecting composers. These changes are seen in the use, sound and concept of the gamelan instrument as well as social and musical contexts caused by many factors such as globalisation. This study traces the development of the Malay gamelan since the 1970s and examines the changes that have taken place, the effects of these changes as well as factors influencing the changes. The study is based on research conducted in Kuala Lumpur and Selangor. Research methods used include observation of performances, being a participant-observer during gamelan rehearsals, interview sessions with

practitioners and composers, audio/visual documentation and personal experiences as gamelan players and teachers. Findings from this study will provide an understanding of the direction gamelan music is taking in Malaysia, which may in turn indicate the need to review teaching practices at all levels in order for the gamelan to remain relevant.

#### **Zhanar Shaikenova Session VD11**

##### **The Kazakh Song Letters from the World War II: On the Issue of Genre Identification**

Up to date, Kazakh folklore and music scholars have not researched substantially the issue of song letters from World War II. We can refer to the work by Bytenova, who researched the topics, images depicted in them, their musical and artistic formulation, as well as publishing a compilation of such song letters. As the observations show, the genre of song letters is interpreted differently by music scholars. For instance, Asemkulov, a Kazakh linguist, relates song letters to the genre of poetic letters and insists that they form one of the main Kazakh poetic genres. Kazakh literature methodology researchers such as Auezhov, Margulan, Gabdullin, Silchenko, Smirnova, Seifullin, and Ismailov suppose that song letters belong to extra-ritual poesy. According to Mukhatayeva, song letters or greeting letters represent a genre variation of the poesy of social and common life. The difficulty of research lies in the bipolarity of the studied phenomenon. On the one hand the genre is a category of literature study and on the other hand it is a part of musical folklore study, ethnomusicology. However, we can note the following: the genre of song letters is defined by their cultural and historical character; and song letters are the most comprehensive form of a human inner world expression. Identification of the genre presents a challenge due to insufficient study of the historical roots of the genre. So, as Asemkulov explains, formation of the given genre dates back to the early medieval period, in the Turk period, and blossomed in the period of the Kazakh khanates. Song letters, which originated in the hardest periods of our history, concentrate the reaction of the Kazakh people to tragic events and reflect all their pain and compassion.

#### **Shan Chuah Session IID2**

##### **Travelling Through Time and Space when the Refugee Monks Dance**

It is not very often that Buddhist monks are spotted dancing in public. This paper is as much about the rarity of such a performance as it is about the sanctity of a dance that has been in existence for over a thousand years. During the Cultural Revolution in the 1960s, 'cham was banned alongside all religious activities in China. Gradually, it was brought back to life with the outpouring of Tibetan refugees to neighbouring countries of India and Nepal. 'cham traces its origin to the ethical killing and liberating of evil forces in the form of demons and even a king in hindrance of the dharma. With the unabating wave of self-immolations that has taken the lives of over a hundred Tibetans since February 2009, the dance's figurative act of killing and liberating is reflected in reality in the flaming bodies. The notion of liberation has come to haunt Tibetans not only religiously but also politically as they struggle to define for themselves what it means to be liberated as a Buddhist and as a Tibetan. If people's bodies can be seen as the finest scale of political space, it is the more important to address the primacy of the Tibetan bodies as the silent spectacle on which contemporary politics is being staged. When the monks fled from Tibet, not only did they bring with them holy statues and scriptures, they brought with them, in their bodies, the repositories of ancient knowledge that has been passed down for centuries from master to disciple in a series of unbroken lineages. By taking 'cham in exile as the vantage point of a deeper inquiry into the Tibetan situation, I hope to investigate the relationship between the body and state through performance in a religious context.

#### **Gulshat Shanbatyrova Session IIID8**

##### **Kazakhstany Music Education Observation: Necessity of Encouraging Implementation of 21st Century Skills in Teaching Practice**



This paper attempts to look at music education in terms of present day justification according to educational findings. Although teaching skills for the twenty-first century complement and support each other the author places high importance on three aspects of educational process: critical thinking, positive psychology and reflection. However, with the increasing currency of these core settings of teaching in curriculum theory, there has also been a gap in practice. The paper sets out the practices the author has developed from the experience of studying in Birmingham while these methods are ignored by many colleagues at the workplace. Accelerated learning techniques linked with the dynamic quality of active listening analyses also creates a seamless connection between motivation, instruction, assessment, and practical application - leading to 'deep understanding'; develops both independence and collaboration; makes it possible to use personal strengths in meaningful ways and therefore to bridge into understanding sometimes difficult abstractions; exercises and develops higher order thinking skills including analysis, synthesis, evaluation, and 'problem-finding'. Lessons which were once dominated by passive listening and the didactic imparting of information have been wrong for so long in secondary education. This old attitude has still remained. Arguably, this lack of respect to mentioned remedies could be explained by the continuity of the Soviet education and Kazakhstany system. Such methodology (with teachers as distributors of knowledge but not guides to educational experience) and associated reproductive approach should be removed from the practice of education. Additionally, according to the National Centre for State Education Standards and Testing, the training plans and work programmes should be reviewed for a lack of research activities with consequent shortages of students' creative abilities. This is only a part of the problems facing music education in Kazakhstan, but its solution will require enormous intellectual strain in of leadership and sustainability, significant institutional actions being challenged to the state government and educators, and many other members of educational environment.

**Maryam Shariari** *see* **Mohammad Reza Azadehfar** **Session IID2**

**Stephen Shearon** **Session VA10**

### **Pre-1920 Foundations of Gospel Song in the American South**

In North America today gospel songs or hymns comprise the repertoire of many of the more traditional Christian communities—in particular European-American groups of evangelical Protestants such as Missionary Baptists and churches of Christ, as well as Anabaptists such as Mennonites and Amish. The same gospel songs, especially those produced before 1920, are found too in cultures outside North America. In many locales (e.g., Papua New Guinea) and styles (e.g., bluegrass gospel), they have entered oral tradition. These gospel songs were commercial products introduced initially by publishers in the American Northeast and upper Midwest (1870-1920) and then by publishers in the American South and West (1910-present). Many persons today think of these early gospel songs as traditional hymns, associating the term 'gospel' instead with the vital African American tradition, various markets of the commercial music industry viable since the 1920s, or in some cases any sort of popular Christian song. Few persons understand the sources of these songs, especially those from publishers based in the American South. In this study I will show how the Christian music-publishing and music-education industries developed in the South as a continuation of the industries developed first in the north-eastern USA, and how gospel song, a cultural juggernaut of the time, came to dominate that industry. My findings are based on information gleaned from three important periodicals published from 1870 to approximately 1920: *The Musical Million*, *Music Teacher* and *Home Magazine*, and *Vaughan's Family Visitor*. These monthly and bi-monthly periodicals were produced by the prominent southern publishers of the time and chronicle the cultural activities associated with these songs. Ethnomusicologists encounter gospel songs in the field, often in oral tradition. This study will help them understand what they are encountering and enable them to draw more-accurate conclusions about their meanings.

**Dae-Cheol Sheen** **Session VD1**

## **Sejong the Great (Reigned 1418~1450): The Greatest Music Creator in the History of Korean Music**

Joseon (1392~1910), founded on Confucianism, was the last dynasty of Korea. Utilising music, including dance, was one of the most important principles upon which the state was established. The first king of Joseon Dynasty established two government institutions for music when he started his new dynasty. Three others were set up some time later in the early 15th Century, and finally all the government music institutions were integrated into one around 1470. Many musical pieces for the new dynasty were created by the Confucian scholars and musicians of those institutes to praise the foundation and bright future of Joseon. Several high-ranking government officials and Confucian scholars who had participated in the foundation of Joseon were included in those creators, and their creations were then called 'new music'. However, most of those pieces of new music, apart from their texts, were not strikingly different from the previous music because the majority were created based on the melodies of previous music. Therefore, scientifically it can be said that the new music and its composers cannot be called real created music and creators. The Joseon Dynasty had to wait for the advent of a real music creator, and it was not long before a genuine composer, Sejong the Great, made his appearance. He was a genius at everything, especially music, composing and arranging music, creating musical notation and manufacturing musical instruments, etc. His every musical achievement was an epoch-making feat in the history of Korean music. His main musical achievements and their special meanings in Korean music history will be studied in this paper.

### **Pernebek Shegebayev Session IIIA8**

#### **Monody and Polyphony in Kazakh Dombrovy Music**

Kazakh folk instrumental music can be referred to as a monodic culture. Polyphony is found in a latent, germinal form which is revealed in orchestral use. At the same time modern researchers point to the difficult, ambiguous manifestation of dombrovy monodiya. It is caused by a melody of the dombrovykh kyiev, sated with burdonno-ponic maintenance, always seeking to overcome natural set parameters. It has been established that the acoustical perception of two-part fabric kyiev fixes it as a unilinear expansion of musical material. It means that the two voices of the dombrovy are comprehended not as self-contained melodic lines, but as a uniform phonically enriched melody. In West Kazakhstan the two voices of tokpe kyi act in turn as the melodic leader and as the burdonno-background. So, in a zone a bas buyn melodic activity belongs to the bottom voice (on the 're' string). As its burdonny maintenance the sound of 'la' taken on top 'sol' a string serves. In a basis vector buyn the melody is stated in top, that is the most heard voice. The bottom voice is supported by a LVL skeleton of PAIK – primary aplikaturno-intonational complex. The bottom basic tone of primary complexes which is 'passively' accompanying a melody, enriches it phonically. In a saga zone sounding of the lower open string ('re') becomes the burdonny maintenance for the top melody. Thus, the melody which is carried out in either of the two voices is always supported by burdonno-ponic sounding of the other voice. Thus, in relation to dombrovy kyui it is necessary to speak not about a melody in its habitual monothematic value, and about sequence phonic complicated the sound complexes representing many-dimensional monodichesky sounding.

### **Bosoma Sheriff and Muhammad Fannami Session ID12**

#### **Social and Aesthetic Elements of Music and Dance of the Blind among the Kanuri of Borno**

The Kanuri Society of Borno was traditionally stratified into various professional groups, the overall leader of each stratum being appointed by the Shehu, the sovereign of the Empire. Some of the professional strata are made up of hunters, some of blacksmiths, and some of barbers, carvers, musicians and the blind, respectively. In the past, all these professional groups organised festivals every year in form of thanksgiving to Allah for success in the preceding year and prayers for more success in the ensuing year. Most, if not all, of these festivals were characterised by music/song and

dance. Even now, the blind community of Borno organise such a festival every year. Although some information on the festival of Kanuri hunters can be gleaned in a PhD thesis submitted by one of the authors of this abstract (Bosoma) to the University of Maiduguri in 2004, no research has been undertaken into the festival of the blind. This underscores the significance of this topic. The paper has two main aims: examining the origin and development of the performance, and analysing the symbols, metaphors and other literary elements induced and evoked by the experiences of the blind community as a distinctive social group. The paper will correlate the performance to the social background to see how it issues out of the wider social context of the Kanuri performing arts. The paper is therefore not limited to technicalities of the performance, but also examines how it evinces correspondence to similar performances beyond its geographical boundaries, even though it exists as an art restricted to the blind Kanuri community of Borno. The research method to be adopted will be based on an eclectic approach that borrows from tenets of literary criticism and interpretive anthropology.

**Jakari Sherman Session IIB**

### **Indivisible Influence: A Study of the Creators of Choreography within African-American Fraternity-and Sorority-Style Competitive Stepping**

This paper examines the identity formation of individual choreographers inside the culture of competitive stepping—one that does not acknowledge individual choreographic work and which also draws material from other means of movement and concept generation. Stepping is a percussive dance developed by African American college students and practised in schools, churches, community centres and universities across the U.S. Though stepping is performed in other contexts, step competitions have become the common and most prominent forum for the display of this tradition. The creative process in which competitive steps and step routines are developed is multifaceted. Much of the material has no known choreographers, having been passed down for generations without a consensus on its origin. At the other end of the spectrum, practitioners are continually ‘creating’ new material out of individual ingenuity. In the middle is a collective process between members of step teams, involving collaborative innovation and the assembly of known motifs. In stepping, the creators exist as a part of this polygenetic choreography model. While insiders show appreciation for individuals who are able to produce new steps and compose new routines, there is no record of individual creators, as choreography credits do not follow the choreography as it is diffused through competition, sharing, and bequeathal. This paper is based on field research of competitive step teams and their choreographers in four US cities (Houston, Atlanta, Chicago, and Washington, DC). It examines how this polygenetic choreography model affects and is affected by individual and group identity, the balance of innovation with tradition, and the nature of artistic expression within the culture of competitive stepping. This study provides new ethnochoreological perspective on a very little studied American subculture and offers insight into the negotiation of individual creativity, relationship with the past, and the importance of a sense of collectivism.

**Shih Yingpin Session IID1**

### **Breaking with Tradition: The Identity Crisis of the Taiwanese Beiguan Community**

Beiguan opera and music has gradually become a cultural heritage representative of traditional Taiwanese grass-root culture. Beiguan has in turn, been forbidden, suppressed or promoted by different authorities and has undergone different degrees of popularity, endangerment and revival. From 1950, Taiwanese society has gone through significant economic changes, moving from agricultural to heavy then light industry to high-tech enterprise and towards global perspectives, which embrace international business and creative industries. A sequence of social changes influenced the structure of society, pushing the beiguan community to adjust its path and meet = social needs; for example, widespread urbanisation separated the living style and people’s focus in rural and urban areas. In this social context, it is interesting to consider that music is a ‘focus’, or a ‘social life’ (Turino,

2008: XV), especially when music gets involved in the depth of ordinary people's belief system. The beiguan identity crisis is engendered in a combination of social effects, including the diminishing importance of religious faith, a loss of community cohesion and sense of belonging. Some beiguan community members changed their attitude, and the focus of beiguan became another form of entertainment, like attending a normal music session. Moreover, recreational habits were changed by new technologies and global media; the traditional clubs lost their attraction to the young generation and were struggling to survive in the 1970s. I will analyse the effects of these processes on the communities' identities, this will enable development of a deeper awareness of beiguan's changing forms and their variations from original traditional forms. To deal with this issue, it has to be asked whether those changes present opportunities or a crisis with regard to the sustaining of Taiwanese traditional music. This question's answer takes place in a complex social context which is reflected in musical practices and applications.

### **Masaya Shishikura Session IID1**

#### **Transcending Musical Bodies: Embodiment of Multiple Bonds of the Ogasawara Islands**

This paper explores the power of music that connects people beyond geographical, temporal, and political boundaries. Drawing a case from the Ogasawara Islands, it exemplifies how music and dance contribute to create and embody bonds of human beings over great distances. Since the first settlement of 1830 by five Caucasians and some twenty Hawaiians, the Ogasawara Islands have often been marginalised because of their small population and fringe locality. The island people have experienced Japanese colonisation (1870s-), discrimination at home, forced evacuation during the Pacific War (1941-45), segregated life under the US Navy (1946-68), and reversion to Japanese administration (1968). Reflecting this entangled history, a diversity of musical genres is present in Ogasawara today, including hula, Japanese taiko and bon dance, rock music, choir singing, steel orchestra, and Micronesian songs and dances. On a surface level, the variety of music and dance seems to represent a fracturing of memories and identity, but it indeed recapitulates bonds of Ogasawara people with many places and peoples. Music and dance take a significant role in identifying Ogasawara's own locus; they provide the islanders' corporeal experiences to feel and realise Ogasawara—its multiple pasts, migrants from different places, life within the island ecology, and extensive connections of people beyond ocean, nation and ethnicity. The islanders sing to demonstrate the diversity inscribed in their life style, customs, and people, and dance to embody bonds with family/friends, ancestors from different places, and even visitors or passers-by. It is true that the Ogasawara community is small and relatively isolated. However, the islanders are never minor or subordinate from their own perspective, and preserve their own locus that is connected to many other places and peoples. Utilising video materials, this paper exemplifies musical and dancing bodies that transcend various barriers and embody multiple bonds of the Ogasawara Islands.

### **Elena Shishkina Session VIIC3**

#### **Traditional Musical Heritage of the Ethnic Groups of the Eurasian Steppes**

The present report considers specific integration and mutational inter-ethnic processes arising from cross-cultural contacts in historically poly-ethnic Lower Volga tradition giving birth to new artistic phenomena. Turkic history as well as the history of other Great Steppe nomadic tribes is an inherent part of Eurasian common history; it is inseparable from the history of East European states and is permeated with various symbiotic processes. A rich original traditional art has developed in the Lower Volga area for four centuries. Its style is characterised by organic combination of Tartar, Kazakh, Kalmyck, Caucasian and Slavic cultures; this combination is reflected in the synthesis of expressive musical elements, including the use of the same musical instruments, common dances, common labour fishermen's ditties or pripevky. Astrakhan Tartars still have folk singers (hushavazy) and musicians (cazche and ka-bakche); they still hold ancient wedding, circumcision, and funeral ceremonies. Even now during a wedding ceremony the bride performs lamentations which used to be

accompanied by Saratov harmonica in the past. Astrakhan Tartars preserve original instrumental and choreographic art. Astrakhan Kazakhs have their own original culture, notions and customs arising from pre-Islamic tradition which underwent Islam influence. We can mention shamanism (back-sylyck), animalistic beliefs, ancestor worship, the cult of saints. The musical instrument dombra, which was one of the most important shaman's attributes, played an important role in Astrakhan Kazakhs' shamanism. Turkic mode and intonation sphere is known to be dominated by ungemitonic and pentatonic structures. Though Russian Povolgie songs are diatonic, their mode structure is ungemitonic and their melody employs many and various ungemitonic idioms. Eurasian steppe folk musical heritage is a unique synthesis of nomadic peoples' original cultures and those of Povolgie East Slavic population which are characteristic of different material and spiritual levels resulting from their centuries-long coexistence.

**János Sipos Session IIIA10**

### **A Monograph of the Kyrgyz Folksongs – the Result of a Long Fieldwork Series**

My research focuses on ethnic groups of various Turkic tongues, but it avoids being monotonous since the musics of these groups can largely differ, and the musics are differently interrelated than the languages. The research of the Turkic-speaking area thus sheds light on a complex musical world, offering conclusions that may have relevance to the interpretation of some other folk music as well. The paper is to be heard in view of this broader frame, since via the music of the Kyrgyz people Kazakh folk music can be linked up with the music of other Turkic and Mongolian people living further to the East. On the other hand, the exploration of Kyrgyz music has a value of its own, as there are very few analytic and comparative publications specifically highlighting it. The material of the book is chiefly the result of my collecting efforts: the songs were recorded, notated and analysed by me. My fieldwork in Ysyk-Köl, Naryn and Bishkek in 2002 was followed in 2004 by research around At-Bashi and in Talas. Experiencing the pace of the disappearance of Kyrgyz folk music, I realised it was the optimum time to complete this research. Just as in many other parts of the world, in Kyrgyz villages and towns one encounters the destructive impacts of the present-day media society upon authentic folklore, aggravated here by the effects of the one-time Soviet empire. After a few words on the Kyrgyz ethnogenesis, in my paper I summarise the earlier Kyrgyz folk music publications, followed by a description of the musical features and a classification of Kyrgyz tunes and texts. I use my video recordings and photos to help the audience to get a clearer picture of the most interesting music of the Kyrgyz people.

**Anthea Skinner Session VC5**

### **'I Love My Body': Depictions of Sex and Romance in Disability Music Culture**

The disability music scene is a thriving musical subculture that consists of performers who self-identify as disabled and who use their performances to discuss and explore their experiences of living with disability. As a genre that is predominantly written by, about and for people with disabilities, the disability music scene provides a space for discourse about life with a disability which is largely unmediated by governmental policy, concepts of political correctness or able-bodied facilitators. As such, it is a medium through which people with disability are free to express opinions about sex and romance that are rarely seen in mainstream media. This paper seeks to examine the ways in which the topics of sexuality, love and romance are explored within disability music culture and to what extent similar themes emerge between disabled musicians from different geographic locations, musical genres and disability types. It will focus on four case study songs, 'I Love My Body' by Johnny Crescendo, 'My Vagina Ain't Handicapped' by Laura 'Cripple with Swag' Martinez and covered by Wheelchair Sports Camp, 'Def Deaf Girls' by Sean 'Seen' Forbes and 'No Goodbyes' by Rory Burnside from Rudely Interrupted. These four songs will be used to examine the themes of body image/self-esteem, cultural expectations of the disabled body, the benefits (and difficulties) of dating fellow members of the disability community and relationships/heartbreak. This paper will explore the

narratives that musicians who identify as disabled express through the medium of popular song by drawing on the fields of musicology and disability studies, as well as the author's own experience as a person with disability and a musician and song writer in a band that regularly performs on the disability music scene.

#### **Zita Skorepova Session IIIA4**

##### **From Czech Refugees to Austrians with Czech Roots: Determinants of Musical Creativity of Contemporary Viennese Czechs.**

Around 1900, Vienna became the city with the greatest number of Czech-language speakers. Members of the Czech minority founded important community institutions and engaged in a wide range of cultural activities. The most important markers characterising the Czech minority in Austria are: several differently motivated and socio-politically determined waves of mainly voluntary, but also involuntary, migration; the presence of descendants of those Czechs who stayed on the territory of the former Austro-Hungarian Empire; and coexistence of several generations and groups of people with different political orientation and attitudes towards integration into Austrian society. At present, the Czech Viennese minority is a very heterogeneous community with different 'culture cohorts,' or minorities within the minority. Being conscious of each other, the members of these diverse segments negotiate their relationship not only with the Austrian society, but also with each other, being in more or less deep conflict. A dozen Czech organisations – a very influential Czech Comenius school among them – are still active. My research deals with individuals who intentionally create their own musical performances with the support of these official associations, while others organise concerts intending to avoid any contact with minority institutions. Combining the perspective of ethnomusicology and diaspora studies, it seems to me theoretically and methodologically suitable to focus on the issues as reasons for, and conditions of, the dispersal, relationship with the homeland/hostland and also interrelationships within communities of the Viennese Czechs regarded as a diasporic community. Giving an example of several musicians, individual creators and organisers of musical events, I will try to reply to the question of how the musical creativity of several Viennese Czechs – members of different 'culture cohorts' – is determined by self-positioning of its members towards the Austrian majority, the Czech minority, generational differences and various migrant situations.

#### **Rimantas Sliužinskas Session VC3**

##### **Tartar Community and Musical Folklore Dissemination in Contemporary Klaipeda City (Lithuania)**

Klaipeda city, as a port town, is the third largest city in contemporary Lithuania after Vilnius (state capital) and Kaunas. Historically it is related with the Kingdom of East Prussia, and it was called Memel in the thirteenth to fourteenth centuries. At the end of World War II Klaipeda city was almost completely destroyed and about seventy various nationalities people from the former Soviet Union arrived to rebuild the harbour and other industry. Many of them settled there as newcomers. In the last two decades of independent Lithuania they have been able to integrate themselves into social and cultural life here with native Lithuanians. On the other hand they also were able to continue and to save their own national culture heritage. There are ten officially registered communities – Russian, Ukrainian, Belarusian, Polish, Tartar, Latvian, Jewish, German, Armenian and Azerbaijan - as national minorities in Klaipeda. Its regional culture policy is open to disseminate national cultures, traditions and languages, opening their Sunday national schools, traditional music and dance ensembles. The National Culture Centre with open spaces to organise various national feasts and meetings was opened in 2012 at Klaipeda City Municipality. About 120 Tartars also came to Klaipeda in the 1950s-60s both from Tatarstan (Kazan) and Bashkostostan (Ufa), and they are active in prolonging their national and religious traditions at present. They have permanent meetings, the Tartar traditional music ensemble 'Leisian', schoolchildren singing in Tartar language, dancing lessons, etc. Questions of Klaipeda Tartar national identity, their social background, way of life and

artistic achievements will be explored in my paper. In addition, I will mention the Tartar community which has existed for 500 years in South Lithuania since the time Vytautas the Great in the fifteenth century. They are completely other, but are also a well-known and respectable Tartar community in Lithuania.

**Inna Smailova Session VIIC11**

### **Features of Formation of Graphic Culture in the Kazakh Feature Film**

The cinema is a graphic modelling of an image of the world in movement and in time, developed by means of film language. Kazakh feature film today has formed its own original visual culture of shot, space and montage construction. Modern cinematographers turn graphic and dramatic ranks into new essence of the semantic 'kinem' from which the reality space simulates, where the film text consists of separate graphic segments – film signs. 'Sign' in film language differs from the main speakers in painting, literature, music, etc. The sign, created by a modern graphic structure of the movie, is not presented by display of details of local traditional culture; the graphic film sign forms in development and shows us change of space of reality in time. In Kazakh cinema there is a sign system which should be recognised and used in the new structure of cinema. For example, in general a yurt against the steppe and the sky is a symbol of eternity. How the yurt incorporates in itself semantics of a set of values, becomes clear even if address to a chain of movies: 'Songs of Abay', 'Kyz-Zhibek', 'Surzhekey – the death angel', 'Tulip', 'Ulzhan', 'Birzhan-sal', 'Realtor'. Or the main thing in the Kazakh feature film the panoramic plan of the steppe and the sky. These symbolical features lend additional weight to the author's intention in modern cinema. In the development of Kazakh feature film it is possible to speak about existing groups of visual archetypes: folklore, (batyr, road, yurt, plan of the steppe and sky, riders) Soviet (family, power, public institutes) and post-Soviet (the road, return). In this context these recent changes in film language in domestic cinema are interpreted as part of the general tendency to national self-identification.

**Zaure Smakova Session IC8**

### **Kazakhstan Button Accordion School for Years of Independence**

This paper illustrates the current state of the button accordion school in Kazakhstan together with the identification of features considered preconditions of its formation. The author uses the comparative-historical method, based on personal experience in the teaching of a special class on the button accordion in Kazakh Kurmangazy National conservatory. Different types of harmonica as precursors of the accordion have been widespread in the desert since the late nineteenth and early twentieth centuries. Since the harmonica is similar to the sound of an ancient wind instrument *syrynai*, it is perceived by the Kazakhs as a national instrument. It has the same traditional names (see *syrynai*, *zhel-syrynai*, *kagaz-syrynai*, *til-kobyz*, *harmon*), is widely used in folk vocal and instrumental performance, including the creativity of *akyns* (poet-improviser), *zhyrau* (epic narrator), singers. Many Kazakh *akyns*, *zhyrau*, and singers of the nineteenth to twenty-first centuries knew how to play the harmonica. Among them are Zhayau Musa Baizhanov, Aset Naymanbaev, Yestay Berkimbaev, Kenen Azerbaev, Isa Baizakov, Zhaynak-akyn and Shashubai Koshkarbaev, Nartay Bekezhanov, Maira Shamsutdinova and others. The popularity of harmonicas and accordion in amateur performances largely predetermined the mass playing and training on these instruments. In the 1940s and 1950s open classes of button accordion began in a number of music schools of the republic, and in the conservatory at the Department of Folk Instruments (1957). The button accordion entered the orchestra of Kazakh folk instruments. Later it was used in an ensemble of Kazakh folk instruments (*Sarybaev*), as well as in the folk-ethnographic orchestra (*Tlendiev*). The author examines the creative, performing, and teaching activities of a number of professors (*Legkunets*, *Gaysin*, *Tuyakbaev*, *Seythanov*, *Abdullaev*, *Smakova*), raises issues concerning the repertoire, including the development of the genre *kyuis* arrangements, and considers what actually differs in the Kazakhstan button accordion school in the twenty-first century.

## **Almagul Smetova Session IID11**

### **Traditional Vocal Schools of the Pavlodar Region (Kazakhstan)**

This paper presents a review of the traditional vocal schools of the Pavlodar region that have great significance in the musical culture of Kazakhstan. The article highlights the necessity for more research as the subject has not been studied enough. The Pavlodar region has a very rich poetry of akyns-zhyrau that stems from the eminent performing arts of Bukhar Zhyrau, the central figure in Kazakh traditional vocal music and founder of a professional school of akyns, and ends with a school of young akyns. The Pavlodar region is famous for akyns such as Zhumabayuli Zharylgapberdi, Estay Berkimbayev, Zhayau Musa Baizhanov, Kudaibergen Alseitov, Isa Baizakov, Zhunusbek Zholdinov, Kimadiden Nygmanov and others. Each of them has a unique creative manner, and his own style of performance. Today Beisenbi Mukazhanov, Serik Kusanbayev, Askhat Turganbekov and others hand on the lamp of that old tradition. In the pantheon of Pavlodar singers, Zhayau Musa (1850 – 1929) takes a special place with his well-known songs (more than seventy songs, according to researchers). According to the academician A.K. Zhubanov, the school of outstanding master Zhumabayuli Zharylgapberdi (1851-1914) differed from the Pavlodar singers. There are many legends around the creative biography of akyns that need further study. Among pupils of this school are Sur Omar, Aubakir Atubayuli, Saparbek and Balabek Erhanov brothers, Akedil, Maira Shamsutdinova (Uvalieva), Kudaibergen Alseitov, unique in the genre of brilliant improvisation, Isa Baizakov, Imanzhusup Kutpanuli, Estai Berkimbayev, and the extremely musical Kali Baizhanov, whose phenomenal memory held more than a hundred Bayanaul and other Kazakh melodies, for which he was awarded the title of National Artist of the Kazakh SSR in the 1930s. Zhusupbek Aimauytov, Kadyr Taishikov, Abdikarim and Gaziz Satbayev, Zhumat Shanin and others are among those who have developed and popularised the song heritage of their countrymen.

## **Alla Sokolova Session ID1**

### **Indifference and Self-Restriction as Mechanisms of Identity Preservation of the Musical and Sound Environment (an Adyghean Case Study)**

The Republic of Adyghea is located in the North Caucasus in Russia. One hundred and eight nations live there, among whom Russians, Adyghe and Armenians are multitudinous. The Russian and Adyghe languages have national status. There is television and radio broadcasting in these languages. Many events held in the Republic show much of the musical and sound diversity of the region. According to Zemtsovsky, the modern person is exposed to various simultaneously existing musical civilisations. Those are the song and dance of folklore, academic music, pop music, jazz and rock music. Theoretically they have to influence each other or, more precisely, they have an opportunity to be in permanent conflict. Social practice shows that various ethnic groups or individuals absorb this or that environment for themselves. They are indifferent or sometimes even hostile to other musical cultures. In interview ethnic representatives show how ethnic minorities (Kurds, Syrian Circassians) create a special musical environment for themselves or for their own ethnic or social group. For Kurds, important mechanisms in the creation of their own sound model are communal isolation, preservation of tribal foundations, a refusal to participate in multicultural actions, and viewing Kurdish television channels from Turkey or Belgium. For the Syrian Circassians, the majority of whom know only the Arabic language, a visit to Circassian traditional weddings and parties becomes the tool which softens the complexity of adaptation processes. Conclusions: Musical cultures form competing musical and sound environments. Their coexistence is possible in case of indifferent relations or rationally built interactions when each civilization functions within a certain ethnic or social group. If 'territorial' borders are broken competition and conflict emerges, and is capable of passing from art into the sociopolitical plane.

## **Tom Solomon Session VC3**

### **Music in the Norway-Azerbaijan Connection: Imagined Geographies and Histories**



Norwegian archaeologist Thor Heyerdahl, famous for his 'Kon-Tiki' expedition in the Pacific in 1947, began in the 1990s to disseminate his theory that Scandinavia had in the distant past been populated by people who migrated there from the Caucasus, specifically from the area that is now Azerbaijan. While Heyerdahl's theory has been dismissed as pseudoscience by the international professional scientific community, the idea that modern Norwegians might have ancient roots in Azerbaijan has captured the imagination of people in both countries, inspiring various projects of cultural exchange, including in the area of music. In this paper I discuss a few examples of musical cooperation between Azerbaijani and Norwegian musicians which refer to Heyerdahl's theory of an ancient Norway-Azerbaijan connection, using it as a creative point of departure. Some musicians specifically seek surviving traces of the supposed ancient connection by exploring perceived similarities between traditional musics of these two countries, such as between Norwegian folk music and Azeri mugham. Others mention Heyerdahl's theory as inspiration, but rather than trying to find common roots from ancient times, have pragmatically explored possibilities for collaboration based on contemporary performance idioms. All of these cooperative projects demonstrate how a speculative theory can, upon entering the popular imagination, form the basis for cooperative musical projects based on mutual curiosity and respect. The post-Soviet context also frames these projects, many of which have been sponsored or facilitated by Norwegian stakeholders, such as the oil and gas company Statoil and the Christian missionary organisation Normisjon, which have their own interests in Azerbaijan since the 1990s. The paper is framed by some theoretical considerations on history as 'the subjective understanding of the past from the perspective of the present' (A. Seeger 1991) and the use of music as a tool in the popular historical-geographic imagination.

**Maria Sonevtsky Session IIIA11**

### **Crimean Tatar Anthems and Indigenous Memory, Past and Present**

This paper theorises how indigenous memory practices tied to musical performance and transmission have promoted Crimean Tatar affective links to territory and identity for the last four centuries. Specifically, I examine how official and unofficial anthems of wartime loss have circulated at various historical moments to emphasise Crimean Tatar indigenous identities. Beginning with Catherine II's annexation of the Crimean peninsula in 1783, through the Crimean War conflict of 1853-56, to the Soviet mass deportation 1944, through to the most recent annexation of the peninsula by Putin's Russia, wartime conflicts have resulted in massive displacements of Crimean Tatars from Crimea. At each period, Crimean Tatars sang anthems of loss and of the hope for recovery. Despite these numerous ruptures, Crimean Tatars have, since the mid-20th century, fought tenaciously for recognition as the indigenous people of Crimea, a political stance that asserts a deeply territorialised sense of identity. I argue that musical practices have sustained this notion of identity and contributed to the coherence of the political movement for indigenous rights, which is predicated on United Nations standards of modern indigenous rights. Furthermore, the cross-generational transmission of song repertoires such as unofficial (or banned) anthems has consolidated a sense of identity that reaches beyond individual memory towards a collective, shared form of indigenous memory that blends history, sentiment, and modern politics. Examining recent developments among Crimean Tatars since Russia's incursion into the territory in 2013, I assess how a new generation of Crimean Tatar activists and musicians have been deploying and reinventing Crimean Tatar indigenous memory practices in the era of social media and digital media technologies.

**M. Emin Soydaş Session VD2**

### **Using Visual Depictions as Sources for the Reconstruction of Ottoman Kopuz and Şeşhane**

The Ottoman Turkish kopuz and its improved variant şeşhane were plucked lutes, with a sound box covered partly with skin, and a relatively long, unfretted neck. Both were used until the eighteenth century, when they became extinct, and there are no surviving examples. I have been working on a

research project concerning these instruments, which also involved reconstruction on the basis of historical written and visual sources. Existing similar instruments that are used in several regions, or preserved in collections functioned as supplementary sources. Throughout the project, therefore, all related sources were evaluated in terms of either organological, historical, iconographical, linguistic or ethnomusicological knowledge, in order to piece together the information to come up with a proper design. Accordingly, this was followed by applying sensible interpretations to make decisions on various aspects of the instruments to be reconstructed. There are very few primary documents that give detailed information; and this paper will discuss the use of visual sources, i.e. miniature paintings. While the instrument figures in these illustrations served as the basis for the design of the prospective instruments, some fundamental features and also details could not be observed solely by examining them. Moreover, not all aspects of the illustrated instruments were copied in this design; some were modified considering the data from other sources, or from within the same source. In this paper, I will explain how I critically used these depictions in an attempt for a reasonable reconstruction, regarding the form, size, elements, material, partial dimensions, construction technique and strings of kopuz and şeşhane. As there are no existing examples of the instruments, all the depicted aspects, whether reflected in the design directly or with modification, were subject to

### **Fikri Soysal Session IIIA1**

#### **Bozlaks**

Echoing in the celestial sphere through the singing of such masters as Muharrem Ertas, Hacı Tasan, Cekic Ali and Neset Ertas and described by Muharrem Ertas as 'Unlimited Lamentation,' Folk Songs are a type of unmeasured folk song, used in folk music. It is common in the Central Anatolian Region, especially in Kırsehir and various parts of Anatolia. Folk Song means shouting, wailing, lamenting. Its subject can be migration, rebellion, suffering the pangs of love and crying out against a situation. Folk song culture emerged by turning the pain of loss, important for a person or a society, due to death or other reasons, into a lamentation and howling it to nature. Therefore, folk songs have integrated so much with the hardships, pain and sorrows encountered by people who have grown up with this culture that it has also become synonymous with these definitions and become almost as natural, pure and spontaneous as eating and drinking. Turkmens, Afshars and Abdals have brought folk songs, which constitute an important part of our common culture. Although they are shown as a mode in some sources, it can be seen that folk songs are in various modes, when their musical structure is examined. They usually go with Kurdi quadruplet when entering ordinance. We can mention Afshar Folk Song, written by Dadaloglu, a member of Afshar tribe, forced to live in barren, arid and mountainous regions due to various reasons, and sung by Muharrem Ertas with a spirit with his strong voice as an example of a type of folk song. We will also perform folk songs while talking about them in our report. Thus, we will make the listeners feel the music.

### **Sebnem Sozer Ozdemir Session ID5**

#### **Traditional Performing Arts in Turkey as a Means for Transmitting 'Adab': The Act of 'Mesk'**

Traditional performing arts in Turkey include practices of singing, music, storytelling, dance, dramatic plays as well as certain rituals and games, which mostly co-exist in various combinations. This research is based on an effort that aims at constructing an emic anthropological perspective for looking at the contemporary habitual existence of these practices. It concentrates on the manifestation and transmission of a special kind of ethics or worldview that is inherent in these practices, which can be designated and analysed by the emic concept of 'adab'. Although the general meaning of the polymorphic term adab is 'customary practice' or 'habit', in the context of traditional arts practice, it also denotes an artistic know-how with connotations of conscious disciplining of the soul through bodily practice. The research argues that, in order to assure the dwelling of adab in the lives and souls of people, certain extra-daily communicative patterns are generated during the performance of these

arts. Considering that the habitual practice of these arts displays the characteristics of oral culture which prioritises a highly embodied form of communication, it refers to another emic term ‘meşk’ which, in particular, denotes the traditional face-to-face educational method in Turkish music. As the education in Turkish music cannot really be separated from its practice, the act of meşk emerges as an all-encompassing event, which combines the actual musical performance with its transmission, as well as improvisatory creation during the performance. The research argues that the communicative patterns of the act of meşk display common characteristics that can be traced also in other traditional performing arts practices mentioned above and suggests rethinking and conceptualising these practices as a means for acquiring and transmitting the discipline of adab.

**Federico Spinetti    Session IC1**

### **Explorations in Auditory Culture and Architecture in Iran and Bosnia-Herzegovina**

This paper draws on ethnographic research focusing on spatial-auditory phenomena in the Iranian traditional gymnasium known as zurkhâneh, and in the overall soundscape of the city of Mostar, Bosnia-Herzegovina. I examine and compare these two locales in order to probe the role of space, particularly that of built environments, in ethnomusicological understandings of auditory experiences. At the Iranian zurkhâneh, I look at the interdependence of music performance, Shi’a worship, athletic gesture, architectural forms and spatial inhabitation. Here, the dynamics of ownership of and access to specific spatial locations in the zurkhâneh built environment emerge as central to the lived experience of social relations and ethico-religious meanings, as well as to the unfolding and cultural relevance of musico-athletic practice. In Mostar I focus on the politics of architectural and sonic configurations in an eminently contested cityscape. I highlight how the bell towers and the minarets as visual markers, and the bell tolls and calls to prayer as sonic markers encode the contrasting claims that local Christian and Muslim communities lay to the auditory and visual ownership of the city. Drawing from phenomenological and symbolic-interactionist perspectives, I construe both architecture and auditory events as frames for socio-communicative and performative interaction, and develop two complementary lines of argument: 1) I illustrate the spatial articulation of sound, contending that architectural frames and the disposition of both objects and social actors within them are essential to the unfolding and interpretation of sound production and perception; 2) conversely, I explore the sonic articulation of space, arguing that sonic events are crucial to the ways in which social actors interact with, move within and assign meaning to the built environment.

**Elena Spirin    Session IIIA3**

### **The Path to National Identity: Western and Georgian Features in Giya Kancheli’s Cycle of Seven Symphonies**

The cycle of seven symphonies written by Georgian composer Giya Kancheli is a notable phenomenon in twentieth century music. Listening to these highly original symphonies ‘which [take an] absolutely distinctive position on the international level’ (Nono) one can realise that they are based on a complete reinvention of understanding of the Western Symphony genre. In the context of a general trend towards decanonisation of classical musical genres and self-sufficiency of original idea in the twentieth century, some composers, belonging to peripheral national cultures like the Caucasus, have expressed a tendency to an unconventional concept of national identity, particularly evident in the genre of symphony. This requires a specific analytical approach. To examine Kancheli’s ‘Cycle of Seven Symphonies’ following the Russian musicologist Bobrovsky we initiated and developed a special method of ‘dramaturgical analysis’ based on the combination of parallel dramaturgy, ‘subito’ (sudden) contrast, and the presence of macro-themes. This method has allowed us to discover the unique ‘neo-epic’ style in Kancheli’s ‘Seven Symphonies’ represented in multi-channel musical space and in the wide use of sonoristic methods of musical development. This analytical approach opens the possibility for us on the one hand to connect to the idea of culture mosaic of Moles and on the other to Stockhausen’s concepts of spatial music and undoubtedly reveal Western features in Kancheli’s music.

However, the pioneering originality of 'Seven Symphonies' relates to the Georgian national perception of the world which in Lossev's expression reflects 'life as a harmonious whole' This paper concerns new analytical ways of analysing symphony genres of contemporary music.

#### **Kendra Stepputat Session IID4**

##### **Some Lead, Some Follow: Exploring the International Tango Argentino Performing Arts Scene through the Study of Key Individuals**

To study Tango Argentino, an international performing arts scene, is a complex task. Tango Argentino social dancing is practiced in virtually all cities throughout Europe, the Americas, Australia and some parts of Asia. Buenos Aires is considered to be the power centre of Tango Argentino practice, yet most practitioners have never been there. Local scenes are complex structures in themselves, yet they are also strongly connected to a larger construct, which forms the cosmopolitan level of the formation (Turino 2003). How does such a shattered, diverse, even fragmented cultural formation function as one? Looking at the structure from inside, one soon realises that the formation is based on clear and strong hierarchies, both locally and on an international networking scale. This is in accordance with several sociological attempts to define the structure and decision making processes in a 'scene' (e.g. Hitzler/Niederbacher 2010) or a 'social network' (e.g. Scott 2000). Following these analyses, a cultural formation must have key individuals who have the authority of interpretation ('gatekeepers', e.g. Barzilai-Nahon 2001) and therefore are most influential. Consequently, if one wants to understand certain trends and developments in a scene, it is most productive and even essential to work with these individuals. Hence, in my ongoing study of Tango Argentino in particular in Europe, I have focused on key individuals in their function as gatekeepers. Members of this policy-making tango elite can be either locally or internationally acclaimed tango dance teachers, musicians, tango DJs, or event organisers. In this talk, by presenting examples from my fieldwork, I will reveal how working with individuals can lead to the understanding of the formation and development of a group, and in turn, of a genre.

#### **Monika Stern Session VIA1**

##### **Digital Developments and Music Circulations in Port Vila (Vanuatu)**

Since the year 2000 Port Vila, the capital of Vanuatu, has experienced an important development in digital technologies that strongly influenced musical behaviours of the 'youth'. The mobile phone market has taken off with the arrival of the company Digicel, launched in June 2008 with a huge free concert by American artist Collie Buddz. At that time, nobody suspected the role that mobile phones would play in the transformation of local musical circulation. Statistics show an evolution of access to mobile phones from 0.2% in 2000 to 54.1% in 2009. The use of Internet also increased from 1.6% in 2000 to 7.8% in 2009. The possibilities of digital storage have been very quickly exploited to download, listen, transfer, and exchange music, and mobile phones have become indispensable tools for young musicians and music amateurs. The Copyright Act, a law designed to protect copyrights, was passed in Parliament in 2000 but not published for over ten years. Only with the project of adhesion of Vanuatu to the WTO (World Trade Organisation) in August 2012 did the country join the WIPO (World Intellectual Property Organisation) in February 2011 and then gazette the Copyright Act. While copyright can be seen as important for the development of the local music industry, its implementation faces challenges, given that the circulation of local music occurs largely outside of the formal market system. Furthermore, musical exchanges are engrained in the archipelago's culture. Alongside circulations of the old systems of musical knowledge, Internet and mobile phones have created new networks of exchange and circulation of musical culture. Music exchange relations have developed in town around objects gradually introduced throughout the archipelago's history. Exchanged mainly by young men, music in digital form circulates along with objects like cigarettes, alcohol, and cannabis. Thus, music plays a special role in sharing practices.

#### **Velika Stojkova-Serafimovska Session IIC8**

## **ICH or Identity--What Are We Safeguarding?**

The main focus of the proposed paper is the position and the role of Macedonian musical intangible cultural heritage (ICH) in a period of a social transition for the Republic of Macedonia, a country that is rich with living and sustainable ICH elements. Local scholars involved in the processes of identifying and safeguarding ICH in the Republic of Macedonia are faced with many different fieldwork contexts. These contexts raise questions and challenges with regard to the following issues: Does safeguarding freeze a tradition, preventing it from existing as a living tradition? In a society faced with a wide range of both domestic and international political challenges resulting in an increased focus on re-affirming and re-constructing national identity, has the usage of ICH found solid ground for developing interesting phenomena in its treatment, both from a local and from a national perspective? What does ICH mean for tradition bearers and their wider communities, and what is their present attitude toward 'traditional,' 'ethnic,' and 'national' ICH? The main example for elaborating these questions will be the nomination and inscription of 'Kopachkata,' a social dance from the village Dramche (in the Pijanec region of eastern Macedonia), on the UNESCO ICH Representative List. Kopachkata's nomination and inscription on the list has shed light on several ongoing processes including changes, contradictions, and transformations not only in the dance itself, but also, and more broadly, in the meaning of ICH in the Republic of Macedonia. Applying both emic and etic perspectives, this paper offers several examples of these issues, most of them referring to the relation between the meaning of ICH and the issue of identity.

**Reinhard Straub Session VIC11**

### **Singing in a Tonal Language: A Case Study of Minnan Language/lam-koan (nanguan) Music**

Music scholars and linguists alike have long been interested in exploring the puzzling question of how exactly language tone relates to melodic movement in song. Previous studies suggest that in most tonal languages song melody is at least partially constrained by the speech tones of the words of the lyrics, or choice of words is constrained by a given melody. Melodic up, down and level movements in a song are expected to somehow correspond to the pitch variation of the spoken song lyrics. Since speech tone is often, but not always, reflected in melodic movement, the challenging questions are where, when and how in a given song speech tone exerts its influence on melody and where it does not, and whether or not any regularities can be observed. Unsurprisingly, the generative strength of speech tones' influences on melody varies across languages and genres. Based on interviews, a rather scarce body of literature, and my own observations and struggles, the aim of this paper is to explore these questions through the example of lam-koan, a traditional music genre with a large song repertory sung in the Quanzhou variant of Southern Min, a language with six to eight tones and a complex system of tone sandhi. The paper aims to describe two levels of how speech tone is reflected in lam-koan song melody: one that can be observed in the notation (composition), the other one in the individual interpretation (performance) of a given song. Both levels can be analysed separately, but they do work in parallel to create various degrees of coherence between speech tone and melody during performance.

**Razia Sultanova Session IIC11**

### **The Influence of the Soviet Union on Music in the Turkic-Speaking World**

The vast empire of the Soviet Union had borders stretching from Europe to Asia, the Arctic Ocean to the Pacific Ocean. From its formation in 1922, the Soviet Union was a multi-ethnic state; within its borders lived 120 ethnic groups divided into fifteen republics and various autonomous regions, with an overall population of nearly 300 million. Peaceful, respectful cooperation between the Russian majority and the various minorities living in the borderlands of the USSR was very important, at least in theory. The Turkic-speaking people were the second largest ethnic group of the Soviet Union (after Slavic groups) living primarily in Azerbaijan, Kazakhstan, Kyrgyzstan, Turkmenistan, and Uzbekistan.

Smaller Turkic-speaking ethnic groups from Siberia, Altai, Central Asia, the Caucasus, and the Ural-Volga area of Russia included Altai people, Balkars, Bashkirs, Chuvash, Crimean Karaites, Dolgan, Gagauz, Karachays, Karakalpaks, Khakas, Kumyks, Krymchaks, Meskhetian Turks, Nogais, Shor, Qashqai, Tatars, Tuvans, Uyghurs, and Yakuts. This large group of Turkic ethnicities was the antipode to the Slavic people; accordingly, the datum was kept hidden for the duration of Soviet rule. The cultural development of the USSR during its sixty-nine-year existence was dictated by state cultural institutions. Culture was seen by the state as a powerful vehicle in which to place ideological propaganda. Music was to be filled with optimistic upbeat emotions and deeply devoted to Socialist values. Performances of popular and traditional ethnic music had to meet the same expectations. Though there are some studies which touch upon the general mechanisms of Soviet propaganda, the issue of music being one of the predominant tools of propaganda has still not received concentrated academic attention. The main research questions in my presentation will be the role of music as propaganda in the USSR, its development within Turkic speaking ethnicities, how this process was executed and through which mechanisms, what the results were and what conclusions we may draw.

### **Sumarsam Session VA5**

#### **Expressing and Contesting Java-Islam Encounters in the Performing Arts**

Due to global geo-politics since 2001, issues of religion and culture have been highlighted in Indonesia. As a result of this adjustment, the popular -- if historically flawed -- perception of Islam as 'against performing arts,' the meaning of Java, and Indonesia's place in a worldwide Islamic resurgence internally and externally, have contributed to a significant dialogue in and about the performing arts. Taking its cue from the dialogue between wahabi Islam and western-influenced global culture in a nation reasserting its own spiritual and national identity in the aftermath of the 1998 ouster of the repressive Suharto regime, this paper will examine the contemporary discourse around performing arts among the Javanese (the largest cultural group in the world's largest Islamic country). The use of wayang puppet performances as part of a proselytising tool (dakwah) will be the focus of the paper. Wayang for dakwah involves three layers of hybridity: Java, Islam, and Western. The preacher incorporates wayang to reenact fragmented stories based on Hindu epics, contextualising them to the Java-Islam tradition. In most cases, the performance is accompanied not by traditional gamelan music, but by a Western rock band, yet the band performs gamelan compositions alongside the repertoire of Westernised Indonesian popular music and Islamic music in which frame drums are added to the ensemble. The narrative and dialogue of the performance contains Javanese wisdoms that are fused with, and augmented and confirmed by Islamic doctrine. What does this highly hybrid performing art mean to the Javanese, to Indonesians? The answer to this question will be explored by viewing the performing arts as one of the major venues for the transcultural blending of beliefs and practices, and as an intermediate agency between Javanese individuals and contemporary Indonesian society in a globalised world.

### **Muzaffer Sümbül Session VID4**

#### **The Choreography of an Adana Folk Dance and its Choreographer: An Ethnographic Research on Gel Gel Dance and Mustafa Bal**

The rules and traditions of universal folk dance choreographies cannot be applied to the folk dance field in Turkey. Thus, the choreographed dances, staged dances and the arranged form of the folk dances have been problematic in the area of Turkish folkdance. In this case study we discuss choreographed and staged folk dances in Turkey via the Gel Gel folkdance in Adana. The subject of this research is an ethnographic research on Mustafa Bal and the Gel Gel Dance. How did a local dance performed in Kahramanmaraş become a staged dance performed by Adana folk dance groups? This question is addressed by analysing Mustafa Bal's studies. The data for this work have been gathered from interviews with Mustafa Bal who created the choreography for the Gel Gel dance. In addition to this, interviews were undertaken with master trainers of Adana folk dance groups, folk

dance teachers and teachers who are graduates of Düziçi Teacher's School for Primary Education. Apart from these, the choreological and stage pattern application examples since the staging of Gel Gel dance have been considered as valuable data for the study. Mustafa Bal created this choreography within the frame of a story telling the relationship between man and woman as well as reflecting local culture. Thus, it is known in Turkish folk dances circle that many dances like Gel Gel are choreographed. However, the choreographers of these dances have not been recorded, so their works are being staged as anonymous folk dances. For this reason, the anonymous choreographies (written dances outside the tradition) which started with the staging process of Turkish folk dances and still exists today, should be revealed in terms of endeavour, science, art and respect for tradition.

**Sun Chun-Yen      Session IIA10**

### **A Mountain Love Song between Cross Cultural Couples: A Study of the Origin and Imagined Identity of 'The Maiden of Malan'**

'The Maiden of Malan,' possibly the best-known modern Amis popular song, tells about the romance of an Amis maiden. A famous rendering of this song is recorded by an Amis singer Lu Jingzi, from Malan, Taidong. Ethnomusicologists have since collected several very similar tunes. Considering the prevalence of the album and the folk singers' tendency to improvise, they were taken to be derivations from Lu Jingzi's recording. However, field investigation and studies of the melody and lyrics indicate otherwise. Lu Jingzi's interpretation might not be original, nor did the song come from Malan. 'The Maiden of Malan' has been adapted into mandarin and Taiwanese versions, used as theme songs for TV series, film and fiction that feature a romance between an aboriginal maiden and a Han young man. Because of the popularity of this song, there are several cover versions. The current Amis version of 'The Maiden of Malan' was possibly influenced by the mandarin version; its melody and lyrics are different from those of the earlier one. In addition to its pleasant tune, creative adaptation by Han musicians, lyric writers, and dramatists all contribute to the success of 'The Maiden of Malan.' They constructed an imagined world of the aboriginal people that in turn influenced the aboriginal people's self-identity.

**Kezhen Sun      Session VIIC10**

### **Song on The Silk Road: The Pre-existence and Life of "Huaer" in Zhangjiachuan County**

'Huaer' is one of the traditional folk songs in China. It is popular in the northwest of Qinghai, Gansu, Ningxia provinces and is spread among the ethnicities of Hui, Han, Baoan, Dongxiang, Salar, Zang, and Yugur. According to the characteristics of tune and lyrics, Huaer itself is classified into different types. The main two types are called 'Hehuang Huaer' and 'Taomin Huaer'. Zhangjiachuan County is a small town located in eastern Gansu Province, where Huaer is very popular. Based on the analysis of field survey data, the author found that while combining the characteristics of 'Hehuang Huaer' and 'Taomin Huaer', Huaer in Zhangjiachuan County has developed and formed its own music features. Furthermore, it was found that the formation of characteristics of Huaer in Zhangjiachuan County is to do with its special historical and geographical background. Specifically, Zhangjiachuan County is a major stop on the Silk Road. Focusing on the characteristics of Huaer in Zhangjiachuan County as well as documentary and oral history records, this paper attempts to examine how the ancient Silk Road exerted influence on the formation and evolution of Huaer in Zhangjiachuan County. It also tries to reveal how Huaer impacts on the life of local residents and how cultural change in turn influences the development of Huaer in Zhangjiachuan County.

**Valentina Suzukei      Session VIC12**

### **Methodological Problems of Ethnomusicology: Tuvan Music Culture as an example**

With the disappearance of Soviet ideology, mistakes have been identified in the practical and theoretical study of traditional Tuvan music. It is well known that scientific knowledge is the

indissoluble relationship of theory and practice, a postulate which nobody disputes. However, a paradoxical situation has come to light in that this axiom (the indissoluble unity of theory and practice), the basis of epistemologies (theories of the cognition), has been practically ignored in musicology. Contradictions between a theoretical approach and the practical mastery of traditional oral culture appeared as a result of a priori confession of the absence of a conceptual base of Tuvan music. The effect of such methodological inaccuracy was the destruction of traditional features of ethnic cultures and changes in their characteristics. One of the prime examples is the perennial attempt to 'improve' traditional instruments. A mistake in this instance is using Tuvan instruments (either as to Tuvan music as a whole) the general approach, principle and methods, on European music material. Meanwhile, the principle is that differences between written and oral types of culture reveal themselves in examples of the instrumental cultures. The approach to traditional music instruments with requirements of European academic theory of music does not allow adequate description of traditional instruments. The determination of traditions as 'oral' does not mean an absence in concept of the formation and development of traditional music. This knowledge has been passed down orally from generation to generation, and problems of the cognition of the specific regularities, not stated in written form, are a problem of musicology alone, rather than of most traditions.

### **Suzuki Seiko Session IID3**

#### **Okinawan Folksong and 'Forbidden Song': Rô Takenaka's Musical Theory**

Recording Okinawan folksongs for his record anthology entitled 'Collection of Forbidden Japanese Songs', critic and writer Rô Takenaka (1930-1991) introduced them to the Japanese metropolis. In this paper, we will clarify a historic meaning of his evaluation of Okinawan folksong as 'forbidden song'. Takenaka began his life as an activist of the Japanese Communist Party. After working as a director of the cultural section of labour unions, he became famous for his reporting on the life of enka singer Hibari Misora in 1965, and on the frantic crowd welcoming the Beatles during their first visit to Japan in 1966. His works described music circles too popular for academic musicologists to be chosen as a case of study at that time. On his first visit to Okinawa in 1969, he discovered folksongs and singers belonging to the 'Lumpenproletariat', more 'vulgar' or 'erotic' than those in the Japanese metropolis. He recorded them for his 'Collection of Forbidden Japanese Songs' released by RCU, an independent label of Japanese folksong, a movement inspired by America. Fascinated by Okinawan 'native' singers, he produced many of their records and concerts in the metropolis. He forbade translating the Okinawan dialect into Japanese on stage because he refused to recognise any interpretable links between the two nations, advocating 'Okinawa IS NOT Japan!' He continued to fight against Okinawa Reversion from the United States to Japan even after the reversion took effect in 1972. We may say that his 'forbidden song' was invented as protest songs against the industrialisation of music controlled by capitalism in times of high economic growth in Japan. At the same time, we may also say that it was against songs legitimated by musicologists who conducted fieldwork before and after the reversion, on the assumption of the discovery of connections between Okinawan and Japanese music.

### **Britta Sweers Session VC1**

#### **The Sonic Representation of Traditional and Modern Identity in the Public Urban Context of Bern, Switzerland**

Addressing the relation of acoustic ecology and affect studies (e.g. Goodmann ,2010; Kanngiesser, 2012), this presentation analyses how an urban population develops a referential network through the interaction with and the creation of a sonic environment. Having become an UNESCO world heritage site in 1983, the Old Town of Bern still conveys older historical sound impressions like the ringing bells of the medieval gate tower Zytglogge and the Christian churches. The Federal Capital of Switzerland, Bern features many open public spaces, most notably in front of the Bundeshaus (the central governmental building). While it is indeed the central location of demonstrations and of the –



often musically framed – international political reception ceremonies, the everyday soundscape is shaped by playing children and the weekly farmer’s market. The Bundeshaus square has thus been a central sonic referential point for the overall population. As apparent from these examples, this specific sonic environment is shaped by an often overlapping contrast of traditional and modern sound articulations. How far does this specific auditory environment also reflect the country’s high migration rate (22.4% in 2012)? Where are the audible spaces of migrants – e.g. from former Yugoslavia – that have been confronted with discourses on the banning of the construction of minaret towers in Switzerland? How far is this environment thus an indicator of identity constructions in a global context, also with regard to political issues? The Bundeshaus square is, together with the Lauben promenades, likewise the central location for raves. This interconnection with political protests (cf. Tremblay, 2012; Waitt et al., 2013) became strongly apparent during the escalation of the ‘Tanz Dich frei’ [‘Free yourself through dancing’] event in which a musically announced event turned into a violent situation in May 2013. How far is the local memorisation of this event intertwined with issues of sound?

#### **Galina Sychenko Session IIIA4**

##### **Epics, Melodies, Creativity: A Case Study of V.E. Tannagashev**

One of the intriguing questions arising before the researcher of epic traditions is the question about the process of creating epic texts. The problem was introduced in classical works (first by Gilferding and Sokolovs, then later by Lord, Putilov and others), but still it cannot be regarded as complete. Yet the musical aspect of the problem is even less known. How the musical repertoire is formed, in which way epic singer creates and uses melodies, do melodies have concrete semantics, and so on – all these questions are of a great importance, and they need to be studied. Vladimir Egorovich Tannagashev (1930-2007) was one of the last living epic singers. He belonged to the Shors, a small Turkic ethnic group, living in the Kemerovo region, Southern Siberia. His epic heritage (more than forty epic poems from one to several thousand lines long) was studied by Arbachakova and Funk. Several epic poems were published, but the most of his epic repertoire is still unpublished. The musical part of Tannagashev’s creativity was and still is under the author’s investigation. Four epic poems (‘Ak Kan’, ‘Kün Kööök’, ‘Svet Oolak’, ‘Ak Plek’) were analysed and eighteen melodies used by the bard were discovered, notated and examined. The poem ‘Ak Kan’ was published in its complete form – with all musical episodes. Presently, three other poems are under examination. On the basis of this research the author will present some of the results. The main questions for discussion are: How does the singer of tales form his melodic repertoire? How are epic poems structured by melodies? Which meaning (if any) do they have in the text? and How creative is this process?

#### **Nanako Taki Session VC11**

##### **Maya Rock and Political Identity after Peace - Record in Guatemala**

In Guatemala, the 30 years long civil war ended under the name of “Peace Record” in 1996. However, Guatemala is still facing economical, political and human rights problems. During the wartime, the target of the killing was mostly indigenous people (Maya), and poor Ladino people. After the war era, Guatemalan people became more aware of their identities, in particular among the younger generations, whether they are Maya, Ladino, or Guatemalan (chapiñ).

To find out what the identity of Maya and Ladino people, they started to have art activities. They rapidly became active to express themselves through music, dance, poetry, painting, graffiti, and other arts. They started to try to express strongly the principal of anti-power towards the government who hurt them exceedingly physically and mentally not only during the wartime but even after the peace record. Especially, politically aware Maya musicians created a new genre of music called ‘Rock Maya’, which has an essence of the rhythm of Western rock and the sound of Maya traditional music. The first group who started up was called ‘sobreiviencia’ (about life), but here I would like to focus on one of the many rock Maya groups, ‘Tujaal rock’ by Kaqchikel Maya.

Those Maya musicians increasingly became engaged in representing the sentimental feelings of being Maya by making new lyrics. This phenomena started to spread out in the country, because the media has been developed remarkably so that people can link with information more easily, like other countries. In this presentation, I will trace their music as an essence of meanings regarding anti-establishment and harsh life of wartime and the present time. Then I will conclude that their songs are ventilation of their feeling in the deep center core of their emotion.

### **William Tallotte Session VIIC8**

#### **Analysing Musical Improvisation in Context: A Case Study of South Indian Temple Music**

During festivals (utsava) of high castes south Indian temple complexes, the main deities are taken every night in procession around the edifice. For that occasion, shawm and drum players of the periya mēlam orchestra must perform a specific repertoire, during but also before and after the procession. The repertoire played before the procession gets underway offers an interesting perspective for the analysis of musical improvisation. One reason refers to a set of oral prescriptions followed by musicians; roughly: no procession can start without playing a mallāri – a musical form in the rāga (musical mode) gambhīra-nāṭa; no mallāri can be repeated within the same festival; and no mallāri can be played without being introduced by an ālāpana (an improvised and unmeasured musical form) in the same rāga. It is thus possible to collect in situ several ālāpana played in the same rāga by the same musician (generally the master shawm player of the temple). Other reasons refer to the context and the auspiciousness of this particular moment. One may suppose, for instance, that the shawm player, who must convince the faithful, the priests and the gods alike of his legitimacy, has to deal with notions such as creativity, inspiration and risk-taking. Through the analysis of ālāpana performances in the rāga gambhīra-nāṭa recorded in the same temple and within the same festival, this paper proposes to explore the following questions: how far can each performance be analysed in terms of embodied knowledge and multiple pre-existing schemas (models)? And how far, in this specific context, must religious, social and psychological factors be taken into consideration? On a theoretical level, this paper will interrogate the possibilities of using situated cognition and ecological theories in musical analysis so as to apprehend improvisation from a wider perspective.

### **Shzr Ee Tan Session IID10**

#### **Hipsters, Nostalgia and Heritage Branding: Musical Revivals in Singapore**

In the past five years, Singapore has seen a spate of cultural revivals ranging from building conservation campaigns to dialect-based festivals, largely spearheaded by young, Gen Y activists eager to ‘intervene in state narratives’ (Goh 2014) of heritage and tradition. While many of these social projects present counter-discourses to previously dominant and government-imposed schema for local history and nationhood, they are also ‘uncannily contemporary’ in their rewriting of culture through the lens of restorative nostalgia (Boym 2007). The past is romanticised and rebuilt as a fashionable hipster movement, with the coyness of vintage branding playing as key a role to social re-imagining as the movement’s trendy, market-underwritten values are dissonant with the directives of a civic enterprise. This paper examines the conflicted messages musicians articulate in two case-studies of cultural revival: rising youth wings of traditional nanyin groups, and viral music videos made on behalf of the aggressively-marketed Teochew festival. As interviews and observations show, the strategic appropriation of the past for new social and world orders is often deliberately disjunctive.

### **Ongarbak Taskarin Session VA1**

#### **Shafer’s House Museum of Recorded Music**

Philophony is the collection of recorded music. It gained much popularity in the twentieth century due to the appearance of sound-recording systems. Philophony became a widespread event and many

amateurs and people of music started to regularly fill their collections that now have a great value. One of such collector of recorded music is Naum Grigoryevich Shafer. Today his collection is composed of 25,000 vinyl and gramophone records, 1,500 audiotapes, and 1,500 audio cassettes, which have served as the basis for creation of Shafer's house museum. This record library astounds not only by its extent, but rather by its contents and diversity. It has materials related to the classical music of the Soviet time, and folk music of different nationalities as part of the USSR. Mr. Shafer's collection contains the first records of dombra kuys as 'Aday' performed by Dina Nurpeissova in an unknown version, kuys of Dina herself and Dauletkerey performed by Gylman Alzhanov, '17 zhyl' kuy of Kurmangazy performed by Kali Zhantleuv, ensemble performed by Zhappas Kalambayev and Lukman Mukhitov, and also records of Abiken Khassenov and Kali Baizhanov etc. There are also records of such major folk singers as Kenen Azerbayev, Garifolla Kurmangaliyev, Zhussipbek Yelebekov, Kulyash Baiseitova. Now these rare exemplars constitute the 'gold reserves' of Kazakh music. The above-mentioned composers and performers are the most important figures in the history of the Kazakh music as a whole. The record of 'Aday' kuy performed by Dina, the carrier of Kurmangazy traditions, appears to be one of the most precious. This rare record demonstrates Dina's performing talent. The version contained in Shafer's collection is also of research interest, as it is known as a co-authorship of the performer, which is peculiar to the verbal nature of the dombra tradition in the natural environment.

### **Galina Tavlai Session VD5**

#### **Belarusian Roundelay Dance in the Context of Modern Comparative Musicology**

Different kinds of magic ritual motor practices are presented as dances. The most archaic forms of movement may be an imitation of ritual circumambulation of a bear, the running of deer, or an attempt to capture the mythological nature of other members of the animal and ornithological worlds involved in the myth-making act of pervotvoreniya. Similarly the performance of onomatopoeic refrains, reproducing the voice of a goat or a bird, changes imitative sound into a mythological transformation of nature. The feeling of movement, passing the music of equal distances with movement at different or the same speed embedded with jumps and bounces, is preserved in the elements of round dance. This, duplicated by means of musical expression, became a stable source for a whole class of ritual chants. The people captured within an orderly circle dance their understanding of the involvement of the cosmos and their faith in the ancient dimension of the universe. The circular dance song (including tanochno-round dance tradition) holds a dominant position in the ritual and culture of many Slavic, Baltic, Finno-Ugric and most other ethnic groups as a system of organised movement, a way of expressing certain metaphorical associations connected with vegetation, agricultural typology and cosmogony magic. It has become the object of study of many modern domestic and foreign ethnomusicologists. This type of coordination is characteristic of a primarily musical culture in the early stages of social development. On motion of overlap here, with him in the long run 'commensurate' all the other components of a synthetic or syncretic. It determines the movement in the song-dance very type of musical thinking - 'how thoughts and feelings as the hearing' (Gippius).

### **Paul Michael Taylor Session IIC2**

#### **Observations on Presenting and Preserving Music in Museums and Libraries**

This paper reports on collaborative efforts for the digitisation and preservation of music in various media formats, and on means of presenting music traditions (or music-related research and collections) within a museum format. The paper especially focuses on examples in which the Smithsonian's Asian Cultural History Program has been involved. These include a digitisation project currently being carried out at Turkmenistan's National Conservatory in Ashgabat (recordings and data from Soviet-era expeditions to study folk music throughout Turkmenistan); and the presentation of online compilations of expedition records from Kazakhstan such as the expeditions of Shokan

Valikhanov (see [www.valikhanov.si.edu](http://www.valikhanov.si.edu)), as well as presentation of music as it has been depicted within visual arts or studies on the craft of producing musical instruments stored in museums. This paper also presents some comparative perspectives on how music heritage collections are presented as components of museum and library exhibitions in the United States and some other countries, where museum-goers primarily expect to experience information in a visual rather than auditory format. With the increasing development and changes in technologies for music storage and playback, the standards for preservation and the means of public presentation present an evolving dilemma for librarians and archivists. Museums face decisions about music in several ways: music collecting and collection management; preservation; curatorship of the collection's content; and educational outreach and exhibitions. This paper also considers current applications of information technology for the study, annotation, and presentation of manuscripts, music and other source material in various formats beyond the traditional print medium, including physical display in museums and online presentations. Some recent and current exhibitions about music or musical instruments in museums are also reviewed.

### **Teng Zhen Session VC10**

#### **Deep Structural Analysis of the Dongjing Music in Dali**

This paper is based on first-hand materials recorded and notated in my field work in Dali, Yunnan province, southwest China. The object of research is the Dongjing music which is popular with a number of people such as the Han and the Bai ethnic groups, and it is performed by associations of Dongjing music. My research has focused not only on the function of the ritual music of Taoism, Buddhism, Confucianism, and Benzhu faith (which is a natural religion of the Bai ethnic group), but also on studying Dongjing music as a folkloric music. First, it is important to study the cultural context of Dongjing music, with special attention to the religious rituals which are influenced by Taoism and Confucianism, as well as commercialised society and its media. Second, the relationship between Dongjing music and the cultural structure of the ethnicity, economy, society, and religion will be explained by studying the deep structure of Bai's Dongjing music and its relationship with the instrumental music of silk and bamboo by researching the form, technique and model. Third, the author analyses the meaning of Dongjing music in rituals and its role in the belief system from an insider's viewpoint, and tries to achieve a balance between the inside and outside viewpoint in the analysis and comparison method. Furthermore, this research tries to explain the interaction of the cultural foundation of Dongjing music, its interaction with Dongjing ritual and belief system as well as the religions embodied in Dali's Dongjing music. In sum, Dali's Dongjing music varies in its religious belief system, its musical composition, and its role in rituals. Associations of Dongjing music nowadays are facing the impact of a multi-cultural society, which increases the variation and change of Dongjing music in response to these societal and cultural factors.

### **Terada Yoshitaka Session VIC7**

#### **Two films on Kalinga Music from the Philippines**

We propose to screen two relatively short films on the music culture of Kalinga people who live in the northern mountain region of Luzon Island, the Philippines and who adopted Christianity in the early twentieth century while maintaining traditional customs and beliefs. Both films, in DVD (NTSC) format, were shot in 2008 and produced in 2014. 'Sounds of Bliss, Echoes of War: A Kalinga Wedding in the Northern Philippines' (26 minutes) documents a marriage ceremony of a Kalinga couple in Tabuk, which consists of the consecration of marriage at a Christian church followed by all-night gong playing and dancing at the house of the bride's family. While celebrating the joyous event, the sounds of gongs also generate highly complex emotions that are informed by memories of bloody conflicts involving headhunting in the past. 'Music in the Life of Balbalasang: A Village in the Northern Philippines' (27 minutes) portrays the sound environment and music-making of Balbalasang village. Particularly featured are gongs and bamboo instruments whose music are structurally related to each

other but highly contrastive in the sentiments they evoke. The gong repertoire associated with warfare and headhunting was documented in the outskirts of the village because playing it outside of the ritual context is forbidden, but the same music was played on bamboo instruments in the residential area. In the following discussion session (30 minutes), we wish to discuss the role and relevance of the text (both narrations and subtitles) in ethnographic films among other issues. Textual explanations in these films are kept to a minimal in order to maximise the potential of audiovisual information, but that decision may run the risk of creating confusion and misunderstanding. An accompanying booklet will be presented as a plausible solution to satisfy viewers with various backgrounds and interests.

### **Daniel Tércio and Sophie Coquelin Session VIIC5**

#### **From a Dance Archive to the Body as Archive: How to Deal with Intangibility?**

This presentation notices the database TerPsicore, which is being gathered by INET-MD, Ethnomusicology Institute – Center for the Study of Music and Dance branch at the Faculty of Human Motricity (Portugal) since 2008. The database was firstly conceived as a repository of different documents concerning dance in its entire forms and media. Progressively, the archive has been focused on dance criticism, reviews about performances and press articles on dance. Recently, a new defiance is on the table: how to document and archive the body as archive? This question puts intangibility in first place. This question also addresses tensions concerning the notion of archive. Actually, one may reflect about how to combine a cataloguing system, based on identification and organisation of physical objects, with dance, a plural phenomenon pervaded by a transitory condition. Kate Dorney noted recently that archive and archiving are ubiquitous terms across performance theory and practice. Currently, the archive ‘has become an increasingly elastic term of reference’, including documents such as, for instance, the drawings by Bakst of Nijinsky’s ‘L’après-midi d’un faune’, the musical score by Debussy and the reconstructions performed by Rudolf Nureyev that are on YouTube. Actually, when somebody is connecting those documents somebody is performing a situation according to Austin’s terms. Quoting John Austin, ‘to say something is to do something’ and ‘by saying or in saying something we are doing something’. By extension we could say that to archive something is to do something. Thus the question remains: how to deal with a corporeal memory, which enfolds our movements, from a simple one (for instance, a greeting) to a more elaborated one (a choreographic composition)? How do our bodies embody both memories and oblivion?

### **Andrew Terwilliger Session VC11**

#### **Where Ethnos Fear to Tread: Criticising Our Aversion to the Electronic and the Erotic**

This is a critical analysis of my experience as an ethnomusicologist researching and presenting on Internet memes with erotic content or connotations. Although ethnomusicologists claim to be interested in all manners of music making, even nonhuman musicking, I have consistently encountered a hypocritical stance towards cyber-ethnographies and an aversion towards the study of music associated with pornographic content. This paper, using the various instantiations of the Finnish folk song, Ievan Polkka, as a case study, is an attempt to rectify this situation and a plea to other ethnomusicologists to examine their own prejudices against these topics. The nineteenth-century tune in question first gained international renown in 2006, when it was paired with a Japanese anime visual becoming the Internet meme, Leekspin. It became famous around the world though its fans usually did not understand that it was a parody of Meatspin, a shock meme featuring a rotating phallus. Leekspin ‘travelled’ across North America, Europe, and East Asia, being understood and reinterpreted in myriad ways, ranging from children’s breakfast cereal advertisements in Britain to erotic fetish videos in Japan. In the second half of the paper, I extrapolate and propose that researchers still discriminate against virtual ethnographies as less valid than ‘real’ ethnographies. I argue these claims are totally unfounded, and that entering the cyberworld is actually an excellent chance to reanalyse all ethnographic methods, especially those pertaining to the perpetually problematic issues of re-presentation and identity. The lack of study on music associated with

pornographic images similarly provides an excellent opportunity to understand the motivations and biases behind all ethnomusicologists' choices of research topics. In this way, I use the electronic and

### **Alison Tokita Session VIC5**

#### **Globetrotters and Performance circuits in East Asia, 1900-1945**

Colonial modernity shaped musical modernity in East Asia in many ways. The impact of missionaries and mission schools, the presence of military bands of foreign military powers, and the domestic music-making of colonial settler and refugee communities have been documented to varying degrees. In this paper, I want to map the networks, routes and contact zones created by visiting European and American performers to centres such as Shanghai, Beijing, Seoul, Taipei, Tokyo and Osaka. Often, these performance networks extended to Singapore, Manila and Batavia, to Sydney and Melbourne, and other cities in the region hungry for western music and ballet. Dozens of performing artists were tireless globetrotters, and many made the trip multiple times due to the opportunities to earn good money, and to see the world. Artists included violinists Fritz Kreisler and Jascha Heifetz, cellist Gregor Piatigorsky, pianist Artur Schnabel, ballerina Anna Pavlova, and many others. Their visits were facilitated by local agents, the most active of whom seems to have been Mr Avray Strok (1877-1956), a Jewish native of Riga, Latvia, who was resident in Shanghai from the earliest years of the twentieth century. He collaborated with entrepreneurs such as the manager of the Teikoku Theatre in Tokyo, and with newspaper companies in Japan, Korea and Taiwan, to arrange performance circuits that made the trip financially worthwhile for artists. Being able to experience live performances by such world class artists, in addition to the mediated performance of recordings and radio, and often mediocre performances by local artists, had an immeasurable impact on the development of western music in East Asia. In addition to mapping the routes and contact zones of international performers, I want to discuss the nature of the impact on the audiences through newspaper and journal reports of concerts, and diary entries and literary accounts.

### **Elizabeth Tolbert Session VB**

#### **Meaningful Music, Unmediated Sound: An Evolutionary History**

What and how does music mean? I suggest that the conditions of representation that allow for music to be apprehended as socially and emotionally meaningful are biologically grounded in our evolutionary history. I elaborate on the proposals by Cross (1999, 2001a, 2001b, 2002, 2003, and especially 2005) and Tolbert (1987, 1992, 2000, 2001a, 2001b, 2004) that music emerged from the evolution of the human capacity for culture (Tomasello 1999, 2005), and is a means of creating joint attentions and intentions in order to achieve social goals. The evolution of a uniquely human form of social intelligence, i.e., one capable of joint attention and intentions, resulted in human symbolic systems such as music and language that give rise to an inherent phonocentrism (Derrida 1976), a perceived immediacy of vocally communicative sound. Indeed, this evolutionary history underlies what is often taken to be a Western philosophical position on vocalicity, the idea that the voice, and by extension music, is unmediated, especially in comparison to language. In contrast, I propose that this putative unmediatedness of music is a cross-cultural phenomenon; widely dispersed and unrelated cultures espouse music/language ideologies that elaborate specific ways in which music enunciates cultural truths in a more direct manner and with more authority than speech. Music theories, both in the West and elsewhere, tie supposedly inherent meanings to specific sounds that are conceptualised as unmediated. Although decades of ethnomusicological research have debunked the myth of music's literal unmediatedness, I maintain that the experience of music's immediacy, indeed the experienced immediacy of any symbolic communication, is what allows it to be intelligible in the first place. I suggest that ethnographically grounded theories of sonic immediacy offer a means to bridge humanistic and scientific discourses on the evolution of human symbolic thought more generally.

### **Kaiyrgazy Tolen see Gulzada Omarova Session IIIA7**

### **Latofat Tolibjonova Session VIA3**

#### **The Music Industry in Uzbekistan: Globalisation, Technology and Changes**

This paper explores the interaction of mass and elite music in the mainstream of technical and innovative trends and development of global media culture. Due to the rise of mass media and the development of global media culture in Uzbekistan a new type of mass musical culture based on entertainment, media facilities, commercialisation, mass reproduction and consumption has arisen. Popular music and popular culture takes the main position in the sphere of mass culture, based on physicality, sensuality, start of rhythm and spectacular enhancement in conjunction with modern technical means and technologies of show business – the creation of ‘hits’, promotion of performers, success ratings etc. With the growth of consumer culture interest in the field of classical music is greatly reduced, but the role of business and commerce arises. The sphere of mass culture, with its pronounced focus on components of spectacle, entertainment, commercial success, technological innovation of media culture gradually encroaches on the space of consumer culture and academic music. The paper also addresses the impact of media culture on the infrastructure of musical activity and professionalism. In the era of globalisation, there is a new mixed type of musical professionalism at the threshold of composing and performance, professional and amateur approach, which is the subject of technical experiments and the use of media in the process of composition, performance and preservation of music. Professions such as sound engineering are updated, as well as new professions such as musical art management, music production, musical arrangement on the basis of computer technologies gradually becoming important challenges for composers and performers. Examples of incorporating elements of spectacular culture will be presented in academic performance and vice versa: the show and broadcast of the concerts with pop stars and classical music professionals, appeal of academic musicians to pop-genres.

### **Tran Quang Hai Session ID6**

#### **Siberian Overtone Singing Workshop**

Khoomei or throat singing is the name used in Tuva and Mongolia to describe a large family of singing styles and techniques in which a single vocalist simultaneously produces two (or more) distinct tones. The lower one is the usual fundamental tone of the voice and sounds as a sustained drone or a Scottish bagpipe sound. The second corresponds to one of the harmonic partials and is like a resonating whistle in a high, or very high register. A harmonic melody can be obtained by the selection of overtones according to the virtuosity of the singer. During the workshop, Tran Quang Hai will teach the two basic techniques of overtone singing: that of one mouth cavity with lower series of overtones; and of two mouth cavities with a higher series of overtones. With the assistance of the software ‘overtone analyzer’ invented by Bodö Maass, the participants can easily recognise the spectral pictures of what they sing and make rapid progress during the workshop. This is the audio-visual system applied for teaching overtone singing.

### **Tsai Yun-Shan Session IC2**

#### **Sound Revival and Musical Representation: A Case Study of Fry-counting Songs in Taiwan**

The accuracy of fish fry is one of the key elements for fry dealings in the past. In order to get credits with those who bought fish fry at the scene, ‘fish-fry counters’ sang the number of each scoop of fries for the buyers to confirm the quantity. This process formed a kind of ocean work song – ‘fry-counting songs’, and it built the reliance and trading behaviour in the trading place.

The coastal fisheries of Taiwan have been facing economically difficult times due to socio-economic, climate, lifestyle and environmental changes. Hence, under such circumstances, the oral culture, ‘fry-counting songs’, was on the verge of extinction. It is only in recent years that local advocates and

government agencies are aware of the decline of the oral culture. They have made a remarkable effort to pass down the oral cultural songs, not only to try to bring them back again in life but also to create a musical phenomenon of multiple cross-border and modernity. This proposal looks into the phenomenon of multi-cross-boundary and modernity of fry-counting songs in Taiwan, and discusses about how fry-counting songs, local government and cultural inheritors have been facing the challenges and impacts of social change and globalisation. The proposal is divided into two parts; the first part is to view the current development of cultural heritage of fry-counting songs, and to explain how local government revives the vanishing sounds. The second part states how local cultural inheritors reshape these traditional sounds and make them into multi-format performances. By means of this research, we can understand the process of the representation of fry-counting songs as well as the historical development of fry-counting songs in Taiwan.

**Tsai, Tsung-Te    Session IIA2 (Panel)**

### **The Influence of Political, Social, and Cultural Changes on the Traditional Music in Asia**

As we know, musical development is always influenced by the changes of political, social, and cultural environments, both in the past and current Asian societies. Since the sixteenth century, Asian countries have had to face the impacts of historical changes by colonisation, industrialisation, democracy, modernisation, migration, and so on. In the past, Asian traditional musics confronted the impacts of capitalism, industrialisation, and westernisation that make Asian musics lose their subjectivity and look for survivals. Today, the musics must face the changes of modernisation, diaspora, and socio-political structure that influence the musical morphology and developing trends. This panel will focus on the sound environments of political, social, and cultural phenomena in Indonesia, Mainland China, Tibet, and Taiwan. The presenters will use the sound environment as a medium in a discussion of wayang potehi in Indonesia, Han-Buddhist ritual music in China, national music (guoyue) in Taiwan, and theatre music in Tibet. The panel will engage in an analysis of issues such as: By what political environments can Asian music survive in a conflicted society? What social structure can keep the balance between traditional continuity and modern change? What cultural conditions facilitated or inhibited the spread of the immigrant music? For example, the first paper will discuss the strategic methods to maintain traditional Chinese Indonesian wayang potehi theatre under pressure from the Suharto government. The second will focus on Han-Buddhist religious music influenced by social changes in current Mainland China. The third will study the musical transition of guoyue identity under the hybridisation of historical, cultural and local contexts within Taiwan society. Finally, the presenter will analyse the role of Tibetan opera to discuss how it was disseminated, and explore how the traditional music developed under the impact of modern times.

**Tsai, Tsung-Te                      Session IIA2**

### **Transculture and Identity: Historical and Social environment of Chinese Indonesian Wayang Potehi**

By the Chinese migrants, wayang potehi, a traditional wooden gloved puppet from southern China, was brought to Indonesia and has to face the changes of socio-cultural structure that influence its cultural location and performing morphology of wayang potehi in Indonesia. Although Chinese have migrated to Indonesia for hundred years, The 'New Order Policy' by Suharto government since 1965 hurt the cultural development of Chinese Indonesians. To maintain the cultural connection to their Chinese homeland, Chinese Indonesians paid much effort to keep the original Chinese cultural system. Under pressure from the Suharto government, Chinese Indonesians were forced to produce strategic methods to maintain this traditional Chinese puppet theatre. For examples, using bahasa Indonesian instead of southern Hokkien dialect, using Indonesian news in the Chinese historical story, and making diversifying the traditional background music. At the same time, the numbers of Indonesian native audiences become more than Chinese Indonesians, and even the dalangs (puppeteers) and musicians of wayang potehi are mainly Indonesian natives to instead of Chinese



Indonesians. As we know, the changes of nature and morphology of Chinese Indonesian potehi have a very close relation to Indonesian socio-cultural structure, 'New Order Policy' of the Suharto government, and Chinese Indonesian identity to their homeland. To understand the development of potehi in Indonesia, this paper will focus on the following perspectives: the historical and social environments of potehi in Indonesia, the cultivation of puppeteers, the contemporary performing styles of potehi, genres and changes of background music of potehi, and the identity and promotion of potehi.

#### **Ioannis Tsioulakis Session IC5**

##### **Music and Cosmo-Scepticism: a View from Athens, Greece**

Popular music in urban Greece has always reflected the ever-changing relationship between concepts of the 'nation' and the wider world. From the dichotomy between 'East' and 'West' in the early decades of the twentieth century, to the cosmopolitan liberalism of the 1990s and 2000s, the shifting affinities between 'Greekness' and the 'outside World' have been sung, orchestrated, and remixed in popular music production. This paper will examine how the political/economic turbulence in Greece in the past five years has affected understandings of the 'World' as they impact on popular music-making. Focusing on interviews with musicians and examples of recordings and live events, I will trace the ways in which the end of financial prosperity has affected the outward-looking attitude of local music scenes in Athens. More specifically, by examining the striking landscape of subcultural musicking post-2010, my presentation will attempt to read the role of the recent political crisis in an emerging aesthetic of 'handmade', 'organic', and 'underground' music-making. At a time when economic recession, political turmoil, and the rise of nationalism in South Europe challenge previous ideologies of 'the end of history', how does local popular music capture competing ideas of insularity and cosmopolitanism? In order to answer this question, the paper will suggest that the growing phenomenon of political and cultural cosmo-scepticism (by which I mean the incredulity towards ideas of global interconnectedness as a progressive/democratising project) is rapidly becoming a defining factor for new musical aesthetics. Through this examination, I intend to show that music can make as easily as demolish worlds, and the breaking of cosmopolitan affinities can be sung as loudly as their praise.

#### **Akbota Turumbetova Session IC8**

##### **The Musical Art of K. Akhmediarov in Developing of Kazakh Traditional Instrumental Music**

One of the aboriginal arts in the Kazakh tradition is art virtuoso performance of kui. Finding its development in every era of development of Kazakh culture, art kui creates a link between generations. Akhmediarov, renowned representative of musical art and one of the most brilliant artists of our time, made an enormous contribution to the further development of the tradition of Bukeyev Horde, composer, researcher, mentor, who is survived by his talented students. Having learned the lessons of all the schools of kui performers, he preserved the native manner of kui but formed a school of performance. In his activities, Akhmediarov managed not only to maintain the manner of performance of West Kazakhstan school artists but also introduce new ways of art by contemporary artists. As for his personal qualities of performance, we can note virtuosity and high technical performance of kui. Thus the role of Ahmediyarov should be noted in considering the issues of contemporary art in Kazakhstan. He formed a link between the indigenous Kazakh tradition genres 'Tokpe kui' and 'Shertpe kui' and the modern period of development of Kazakh concert art and stage performance of traditional forms of musical art, not only as an artist but also as a composer and teacher who has made a significant contribution to the conservation and enforcement of authentic kui works. The personality and oeuvre of Akhmediarov requires careful study. Many of his works performed in different periods of his creative activity are not listed in the taxonomy and are not included in the notes; in this regard, further research will continue in this direction.

## **Lazzat Ukeyeva Session IIIA9**

### **Revival of National Traditions in the Creative Activity of Bulat Ayukhanov**

Today, Kazakhstan is at a new stage of its development. To improve the competitiveness of all spheres of life in modern society, not only does the government need to function correctly, but strong personalities that will help the state to keep up with the times are required. It is important to note that, among those who are called to solve the problem of aesthetic education of society, an important place is occupied by workers of culture. Professional art plays an effective role in the spiritual and moral development of people - active and conscious layers of the population. Thus a comprehensive study of the experience of progressive leaders of Kazakh art becomes relevant. My research problem in the cultural background of the country, or rather weighty individual creativity in choreography, is the outstanding choreographer of two centuries Bulat Gazizovich Ayuhanov. Currently, the state's resources are focused on tasks such as preserving traditional ethnic culture for later generations. There are many people working for enrichment and enhancement of traditions of the Kazakh people. Ayuhanov's professional activities are aimed at the revival of a national tradition, the development of the art of ballet in Kazakhstan. This master's name is clearly inscribed in the history not only of Kazakhstan, but also the world of ballet, as evidenced by his award (People's Artist of the Republic of Kazakhstan, the owner of Socratic Award). Ayuhanov's creative activity and his main choreographic work on the national theme is 'Gakku - swans' cry'. This historically important and interesting point in the cultural life of Kazakhstan, which has not been sufficiently investigated, is an important aspect for us to identify in our research.

## **Haekyung Um Session VIB**

### **K-pop Cover Dance in Cosmopolitan London and Global Youth Culture in the Making**

A small dance studio in North London is crowded with young people dancing to K-pop. These dancers are multi-ethnic and multi-national, reflecting the cosmopolitan culture of greater London. This event is a monthly K-pop cover dance workshop organised by two amateur dancers for the past three years. They call themselves LoKo. The students intently watch their dance teachers' demonstrations to make sure they do not miss even the minutest details of each dance movement, which their teachers painstakingly learnt and copied from watching YouTube clips of K-pop videos. The enthusiasm and shared passion for K-pop dance of the students and teachers is equally matched with each other while the pleasure of group dancing and a sense of belonging through participation is palpable. Six dancers from the LoKo team participated in the 2013 K-Pop Cover Dance Festival in Kyŏngju, South Korea, representing the United Kingdom in the global competition of K-pop cover dance. This paper will explore the ways in which K-pop dance and dance performance have become a hallmark of K-pop fandom and fan practice both internationally and locally. Focusing on the London based K-pop dance groups, it will examine how multiculturalism and cosmopolitanism in the world city of London help to foster K-pop dance as a new form of youth culture, which offers an aesthetic experience that is an alternative to Anglo-American popular music, and a new social space for ethnic minority youth in Britain. A sense of locality and the specificities of multiculturalism in the UK give shape to the uniqueness of the British K-pop dance scene, which sets itself apart from other K-pop dance fandom and practice across the globe through different aesthetics, politics of dancing and body images.

## **Kalyiman Umetbaeva Session VID3**

### **Transition of Komuz in Kyrgyzstan**

The komuz, a three-stringed lute made by hollowing out the trunk of an apricot tree, is recognised as a symbol of the Kyrgyz Republic. The history of the instrument is divided into periods according to political history: pre-Soviet era, Soviet era, and post-Soviet era. This paper focuses on the transitions and the present situations in terms of musical and social contexts in which the instrument has been Westernised or Russianised throughout the twentieth century. The improvement of komuz goes back

to a period when the first orchestra was established in Kyrgyzstan. Although the komuz was mainly played solo and impromptu in the pre-Soviet era, the komuz was fretted in order to easily play equal temperament, and changed tuning shortly after Kyrgyz was socialised. Since then, it has been used in ensembles and orchestras as well, and enabled players to perform not only Kyrgyz music but also Western music nowadays. In this paper I clarify two circumstances of komuz in the field of education through interviews with a music school in the capital during 2011~2012: only two music schools teach the Russianised komuz at present, and it is falling into disuse. Based on the above results, it became clear that the traditional komuz have been positively played since the post-Soviet era. The contemporary komuz of late, however, is by no means the same as in the pre-Soviet era, because the music culture slowly but steadily modernised after the establishment of the Soviet Union (although this trend is similarly true of all traditional music). The change had quite a few influences on what performance style and what music education should be, with the instrument having been Russianised.

**Saule Utegalieva Session VA1**

### **Phenomenon of Sound in Instrumental Music of Turkic Peoples of Central Asia: Experience and Perspectives of Study**

The phenomenon of sound and the wider sound world of instrumental music of the Turkic peoples living mainly in Central Asia (Altai people, Tuvans, Khakasses, partly Yakuts, and Kazakhs, Kyrgyz, Uzbeks, Turkmens, Karakalpak) are examined in this work. For the comparative aspect the author uses musical cultures of West Asian Turks (Azerbaijanis, Turks) and Eurasians (Bashkirs, Nogai). The focus of research is preconditions in formation of a general sound model, its characteristics, the connection with the objective natural music, as well as perspectives in the study of this phenomenon. The author uses comparative-typological, comparative-historical, as well as system-ethno phonic (Macievsky) methods. Based on an analysis of general and specific preconditions the author first identifies the common timbre-register-model of sound playing on various musical instruments of the Turkic peoples of Central Asia, including epic and throat singing. It coincides with the natural-overtone series and represents the unity of musical and non-musical, syncretism of pitch and timbre, vocal / h. Timbre-register-sound model and its evolution are focused on the natural foundations of music. Three pairs of opposition, such as 'thick-thin', 'long-short' and 'dark-light' characterise the pitch and timbre of the sound. Sound pitch and modal organisations of Turkic people's music of the region are closely related to the gradual realisation of natural-overtone series (see types of chordophones tunings). To study the sound system of the Kazakh kyl-kobyz (two-stringed fiddle), dombra, Turkmen dutar (two stringed plucked chordophones) the author undertakes computer analysis of sounds, scales and musical fragments (2-voice) for these instruments on special programs (SPAX, A.Kharuto). The results of the study can be useful in the analysis of similar phenomena in the music of other peoples.

**Alma Utekesheva Session VIIC11**

### **'Kiz Zhibek': Poetic Tradition of the National Epic in Film**

Folk lyric-epic poem 'Kyz-Zhibek' narrates the past of the Kazakh people. The poem illustrates the dramatic events of the sixteenth and seventeenth centuries. The love story of a brave warrior Tolegen and the beauty Zhibek is considered to be the diamond of folklore. The form of narration, richness and brightness of the poem 'Kiz Zhibek' is one of the best poetry works in the Kazakh epos. No wonder that it is included in the world's cultural heritage, and the year 2008 was declared by UNESCO to be the 500th anniversary of the epic. In 1934, the first Kazakh opera, based on the folk poem, was created in and 1970 Kazakh director Sultan Khodzhikov filmed his legendary work, both with the same name. The film was named after the main character Kiz Zhibek, which means 'Silken girl'. Thanks to the legend and the film her image became a national archetype, which symbolises beauty, youth, courage, generosity and sacrifice. Poetic form is the main illustrative style of the film. In the Kazakh movie, shot thanks to Askhat Ashrapov, the nature of Kazakhstan was specially poetised and has been widely

shown. Newly-composed music, based on the folk tradition, is a major component of the film. Details of the Kazakh national outfit never shown before were studied carefully in order to be shown in a poetic, not archaic, way, thanks to the talented artist Gulfairus Ismailova. Landscape, composition, the characters, metaphors and similes, music, costumes, bright colours emphasise the heroic and poetic atmosphere of the film. In addition, they create amazing picture of the beautiful world, which reflects the traditions, wealth of folklore, decorative art and craft, and oral poetic tradition. The attitude and mentality of the nomadic people are indeed expressed in the right way.

**Kumiko Uyeda Session IC7**

### **Fretless Spirit: The Tonkori's Journey**

The tonkori's transformation from an obscure fretless zither to a vital instrument representing Ainu indigeneity was a process carried out by key musicians that began after World War II in Japan and continues presently as part of an Ainu cultural resurgence. My documentary film chronicles the experiences and world-views of four tonkori musicians; how they have come to dedicate their life to play the tonkori, and how identity is negotiated and altered by being an Ainu tonkori player. The musicians included in the film are Ogawa Motoi, Fukumoto Shouji, Chiba Nobuhiko, and Kano Oki. Each musician articulates a unique perspective about their personal connection with the tonkori instrument; they speak on the spiritual nature of their bond and how it forms a strong attachment with their ancestors. The connection is also sociopolitical, for 95% of Ainu people hide their Ainu ancestry from society, their friends, co-workers, and sometimes from extended family members. Passing as a Japanese is complicated by a social system dictated by prevailing notions of homogeneity. This film explores how Ainu performers assert a multicultural presence in Japan and expose the internal colonial past by carrying on the post-war human rights recovery movement through music. It is no accident that two of the Ainu performers are offspring of key Ainu human rights activists from the 1960s and 1970s. The process of reconstruction is addressed by the musicians and scholars in this film; questions regarding authenticity and the recreation of a tradition bear importance in the recent Ainu cultural resurgence. The film incorporates interviews and performances from Ainu tonkori players with subtitles and interviews from scholars living in Sapporo and Tokyo who have conducted critical research on Ainu culture. Length of film: 50 minutes. Introduction/discussion: 15 minutes.

**Luzia Aurora Valeiro de Sousa Rocha Session IIA4**

### **Dance and Music Masters in Portuguese Baroque Society**

The music and dance masters (creators of music and dance) were important figures in European society. They were responsible for the instruction of high classes providing the desirable privacy at a domestic atmosphere. Their role as teachers and choreographers is very significant but very few studies have been carried on regarding their role in Portuguese Baroque society. Just the book of the Portuguese researcher Daniel Tércio focuses on this particular theme. The recent discovery of new sources (letters, dance treatises, engravings, ceramic tiles) from the second half of 17th and first half of 18th centuries allowed new studies and new data about their role in this particular milieu. It is the aim of this paper to analyze the fashion at this period regarding music and dance and its particular relation with the professional activity of music and dance masters. Some questions may arise such as: Which was the repertoire in fashion? Which musical instruments were played at the time? Were music classes a possibility for women? Those are some of the topics that will be studied in this paper. It will also be presented a particular satirical scene concerning the music master lessons. It is a tile panel from the second half of the 17th century, still in loco at Fronteira Palace in Lisbon. It depicts a music lesson but the music master is a monkey and its students are cats. This kind of sources are called 'macacarias' or monkey scenes, a very particular way of mockery in Portuguese society. Since the style of this 'macacaria' is very similar to Tenier's paintings the similarities and differences between the two aesthetics will be analyzed as well as the presence of exoticism in Portuguese art due to the discovery of new territories in Latin America, Africa and Asia.

**Jessie M. Vallejo      Session VID11**

### **Mariachi Music in Ecuador**

Mariachi music is widely celebrated as a symbol of Mexican heritage. Consequently, most scholarship on mariachi has been devoted to the music within the contexts of Mexican or Mexican-American communities in North America. Although mariachi represents something that is undeniably Mexican to many performers and listeners alike, the style of music has been popular across South America where the same media that brought the rural tradition into an urban limelight in its native country concurrently infiltrated the airwaves, screens, and homes of countries like Ecuador. This paper draws from my experiences as a gigging mariachera (female mariachi) across the U.S. and juxtaposes them with my performance experiences in Ibarra, Ecuador, where I was a member of the regionally popular group Mariachi Tamaulipas for five months. I present a comparative case study of mariachi music in the U.S. and in a region of South America where a significant Mexican transnational community does not exist. I argue in this presentation that mariachi is not only a Mexican style of music, but also an

**Wim van Zanten      Session IIIB**

### **The Validity of Visual Representations of Music of the Baduy Minority Group in West Java**

The Baduy are a minority group of about 12000 people living in West Java in their own village of about 50 km<sup>2</sup>. They live in a very modest way and their ascetic way of life is meant for the well-being of the world. If the outside world wants to know about them, the Baduy are willing to answer most questions, but they do not want to share all their knowledge. Possibly the most important restriction for outsiders is that they are not allowed to stay in the Baduy area for more than two months. Anthropological fieldwork, including participating observation during one agricultural cycle, has been refused by the Baduy since the late 1930s. Moreover, people from outside Indonesia are not allowed to enter the Inner Baduy area, that is the region with the sacred places. Indonesians are allowed to visit hamlets in the Inner Baduy area, but most of them for just one day, and they are not allowed to visit the sacred places there. This may have been different in the past. Three Dutch researchers reported visiting the Inner Baduy hamlets before 1935. In the nineteenth century two of them also reported their visit to the sacred places. However, already at the end of the nineteenth century the reports about these visits were contested: the researchers had been misled by the Baduy. So, how reliable are the published data about Baduy life in general and music and dance in particular? In this presentation I shall focus on the reliability of the visual documentation of music and dance: drawings, photographs and film in the last two centuries. I will also shortly address the issue of recent images made with mobile phones and the role of the Internet and how this may affect Baduy music and dance.

**Özlem Doğu Varlı and Köksal Öztürk      Session IIIA12**

### **Re-Construction of Music and Dance in New Geographies and Governments: Macahel Territories**

This study focuses on the Georgian society been living in Artvin (East Black Sea Region), Macahel territories. The Ottoman Empire was forced to withdraw from the Batum territories after the 1877-78 war with Ottoman Russian. As a result, people in this region were forced to make a choice about where they wanted to live. The eighteen villages of the Macahel region were split by the border after the war. Twelve of Macahel's villages remained on the Russian side, six in Ottoman land. Fieldwork has been organised in these six villages to observe how they have created their own cultural identity by way of music and dance with diasporic consciousness of their historical Georgian background. Our basic subject is how their cultural and religious identities have changed or remained and how they have 'reconstructed'. This work will evaluate the musical production and dances of these people who identify themselves as Georgian Muslims, by the way of diaspora, re-construction of tradition, identity

concepts with oral history method. During the presentation, details of the fieldwork will be supported by audio-visual data.

**David Verbuč Session VD12**

### **Between Discourse and Embodiment: Politics and Aesthetics of Socio-Musical Participation at DIY ('Do-It-Yourself') Live Shows in the US**

Many scholars argue that live concerts constitute a community (cf. Simon Frith, Sara Cohen, Barry Shank, Wendy Fonarow). My question in this article is how is this achieved, what kind of community is generated in the process, and how do we analytically approach answering these questions? In this regard, Thomas Turino suggests that community can be generated through an active and synchronous physical and music-related participation at live events. As a corrective to his deductive model of participatory and presentational music, I propose an inductive model of socio-musical participation, based on practices of DIY ('do-it-yourself') music communities in the US. DIY live 'shows' (i.e., concerts) in the US that often happen in houses, warehouses, or all-ages venues, bring together diverse DIY communities and the DIY music genres associated with them, ranging from punk and indie rock to experimental music. The interaction between DIY performers, audiences, and organisers, and the various forms of their social and musical participation, suggests not only physical, music-related, and synchronous, but also spectatorial, and social or co-creational participation (cf. Wendy Fonarow); and not only harmonious but also antagonistic participation (cf. Claire Bishop). I analyse these different forms of DIY participation through the study of particular type of dancing, i.e., 'moshing' (physical, and both antagonistic and harmonious participation), and 'tuning-in' at DIY shows (spectatorial participation), and of organisation of DIY shows (co-creational participation). These types of socio-musical interaction at DIY shows point toward a more multi-faceted and complex understanding of a constitution of a music community. Moreover, they also provide an insight into a dialectical and dynamic relation between ideology and embodied practice, and emotion and intensity (i.e., affect), as enacted at DIY shows.

**Victor A. Vicente Session IID12**

### **'Here We Are Again Now' – The Immigrant Experience in Portuguese Popular Song**

Portugal's 1974 revolution marks a watershed period in the nation's eight centuries of history. The toppling of the ruling fascist regime and the subsequent decolonisation of the empire's far-flung territories ushered in tremendous political, social, and cultural upheaval that had lasting impact for generations. Immigration and displacement, in particular, came to define the lives of not only the millions who fled to Europe and the Americas in the decade prior, but also of the retornados who came back from Africa and elsewhere in the years immediately after. This paper explores a subset of songs about the immigrant experience unique within the distinctive style of Portuguese popular music that emerged at the turn of the 1980s in the wake of this trauma of mass translocation. It analyses the complex and ironic setting of sentiments like nostalgia, longing, and regret to simplistic, lively dance music. Unnamed and little studied, this unusual genre combines folkloristic features with what were already at the time somewhat outmoded disco and pop idioms. The paper demonstrates that the genre as a whole and the immigration songs in particular, however, merit serious consideration not only because of their enduring popularity among rural and diaspora communities, but also on account of their recent revival following the 2010 economic crisis. Their capacity to simultaneously express anxiety and establish a place of belonging lends them well to a more complex theorisation of music's significance in times of great change and uncertainty

**Andreja Vrekalić Session VIA4**

### **'Keep Calm and Just Dance': About the Experience of the Body Through Music**

In spite of the fact that there was no systematic training in music therapy, some elements of music therapy have been applied for different therapeutic purposes in Croatia since 1970s. At the very beginning, 'music in therapy' was practiced specifically by physicians in health facilities. Perhaps, the 'simplicity' and 'non-active' approach of receptive music therapy which was applied, resulted in an increasing number of those who wanted to act as (music) therapists. Furthermore, and as a consequence of the correlation with musical or therapeutic attributes of discipline, there are many who practice it nowadays – social workers, social educators, occupational therapists, speech therapists, psychologist or academic musicians. A need for a comprehensive, proper and pragmatic acquirement of knowledge and the conception of 'music as therapy' pointed to the establishment of Croatian Music Therapists Association in 2011. For the time being, the Association is launching training courses about applying music therapy; and attempts to create the base for the foundation of music therapy as a scientific discipline. Despite the historical background, positive effects, and the attempts of the Association, music therapy is still unknown and understood as trivial. Following this external perception, the author will present how experience through training courses changed her initial position and, perhaps, personal doubts. Moreover, how applying of elements of music therapy beyond courses enables invisible disabled bodies to become visible and how their musical and dance performances bring them from social margins to the centre. Being and working mostly with children with special needs, the author tries to reflect how the process of their inclusion, when they try to become part of us, equally means our exclusion, we become part of them. In those moments, social boundaries become blurred and irrelevant.

**Kristin Harris Walsh    Session VD5 (Panel)**

### **Inscription and Creators in Three Percussive Dance Traditions**

This panel uses three percussive dance traditions to explore the concept of 'the creator' in relation to memory practices of incorporation and inscription. Two of the dance traditions are Canadian in origin – Cape Breton and Ottawa Valley – while the third, Irish sean-nós, has strongly influenced several Canadian styles. All three share some aesthetic and corporeal similarities: percussive footwork, emphasis on movement below the knee, and relatively limited movement above the waist. They also share similar origins in informal kinaesthetic and social practices. In the twenty-first century, percussive dance forms are undergoing shifts in teaching, learning and performative contexts. Teaching is becoming formalised through regular lessons, and numerous memory aids are used to learn and remember steps. Dancers need to be as prepared to perform on large theatre stages, as the crowded conditions of a pub. With this increased emphasis on pedagogy and performance, the role of the creator is changing. Drawing on Paul Connerton's concepts of 'incorporation' and 'inscription' (1989), we consider the role of the creator in these three inter-related percussive dance traditions. For Connerton, 'incorporation' refers to communication and transmission via bodies that are physically present, whereas 'inscription' refers to practices that do not require bodies to be present, such as writing, audio recordings, and video recordings. Historically, step dance was transmitted through incorporation, and inscription practices have come quite late to dance traditions, particularly as compared to their musical counterparts. While creation has always been a part of all the dance traditions discussed, relatively new inscription practices are changing the potential role and identity of creators in each.

**Kristin Harris Walsh                      Session VD5**

### **The New Reality of 'Old Style' Step Dance: Incorporation and Inscription in Irish Sean-Nós Step Dance**

Sean-nós step dance is undergoing a process of revitalisation in Ireland. Known as 'old style' dance, sean-nós was a secondary benefactor of the 'Riverdance' wave that swept across the world, following the 1994 Eurovision performance and subsequent global frenzy of Irish step dance productions. Although arguably less stylised and less codified than its more famous cousin, sean-nós moved from

the periphery of Irish performative genres to a more prominent place in the Irish dancescape in the late 1990s and into the early 21st century. The role of the creator operates in conjunct with the move of the dance form, to adapt a phrase from Posen (1993), 'from the [gaeltacht] kitchen to the [world] stage,' in informing how sean-nós dance currently exists on the cusp of Connerton's dual concepts of incorporation and inscription (1989). Sean-nós is described as being largely improvised, with steps originating from a combination of outside influences (teachers, contemporaries, and – today – mass media) and personal artistic inspiration. Although there is a continued emphasis on the informal and improvised, the focus for many dancers is taking formal classes, learning from/making instructional videos and participating in competitions. This paper will explore the tensions that result in the formalisation of what was primarily an informal artistic expression. Incorporating practices, through classes and competition, shift the role of the dancer as creator yet make new steps more widely available to a large number of dancers. Yet with the dearth of written record, sean-nós is inscribed on new dancers through video recordings and televised competitions. With the focus on pedagogical and performance practices in sean-nós dance today, this paper will consider how the dance style maintains the delicate balance of retaining its ideological core while responding to incorporation and inscription practices of the twenty-first century.

**Wang Min Erh Session VIC9**

### **Expressing Chinese Music through Symphonisation: A Case Study on the Debate of Chinese Orchestra Modernisation from the 1980s to the 1990s**

In pursuing musical modernisation, Chinese musicians in the early twentieth century began their projects by replicating European orchestras with Chinese instruments. Traditional instruments were 'improved' by adopting equal temperaments; new instruments were invented to enlarge the volume and the bass compass. Thus, by copying the Western symphony orchestra, the modern Chinese orchestra was regarded a symbol of Chinese musical modernisation before the 1980s. Since then, a significant number of works requiring well-organised Chinese orchestra have been composed. These pieces prompted musicians and theorists from Taiwan and Hong Kong to debate on whether or not a contemporary Chinese orchestra should use a Western orchestra as a model, a trend referred to as 'National Music Symphonisation' or 'Chinese Music Symphonisation' (Guo yue jiao xiang hua or Zhong yue jiao xiang hua). During the 1990s, scholars, composers and musicians from mainland China joined the discussion using the term *min yue* (people's music, or folkloric music). From today's viewpoint, *jiao xiang hua* was generally seen as using Western orchestral standards to judge Chinese orchestra. However, originally this attempt was intended to enhance Chinese music qualities through modern means. This article will examine the discussions between musicians and theorists on the issue of *jiao xiang hua* in the last two decades of the twentieth century. This paper argues that *jiao xiang hua* is a symbol of Western music, participants tried to establish 'Chinese orchestra which contains Chinese musical features' through the debate.

**Wang Xianyan Session IIIA4**

### **The Identity of Folk Guchui Musicians in Contemporary China**

In Chinese traditional society, 'rituals and music' was a very important cultural concept whose continuation was guaranteed by the state system. According to the 'rituals and music' system, various rites should be accompanied by Guchui (wind and percussion ensemble) music in traditional social activities. Although the system of rituals and music has come to an end along with the disappearance of the Chinese feudal system, patterns of 'rituals and music' are well inherited in folk rites like weddings and funerals in many regions. Contrary to the great importance of Guchui music in folk life, the Guchui musicians are usually at the bottom of society. However, in the process of globalisation, traditional music culture has become a significant symbol of the recognition of cultural identity among nations. In various forms of protection, the social status and the identity of traditional musicians has gradually changed. This paper adopts a biographical research method and selects as the



object of study a Guchui musician who was awarded the Chinese Mountain Flower Award for Folk Literature and Art, the highest prize for folk arts granted by government. The paper focuses on the social reality the musician faces and his mode of act, and presents how the musician, as an excellent individual, plays his role in the inheritance, reform and development of traditional culture as well as in the pursuit of his own interests. The paper also demonstrates his contribution and social value in the formation of the new state of existence and cultural meaning of folk music. Finally, the paper uncovers subtle changes of their identity in modern society for those inheritors of Chinese folk music and its meaning through analysing the structuring characteristics of identity in their activities.

**Xiaodong Wang Session VIA10**

### **The structure of Music Inheritance: A Case Study of Mongolian Lai Qing in Keerqin**

Lai Qing is a composite of cultural forms which originated when Buddhism reached Mongolia and remains popular in the Keerqin area. Lai Qing music shows Mongolian 'Bo' Faith cultural traits, but with considerable integration of elements of Tibetan Buddhism culture. Lai Qing musical heritage has formed a fixed structure in the long process of its spread. This article, based on anthropological research and some historical material, considers its causes, ceremony programme, and music heritage to explore three aspects Keerqin Mongolian Lai Qing music and the musical inheritance of the stylised structure of cultural connotations.

**Xiaoshi Wei Session VID3**

### **Sıbizǵı Music in the Kazakh region of Xinjiang**

In this presentation, I will speak about my study of the tunes performed by Wang Jin-mei, as examples of modern musical interchange between Han Chinese musicians and their Uyghur collaborators. A professional pipa player currently based in Ürümchi, Wang moved to Xinjiang during the Cultural Revolution. Unlike her old partners in Kou-Li (inner part of China), Wang has studied pipa music within contexts of Uyghur music. In the 1980s, Wang became an active member of the muqam study group held by the Xinjiang authority, where she co-worked with Uyghur musicians from various song and dance troupes. They collaborated on a variety of tunes, for example, Ejem, a Kurt melody that was brought to Xinjiang by some Uyghur musicians, Qapqara Qoy Köz, a famous Ili folk tune that became Wang's signature adaptation, as well as the complete suites of Xinjiang muqams. Later on, most of the tunes were then adapted to pipa solo versions by Wang. I will introduce and analyse Wang's repertoire, primarily the tunes retrieved from Wang's instructional material that is labelled 'My Love of Xinjiang', a name perfectly representing her social status as a Han immigrant and her life in performing the Uyghur music. In addition, I will also introduce unreleased tunes that I discovered in her archives, for example, the practice sessions recorded with Musajan Rozi (on duttar), Yusanjan Jami (on tembur), and Qawul Turdi (the son of Turdi Axun, on dap). I will also present my in-depth interviews with Wang, who gave me her lifetime memoir, for example, the selection of the tunes and other relevant stories. Discovering the life of Wang, I will explore the motivations, ideas, and decision-making processes in Wang's musical career.

**Wei Xin-Yi Session IIA2**

### **A Vestige of the Silk Road and Modern Variation: A Mysterious Role in Tibetan Opera**

Before the maritime Silk Road became prosperous, the land-based Silk Road was not only a trade route but also the means to connect the orient with the occident. In the Tang dynasty, Tibet controlled the southern branch of the Silk Road, that is, the economic and cultural artery of the Pamir area. Lhasa obtained an intermediary status between the Muslim world and China. Tibetan opera was moulded in the fourteenth and fifteenth centuries and the role of rgya-lu was born from a legend of a prince. He is depicted wearing a high hat, long circular skirt, holding a long bamboo and has a spinning dance. This costume image is missing in Tibet, but it is close to Rumi creating the whirling in

the Muslim world. On the other hand, it is also similar to the role of the Chinese comic drama who wears a high hat, and holds a long bamboo, leading the song and dance to the audience. Curiously, what is the origin of this role in Tibetan opera? Did it draw the image from China and learn the revolving dance from Persia? Or in the cultural contacts with the past, is the rgya-lu the vestige of dissemination that fits in with its intermediary position? The 1959 political breakup caused one group of Tibetans to settle in indigenous Tibet, while others followed their theocratic leader, H.H. 14th Dalai Lama, across the Himalayas to build a Tibetan government in exile and settlements in India. The rgya-lu from these two regions varied in development. In this article I try to analyse the above-mentioned Tibetan opera role to discuss how it was disseminated, and explore how the traditional music developed under the impact of modern times

**Aggrey Nganyi Wetaba Session VIIC2**

### **The Women of Traditional Music and Dance Performance of Busia, Kenya: An Enigmatic Group of Musical Prowess and Preservation**

When not performing, most members of this women's group look old and frail. Their increasing age casts doubt on their vibrancy, energy, musical and artistic talent. But a close interaction with them reveals special warmth, life, interest, and attachment to the growth and development of traditional music of the Luyia people. This group of traditional music dancers not only straddles the past and the present, but they present a future for continued lived experience of traditional music of the Luyia people. With the present wave of globalisation, traditional music of most Kenyan communities is increasingly unclear, not just to the present majority of the populace but especially to the urban youth of the community who are presently left in charge of creating and recreating music. Recent researches reveal keen interest among such urban youth artistes in fusion: mixing of patches of music genres from Kenya, Africa and the wider globe. However, formidable fusion demands a basis, an archive of knowledge, from which to draw. The Busia women group's focus on performing traditional music can be said to function as an important archive and therefore a resource for the present and future generations. The purpose of this paper is to chronicle the group's life and show how they have grown musically up to the present. The paper discusses factors that inform their creativity both in singing and dancing. A range of their songs is analysed to reveal some of the messages they convey with their music and dance. Part of the focus of this paper is also the intention to reveal their source of motivation which has seen the group stay together for so long. Special individuals in the group are celebrated. This discussion is made possible through information gathered by way of interviews.

**Christopher Williams see Zakiya Sapenova Session IIIA1**

**Dave Wilson Session IIC8 (Panel)**

### **Multiperspectival Scholarly Approaches to Music and Dance: a Case Study of Intangible Cultural Heritage in the Republic of Macedonia**

This panel seeks to present a model for how scholars can collaborate in various roles and from a number of positionalities for a more robust ethnomusicology/ethnochoreology that encompasses a wide scope of concerns applied to a given area of research. Approaching the subject of safeguarding intangible cultural heritage (ICH) in the Republic of Macedonia as a case study, we examine (and speak from) the roles of local scholar, cultural policymaker, and outside researcher. We avoid strict west/east and insider/outsider dichotomies, realising that there is significant overlap in the interests and priorities of scholars, as well as significant areas of difference. ICH is an especially productive theme for this panel, as it is an issue with which scholars of music and dance are continually grappling throughout the world. In the Macedonian context, ICH takes on particular significance because of external and internal political factors, which are also experienced and analysed in different ways by scholars in various roles. When scholars with diverse backgrounds and training approach ICH and other objects of study in the same space, more complex (and perhaps more complete) analyses can be articulated. It is through a discussion and consideration of this wider range of perspectives that we

attain a richer understanding not only of musical and dance practices themselves, but also their meanings for individuals and groups, and the implications of those meanings for both scholarship and public policy.

**Dave Wilson Session IIC8**

### **Who Safeguards Which Heritage and Why? State-Sponsored Ritual as Intangible Cultural Heritage**

Since its independence from Yugoslavia in 1991, the Republic of Macedonia has continued Yugoslav policies of financial support for several annual festivals that incorporate folk rituals and expressions of traditional culture. Perhaps the most well-known state-sponsored festival in Macedonia is the Galichnik Wedding, a ritual wedding performed every July. This festival has persisted and thrived in the postsocialist era, growing in popularity and becoming part of public discourse regarding 'authentic' Macedonian folklore. In the context of contestation of Macedonia's cultural uniqueness by its geographical neighbours, the Galichnik Wedding has become a site both for the marking of intangible cultural heritage (ICH) as distinctively Macedonian and for a deeply meaningful experience of Macedonian folk culture for ethnic Macedonians. From my position as an outside researcher I approach the Galichnik Wedding and its concomitant status as ritual, tourist festival, staged folklore, and life-cycle event, drawing on ethnographic and historical data gathered from 2011 to 2014 as well as recent scholarship. Considering that the wedding is not officially protected as ICH under Macedonian law or UNESCO policy (a 2002 application to UNESCO failed), I question whether ICH that has undergone change as a result of political factors is less worthy of safeguarding than ICH whose changes have ostensibly occurred for other reasons. On the other hand, if institutionally safeguarding ICH tends to freeze traditions that were once kept alive by local practitioners, to what extent do corporate and state sponsorships actually keep a tradition alive if changes occur due to the influence of political ideologies and public imaginations of authenticity? This paper calls into question not only which types of institutional mechanisms are (or can be) involved in safeguarding ICH, but also which types of ICH are considered worthy of safeguarding, for what reasons, and to what ends.

**Oli Wilson Session VID5**

### **'South Sea Island' Music in Port Moresby and the Central Province of Papua New Guinea**

This paper offers new insights into the mobility of musical culture within Oceania by exploring the role of introduced music traditions, principally from the Cook Islands, Samoa, Tahiti, Tonga and Fiji, in Papua New Guinea (PNG). Specifically, this paper provides an overview of selected forms that have been adapted into local culture in the Central Province, which surrounds Melanesia's largest city, Port Moresby, and considers them in relation to local beliefs and practices regarding music performance, composition and ownership, as well as contemporary expressions of local identity. These forms are widely recognised by local musicians as originating from cultures collectively referred to as the 'South Sea Islands'. In addition to Christian peroveta songs and stringband music, localised forms include types of hula and tamure style dances and a melodic form known as ute, which are understood to have been introduced by early missionaries and their families. From the 1970's onwards, local popular music artists also incorporated 'South Sea' repertoire, as well as languages and musical styles, including the recent 'ailan reggae' style, into their recordings. This paper draws on four periods of extensive ethnographic fieldwork undertaken in the region between 2009 and 2014, and concludes that the historical connection Central Province musicians have with other Oceanic cultures now plays an integral role in local identity politics, especially in the multi-cultural urban centre of Port Moresby. This research builds on existing studies that theorise cultural exchanges and borrowing between Pacific cultures as natural extensions of local traditions, and nuances the broader discourse in Pacific studies and ethnomusicology that explores and validates indigenous appropriation practices, and critiques colonial constructs of traditional culture and local identity.

## **J. Lawrence Witzleben Session VIIB**

### **Han Chinese Musical Renderings of the Silk Road**

Since the mid-twentieth century, some of the most popular solo and ensemble compositions for Chinese instruments have had programmatic titles referring to scenery, activities, or events from China's border regions and neighbouring countries. The creators of these pieces are almost invariably from the majority Han Chinese ethnic group, while the places and peoples depicted are from other countries or locales within China inhabited by members of one of the fifty-five 'National Minority' ethnic groups such as the Yi ('Torch Festival Night') or Tibetans ('Spring Morning in the Snowy Mountains'), peoples who are collectively characterised as being exotic, colourful, and skilled at singing and dancing—motifs or tropes informing a rhetoric that Helen Rees has referred to as 'domestic orientalism.' For the first ICTM conference in Central Asia, it seems appropriate to consider some of the repertoire referring to the Silk Road (in actuality a historically fluctuating series of trade routes linking China to Central Asia, the Middle East, and beyond): Xinjiang ('Beautiful Taskurgan,' 'The Grapes are Ripe'), Inner Mongolia ('On the Grasslands'), or the region at large ('Caravan Bells on the Silk Road'). In this paper, I will discuss some of the recurring melodic, rhythmic, and ornamental gestures used in these types of pieces, as well as the language and imagery used by composers or performers to describe the music—findings which may then shed light on the larger question of what connection these works might have to actual musical traditions of the Silk Road.

## **Richard Kent Wolf Session IC9 (Panel)**

### **Lutes and Laments in Central Asia: Memory, History and Emotion**

The four presenters on this panel examine how social actors (scholars, national or partisan bodies, performers or other local community members) draw on the history of performances forms and create and maintain social-cultural memories. Lament performances often entail several layers of emotional engagement: attachments of the lamenters to the deceased, ritual heightening or attenuating of emotional intensity, and circumstances in which the lament genre is an object of potential loss. The presentation on Koshok laments in Kyrgyzstan provides a window into these more general concerns. Cross culturally, lutes are seldom associated with laments; however it is not uncommon in Badakhshan, Tajikistan for bards to imitate the typical contours and intonations of laments on their fretless rubobs. The bulbulik genre of the Wakhi people, who live on the borders of Tajikistan, Afghanistan, Xinjiang and northern Pakistan, is both emblematic of their community and intimately tied to the experience of pain and loss. Regardless of the connection between lutes and laments, some of the same issues arise in examining lutes as emotionally charged objects of history and memory. One panellist examines archaeological evidence from the third to the seventh centuries concerning a type of lute depicted in the Kizil caves of Xinjiang, China. Although Chinese scholars have positioned the Kizil cave lutes within a narrative of Chinese musical history, evidence points more strongly to Central Asian interconnections, particularly with Samarqand. Another panellist examines different meanings and techniques of the Ko-Phongs lute in Ladakh, showing how the lute provides an entrée into understanding cultural, social, religious and aesthetic differences within the small but diverse set of communities in and around Leh. The panel, in presenting a nuanced picture of the ways Central Asians relate their individual and collective selves to select genres and instruments, contributes to ethnomusicological concerns with emotion, nationalism, and organology.

## **Richard Kent Wolf Session IC9**

### **Bulbulik: Lament and Emblem at the Crossroads of Tajikistan and Pakistan**

Cross-culturally, lament and related performance complexes are often rich for analysis regarding local notions of personhood, individual and collective relationships between the living and the dead, and dimension of gender and politics in voicing complaint. Musically, laments and songs of sorrow often occupy an aesthetic territory between weeping and singing that invites investigation into music-

language relationships and vocal techniques as emotional signs. The bulbulik, so named because it is sung in the persona of the nightingale (bulbul), is the most culturally significant of three lament genres performed by the 25,000 Wakhi (Xik) people of Tajikistan and to varying extents by the 55,000 other Wakhis living in adjacent parts of Afghanistan, Pakistan and Xinjiang, China. The Wakhi language (Xikwor) belongs to the Eastern Iranian language family—related to Persian but with a significant number of additional phonemes including soft fricatives and retroflexes (which link Wakhi also with Indic languages), and particles that indicate subtle relationships of distance and elevation between the speaker and the addressee. Wakhi music consists of poetry sung with or without the accompaniment of several kinds of plucked or bowed lutes, and popular song with electronic keyboard or accordion. Wakhi poets in Tajikistan, Afghanistan and Pakistan have been adapting their poetic formats from the three-line form characteristic of their ‘traditional’ genres, such as bulbulik, to the rhyming couplet and other poetic formats common in classical Persian and Urdu poetry, as well as adopting melodies and song forms from their respective musical environments. This presentation focuses on what it means for women to sing bulbulik in contemporary Tajikistan and the status of the genre in various representations on musical instruments and in written forms that have circulated and taken on new forms of significance outside the Wakhan corridor.

### **Chuen-Fung Wong Session VIA3**

#### **The politics of Virtuosity: Technicality, Minority Virtuosi, and Modern Uyghur Music in post-1949 China**

This paper seeks to understand the state project of minority musical modernisation in post-1949 China as the cultivation of a new kind of musical technicality, one that is built upon the language of the nineteenth-century Romanticist ideal of musical virtuosity, exercised through the state-controlled institutions of music conservatories and professionalised performing troupes. My analysis focuses on the modern instrumental compositions of the Uyghur, Turkic Muslims in the north-western Chinese ‘autonomous region’ of Xinjiang. I look at how the de-contextualisation of traditional music has demanded Uyghur musicians unlearn older styles and practices, and how the new style is consequently considered ‘easier’ by many minority musicians, not because it is technically less demanding—quite the opposite is true, indeed—but because of its predictability and transparency to outsiders, something that has declared the traditional apprentice-based, orally transmitted learning obsolete. The minority virtuosity embraced by the Chinese state is comparable to Richard Wagner’s ideal of the virtuoso as the ‘highest merit of the executant artist,’ someone who is engaged in the ‘pure and perfect reproduction’ of the ‘composer’s intentions,’ with ‘total abstinence from all inventions’ (Der Virtuos und der Künstler, 1840). The ‘proper characteristic of the virtuoso,’ as Susan Bernstein writes about Wagner’s ideal virtuoso, ‘is to have no proper characteristics.’ The virtuoso’s body is thus an instrument for the execution of an idea that is primarily not his own. Finally, I look at the exhibitionist power of the idealised minority virtuoso as derived from a sense of amusement that accompanies the masterful display of techniques and velocity, alluding to the state-promoted image of minority musicians as joyful entertainers playing music that is primarily uplifting and pleasing.

### **Wong Ting Yiu Session VIC9**

#### **The Modernisation of Cantonese Instrumental Music in Shanghai**

Cantonese instrumental music, a kind of Chinese musical genre, means music played and/or composed by Cantonese people. In Shanghai from 1926 this was transformed in terms of instrumentation and musical style. Under the circumstance of saving the country in early twentieth century China, different Chinese musicians sought ways to improve Chinese music to let the new Chinese music act as a tool of saving the country. Cantonese musicians used music as a tool to save the country too. However, Cantonese musicians did not say that they needed to improve Cantonese instrumental music. Nevertheless, the new style of Cantonese instrumental music was formed after 1926. I would like to ask, how did Cantonese instrumental music fulfil/not fulfil the requirements of

improving Chinese music discussed in two Chinese music societies — the Great Unity Music Club and Guoyue Gaijinshe? What did the Cantonese musicians think about the Cantonese instrumental music? Why was Cantonese instrumental music not improved but reformed? This paper focuses on a Cantonese musical score published in Shanghai, *Xin Yue Fu*, to find out the views about music and Cantonese music in the terms of music that could be used to save the country held by Cantonese musician Chen Tiesheng, who edited this score. Also, by reviewing the articles written by the members of the Great Unity Music Club and Guoyue Gaijinshe, the instrumentation and musical pieces of the Cantonese instrumental music can be compared to other improved Chinese music. We may then see that the development of Cantonese instrumental music was different from other Chinese musical genres. Cantonese instrumental music was reformed under the circumstance of modernisation in Shanghai instead of that of improving Chinese music.

### **Louise Wrazen Session VC5**

#### **Spiraling to Redefine (Dis)Ability: A Case Study in Arts Programming for Children**

Drums, cymbals, gongs, sticks, whistles, puppets, face paint and colourfully assembled costumes animate the procession that winds along the path as children, youth and adults celebrate a shared summer in this final performance of the season. Wheelchairs, walkers, canes, and bodies variously held and moving are rendered (in) visible in this celebratory event. This paper reflects on the significance of the annual summer program held at a children's hospital in Canada in normalising difference and (re)constructing the (dis)abled body through performance. Each summer at Spiral Gardens, children participate in an integrated summer program built around creative play and performance. As part of Holland Bloorview Kids Rehabilitation Hospital, the program provides an intensive immersion – through music, dance, theatre, and the arts – into an environment that creates an alternative social reality for children and youth (6-18) with and without special needs. Together, participants build an inclusive environment as a safe refuge from the social exclusion experienced elsewhere. Acknowledging recent work on music and disability (Bakan, Lubet) and working within a theoretical framework that understands the body as the source of knowing (Foster, Johnson, Ness), this paper undertakes a preliminary consideration of this innovative program, relying on interviews and individual experiences to provide a view of an ethnographic moment where bodies create and move together across differences.

### **Wu Yuan-Rong Session IC10**

#### **A Map to Classical Aesthetics: The Metamorphosis of Traditional Aesthetics**

Zheng, the symbolic instrument of benevolence and wisdom in the traditions of Confucianism and Taoism, has generated new artistic energy through its renewal in contemporary works by composers such as Tan Dun and Mori. Under the impact of modernisation, contemporary Zheng music has provoked debates between the old and the new, in the process revealing important critical problems. Research on these issues has focused on different modern schools (for instance Fan Yi-Feng's examination of the Henan school), new expressions and techniques of modern Zheng music (for instance Wang Jian-Min's exploration of tuning system), and its structure and repertoire as passed down from the Tang dynasty and in modern revivals of traditional performance practice (for instance Fu Ming-Jian's study and reconstruction of Tang Zheng). The lack of a dialogue among these researchers calls for more attention to be given to traditional Zheng aesthetics and its metamorphosis in the present. This paper will adopt an anthropological perspective, taking Albert Lord's study of oral epic in Serbo-Croatia as a methodological paradigm, to investigate the interplay between convention and individual virtuosic creativity in artistic practice. Taking Xu Xiao-Lin's modern Zheng work 'Three Chapters of Scenes' as a case study, and differing from previous studies which have emphasised techniques and formal arrangements, this paper studies performance as a communicative act. It presents a new interpretation of 'The Most Beautiful Music without Sounds,' 'The Most Beautiful Figures without Shapes,' and 'Scattered Figures without Losing Spirit' (derived from Taoism and

Confucianism) through a close analysis of function, reception, modern literature, and intertextual relationships with the traditional repertoire in 'Three Chapters of Scenes.' In this way the paper demonstrates that tradition and creative mutations in Zheng practice interact in a dynamic manner within its social and historical circumstances.

**Xiao Mei Session ID3 (Panel)**

**Shanghai City Soundscapes**

In China, up to the present, the concepts of the 'urban soundscape' and 'urban acoustic ecology' have been far more fully investigated in the field of urban architecture and design than in musicology. To promote this kind of research, a team from the Shanghai Conservatory of Music has undertaken a series of projects under the rubric 'Sounding China—audio-visual ethnography on eco-musicology.' The project-in-progress that we present here focuses on Shanghai city soundscapes, and includes research on three types of space: living space, public space, and artistic space. Using the methods of acoustic ecology, we go beyond thinking just of music to consideration of the entire soundworld in which people live, and of the ways in which this reflects the relationship between people and their surroundings. The three papers of this panel present three contrasting case-studies from this project: first, on the methodology used to engage the community in documenting memories, retrieving private and archival recordings, and documenting the current soundscape of daily Shanghai life; second, on the soundscape of a central public space, the Huangpu River, which is Shanghai's major shipping channel; and third, on the soundworld of Jiangnan sizhu, a beloved local instrumental ensemble genre for whose amateur aficionados the act of listening helps define their sense of place and develop their perception of their relation to the urban environment.

**Xiao Mei Session ID3**

**Documenting Shanghai's Living Spaces via Community Engagement**

In conducting fieldwork on the soundscapes of Shanghai's living spaces, the biggest problem we have encountered is in documenting the soundworld of one of Shanghai's most distinctive types of built environment: the 'stone storehouse gate alleys' (shikumen longtang). For decades, thousands of families lived in cramped row houses, with the alleys between the houses effectively becoming public living space. However, with ongoing urban construction, many such houses and alleys in the city centre have been knocked down, to be replaced by multi-storey office buildings and commercial streets. Their original inhabitants have mostly left the area, moving to spacious new high-rises. The changes in living environment have brought about changes in the pattern of residential sounds; it is now difficult to uncover the soundscape of daily life in the alleys by means of conventional synchronic fieldwork; instead, we are interweaving current experience with past memories. To this end, we are not only employing traditional fieldwork methods, emphasising interviews and oral histories, but also greatly expanding the type of sources used, to include documents such as novels, reminiscences and literary essays, along with pictorial representations and archival recordings. In addition, we have announced our project and its purpose on the internet, making a videotaped lecture available online that explains the basic principles, history and methods of ethnomusicologically based acoustic research. We also posted online a 'call for recordings' of the soundscapes of Shanghai daily life, encouraging participants to create 'micro-ethnographies' of listening and memories, and discussing with them the idea of creating of a CD of Shanghai's urban soundscape. This paper introduces our methodology, and also suggests how in their fieldwork and writing of ethnographies, ethnomusicologists can transcend the conventional techniques of observation to engage directly with communities' cultural lives and get community members actively involved in cooperative documentation of their lives.

**Xu Xin Session VID1**

## **Natural Soundscape and the Sound of Music: The Acoustic Eco-system in Biphonic Music of the Nomadic and Hunting Ethnic Groups in North China**

Biphonic music, which consists of a bass drone plus a relatively high-pitched melody as the principal sound structure, represented by diverse musical types, is a distinctive musical phenomenon shared by several ethnic groups in Xinjiang province and Inner Mongolia Autonomous Region, China. Mongols use the term 'choor' to describe their biphonic music styles which include choor (two string fiddle), choor-in duu (two-parts choir), modon choor (vertical flute) and holain choor (khöömei). The last two types are also played by the Kazak and Tuva people but with different terminology. All these musical styles, which form a geographic circle, not only encode the culture and history of these people in North China, but also build an integral acoustic-ecological system in which the intimate relationship between the sound of music and nature are distinctly represented. This paper explores the following relationships: sound mimic, which is the representation of natural sound produced by music; formation mimic, that is, the description of the natural formations which include the flow of a river or the shape of a mountain, through melody; communication between music and animals, which demonstrates the feature of functionality related to their production and living. The integration of the sound of nature and music has become an aesthetic principle that constitutes the specific 'sonic eco-aesthetics' among cultural insiders. Some people have a 'sense of unbalance' in that the sound of a certain kind of biphonic music has been modernised so that they express a feeling of regret or rage. This paper intends both to represent an outline sketch of the sound eco-system consisting of biphonic music in North China and to provide an ethnomusicological way to explore the other's cosmology. I also stress, at a methodological level, that the sound perception and experience of ethnomusicologist are significant as a path towards the understanding of others.

**Keisuke Yamada Session VD1**

### **Agency, Creativity, and Cultural Literacy: An Ethnographic Depiction of an Oyama-ryu Tsugaru Shamisen Player**

This paper depicts sociomusical activities of Oyama-ryu Tsugaru shamisen player Oyama Yoshikazu, seeing him as a creative agent in certain musical societies and communities in contemporary Japan. Since he founded his own Tsugaru shamisen music society Yoshikazu-kai as a branch of an iemoto school called Oyama-ryu in 2003, Yoshikazu has been an active agent pursuing his 'projects' (Giddens 1993; Ortner 2006) and seeking to keep his musical society running through the acts of teaching, arranging repertoire for his own ensemble, composing new pieces, performing onstage with his students, and organising social events, though still fulfilling his role as a member of the powerful and authoritative iemoto school. Drawing on nearly two years of field research—including field experience of studying Tsugaru shamisen music under Yoshikazu and participating in his group's musical performances and other social gatherings, in addition to close observations and interviews—and also utilising field recordings of their musical performance and other relevant materials, I will illustrate 'creativity' (Sewell 2005) from his sociomusical activities in several distinct scenes such as regular Tsugaru shamisen lessons, Yoshikazu and his advanced students' musical performance, and the school's forty-ninth annual concert organised by the Iemoto (headmaster) Oyama Mitsugu II in Tokyo, where Oyama-ryu's headquarters is located. In addition to agency and creativity, I will introduce another key term 'cultural literacy' into my narrative to facilitate a deeper understanding of musical actions and their formative processes and to underline the notion that a cultural performer/creator is also an active 'reader' and interpreter of cultural resources. This project certainly challenges previous scholarship on iemoto and its prevalent view of the iemoto world as a static, bounded, and coherent entity. This multi-sited and subject-centred approach may contribute to a reinterpretation of the iemoto society and further theorisation of individual agency and creativity.

**Yamashita Masami Session IIA3**

### **Consciousness as Turkic-speaking People from Discourses of Sakha Folk Music**



The musics of Turkic-speaking peoples vary with their social, historical, religious, geographic conditions and consciousness of self. Sakha, who mainly live in the Republic of Sakha (Yakutia), Russia, is also one of these Turkic-speaking peoples. Sakha people often mention other Turkic-speaking peoples in their discourses, from casual conversations to academic research. In this paper, I examine how Sakha people's consciousness as Turkic-speaking people is represented or discussed from the discourses of native Sakha music study and my field experiences. I also consider how their consciousness affects the way they characterise and give meaning to Sakha traditional music. In Sakha music study, Mark Nikolaevich Zhirkov's (1892-1951) 'Yakutskaja narodnaia muzyka' (Sakha folk music) is one of the basic texts often referred to by present-day musicians and researchers. Zhirkov is regarded as the first professional Sakha composer, who engaged in research of Sakha folk music intensively in the 1940s to collect material and inspiration for his compositions. In his work, he considers Sakha folk songs, musical instruments and Russian influence. Zhirkov intended to apply Sakha folk instruments to organising ensembles and orchestras, like other Turkic-speaking peoples such as Uzbek and Kyrgyz. Zhirkov evaluates the d'eretii (long style of Sakha folk song) and their kyrysakh (throat singing technique, necessary for d'eretii style). The d'eretii style is regarded as older, more refined and requiring more difficult technique than the other singing style degeren (short style of Sakha folk song). The idea that kyrysakh in d'eretii style resembles the throat-singing of southern Siberian peoples comes from geographic closeness or historical connections with other Turkic-speaking peoples. Sakha consciousness as Turkic-speaking peoples gives them many hints to formulate their discourses and musical practices.

### **Jittapim Yamprai Session VD10**

#### **Siamese Musical Identity in Seventeenth-Century French Baroque Composition: A Reconstructing of Siamese-French Musical Authenticity**

Musical diplomacy in the Siamese-French court in the late seventeenth century has provided the world with one of the early attempts in applying Eastern musical material to Western music. Michel Richard de Lalande, court composer to Louis XIV, composed the French Airs, titled Airs of Siam that contain unusual musical characteristics outside typical French Baroque grammar such as melodic tritones, ties across barlines, groups of four-repeated note, etc. In fact, these features are characteristic of Siamese Mahori Ayutthaya musical materials that were hidden inside the western structure. To reveal his intention of applying authentic Eastern materials and to portray the musical context of the political event of French-Siamese relations, research on historical performance practices of both courts are surveyed. An investigation of historical music styles, tuning systems, pitch frequency, instruments and ensembles, instrument techniques and performance practices at both courts are done in depth to reconstruct the Airs of Siam in order to project the historically authentic sonority of blending East-West musical culture through the twenty-four violins of the king and Ayutthaya Mahori ensemble of the seventeenth century, along with the image of the audience of Siamese ambassadors with Louis XIV in the Hall of Mirrors in Versailles where the original Airs of Siam was created. The outcome of the research will be a composition based on Lalande's Airs of Siam that has been passed through a process of synthesising both cultural materials. Through the reconstruction process, the authentic materials of both cultures are added to the structural melody, scored for Baroque ensemble and Siamese Mahori ensemble. With this method of cultural preservation, the purpose of the original composition can clearly be perceived through the sound, a mixture of instruments and ensemble, and a blending of both cultural characteristics.

### **Yang Jiaojiao Session ID1**

#### **The Clash Between Nomads and YiJing: The Role of Kazakh Folk Musician Aqin in Bagua Town, XinJiang.**

Xinjiang (XiYu) is located in the centre of Asia where there was a long-standing confluence and deep connection between ancient China and other Asian cultures. In the late 1930s, people built a town

known as ‘Ba Gua Town’ based on the ancient Chinese book *Yijing* (Book of Changes), and located in the YiLi river area, Tekesi, where the nomads (Wusun) lived. The early spread of Taoism in Xinjiang during the period of Genghis Khan remains an influential part of life in the region. Nowadays, the dominant figure of Kazakh nomadic culture are the Aqïns (Kazakh poet-singers), who express the distinct range of cultural diversity in the region, including traditional Chinese YiJing culture. The Aqïns are regarded locally as a symbol of wisdom and represent the most important ancient folk music genre, which has become the intermediary between Kazakh and Chinese culture. The Aqïns’ specialty is playing *dombra* and singing ancient epic poetry and stories, especially the improvisational creation known as *Aytïs*. This paper takes Ba Gua Town as a case study to explore and explain the contemporary social, political, and musical roles of the Aqïns in local culture, specifically with respect to nomadic life and the transformations of identity. Extant literature has yet to explore this topic in depth and there is nothing concerning the culture clash, the socio-political dynamics and the role of music in the region of Ba Gua Town. Moreover, the paper shows the Aqïns as the key intermediary between China’s YiJing culture and the regional nomadic culture, exploring how they will continue to live in a changing landscape while maintaining their cultural traditions. The paper then sheds light on both the local Ba Gua local music culture as well as aspects of China’s diverse contributions to regional music culture.

**Yang Shuo Session VIIA12**

### **Old Lijiang Meets the New World: A Case Study of Musical Transculturation at the COART Festival in Lijiang, Yunnan**

This paper takes the music performances of the COART Festival (COART音乐节) in the Shuhe Old Town of Lijiang, Yunnan as its research subject. By examining the innovative music performances of Chinese traditional mouth-resonated instrument *kouxian* in which the traditional music was adapted, appropriated, and kept ‘live’, and discussing the musical culture exchange during the creative process of COART Festival, I explore how traditional minority music and exotic environment were employed by new immigrants under the context of festival tourism, creating a new cultural space through which traditional music integrates with contemporary music genres and new sound technology and remapping the connections between Lijiang to the state, the region, and the globe. The COART Festival is a biannual artistic carnival which takes place in a well-preserved historic town along the ancient Tea Trade route and one of the earliest settlements of the ancestors of Naxi people, the Shuhe Old Town of Lijiang. It is sponsored by Chinese actor Li Yapeng and organised by a new round of Lijiang immigrants. Since its debut in April 2012, COART Festival has invited young artists of different disciplines from around the world and showcased a diverse array of art forms – music, drama, dance, and visual arts - in a creative way that break the traditional norms and encourage different art forms and cultures to interact freely. This paper combines archival study, interviews, and participant observation in order to explore the musical transculturation at the COART Festival as a result of tourism, globalisation, and immigration. In addition, this paper will attempt to demonstrate the essential role that music plays in engaging every participant of the performance, its social-cultural context, and other elements in the tourist industry.

**Anna Yates Session IIC4**

### **The Individual in P’ansori: Finding the Contemporary in Tradition**

Literature on p’ansori to date has tended to focus on its origins and history (Jang 2013), its transmission (Park 2003), and its musical aspects (Kim Kyung-Hee 2008). However, little attention is given to p’ansori’s place in the contemporary Korean musical scene, as a genre that is constantly developing and responding to the world around it, as well as to the people who are involved in this genre today. P’ansori is in continual negotiation between the desire to preserve its classic form and the desire for audience enjoyment, between maintaining p’ansori as a traditional genre and developing it to stay relevant to contemporary society. While description of the negotiation between these desires

(Um 2013) has tended to present these two principles as conflictual, several notable artists (for example Ahn Sook-sun and Lee Jaram) are well known and respected both for their skills in traditional p'ansori as well as the innovative work they have done at the boundaries of the genre. Based on extensive interviews carried out in 2014-2015, and supplemented by data gathered in diverse fieldwork sites such as a performance of Lee Jaram's Ökchökka in Lyon (May 2014), the 2014 Jeonju International Sori Festival (October 2014), large-scale productions at the National Gugak Center and concerts by gugak fusion bands, as well as rehearsals and lessons for both amateurs and professionals, this paper will highlight the way these and other individuals in the p'ansori world are choosing their own paths in negotiating their lives as musicians. It will highlight the different contexts in which individuals continually create and recreate their version of p'ansori, making it a genre both traditional and innovative, local and international, personal and public – and above all very much contemporary.

### **Toizhan Yeginbayeva Session IID11**

#### **Issues Arising from Studying the Musical Heritage of Abay Kunanbayev**

The unique artistic heritage of the great Abay is an inexhaustible spring, each return revealing a new aspect, filling our perception of the world and making us aware of new meanings and new content. Abay's generic character and his work represent to us such ideas as 'greatness', 'uniqueness', and 'infinity'. The study of Abay Kunanbayev's music has not yet received comprehensive coverage in comparison to the rich seam of works on his poetic art and his ideology. Nevertheless, among the musical legacy of other Kazakh folk singers and composers, Abay's songs are fully developed in historical, musical, aesthetic, and theoretical aspects. From the second half of the 1940s to the present day, the historical evolution of scientific thought about Abay's musical art has been so great that it has actually turned into a whole separate field. There been special research in the form of articles and essays devoted to the creation of Abay's melodies, but some problems have arisen from his musical art becoming mandatory in the works of musical scholars studying the centuries-long development of the art of songs of the Kazakh people. The elevation of Abay's work in scientific and artistic generalisations as one of the culminating stages has led to it becoming a criterion of evaluating creative intelligence at all. This article, based on researches of A.Zataevicha, V.Dernovoy, B.Erzakovicha, A. Zhubanov, G.Chumbalovoy, V.Belyaeva, M .Ahmetovoy, G.Bisenovoy, T.Eginbaevoy, explores the developmental path of the study of Abay's music.

### **Angeline Yegnan-Touré Session VID7**

#### **Le Gbofé en Peril**

The film "The Endangered Gbofe" follows a previous film entitled "The Gbofe of Afounkaha," which featured a vigorous musical tradition nominated for the competition for masterpieces of the oral and intangible heritage of humanity. The present film reports on what remains of Gbofe after ten years of war that crossed into the Ivory Coast. In fact ten years later, many owners are deceased. But their descendants continue to perform the lively Gbofe again and again in villages and in Ivory Coast and European cities. Some actions have been taken to safeguard and sustain the Gbofe. This film presents the testimony of tradition bearers, who express their wishes for the support and transmission of Gbofe.

### **Saida Yelemanova Session IID9**

#### **On The Musical Language Of Kazakh Traditional Songs**

Kazakh traditional songs have a highly improved musical language, which is the system of specific means of expression within the musical composition (including the syntactic) patterns. Although musical means of expression of traditional song were studied by many authors, no attention was given to peculiarities of musical language as a special category of thinking. To our mind the musical language as the system has a high degree of semiotics. Semiotics of oral professional songs appear by

the fact that the original elements of the musical language, retaining its original sense, in terms of professional activity acquire new, more complex and profound significance. New substantive meanings of Kazakh traditional songs are formed with both – original folk and oral-professional elements, when the entire system of the musical language takes part in generalizing, integrating, rolling a large amount of cultural information. Thus, one of the sources of the Kazakh professional traditional song is a genre of karaoleng. It inherits all the frets, melodic, rhythmic and compositional means of karaoleng- which are verse size, the ratio of the verse and melody, diatonic, melodic structure and couplet. Since karaoleng is a genre that is executed by ordinary people of both sexes for the people during musical and poetic dialogue (in the family and social celebrations and gatherings, youth festivities), as a performance could accommodate itself in many forms, manifestation the infinitely varied life and cultural realities. Professional singers interpret karaoleng genre in such a creative way elevating synthesis to even greater heights. By studying the origins of the musical language of Kazakh professional song tradition, it is possible to consider its evolution, and that is why the structure of the musical language of art of singing has a high degree of complexity and semantic density.

### **Yessembekova Session VIIA8**

#### **A New Direction for ‘Bolashak’ International Scholarship: Training of Staff in the Field of Culture and Arts**

Today the most important goal for Kazakhstan is the realisation of strategy program ‘Kazakhstan-2050’. This seminal program requires understanding, support and active participation of society as well as of every Kazakhstani citizen. Achievement of appropriate rational actions is only possible through the use of all available information and ideological resources, aimed at systematic explanation of the values and importance of ‘Strategy 2050’. The President of Kazakhstan, Nursultan Nazarbayev, repeatedly stresses that the levelling effects of globalisation require the strengthening of national and cultural values and morals of our young generation. In this regard, the role of culture and arts, which is an integral part of the life of society, is crucial in shaping the world-view of people, especially of young people, the development and implementation of cultural policies, cultural development of the community and the country. It falls upon creative workers to share the importance of the preservation and development of cultural identity, which is widely recognised on national and international levels. Through arts, creative workers introduce people to the world of classical and contemporary cultural achievements, perpetuate traditional art, and interpret national folk. As a system of measures to modernise the sphere of culture, the government has accepted a strategic decision to introduce in 2014 the new separate category of ‘professionals in the field of culture, creative workers’ to be awarded President Nazarbayev’s ‘Bolashak’ International Scholarship. The introduction of this separate specialised category will undoubtedly contribute to program-target training, increasing staff potential of culture and, in future, lead to tangible successes of the country, strengthening the country's image in the world. In addition, it provides conditions for creative workers for the development and updating of their skills and enhances their role in public life.

### **Carlos Yoder and Don Niles Session IIIA11**

#### **From IFMC to ICTM to What? Considering the Council’s Past While Moving into the Future**

The International Folk Music Council (IFMC) was established in London on 22 September 1947. Its ancestor organisations include those concerned with folk music, folk dance, and folk arts, but also numerous international bodies linked with the League of Nations and the United Nations. Through its activities, the IFMC hoped to re-establish international collaborations and the goodwill that had been shattered by a devastating war. Today, Maud Karpeles is remembered as one of the founders of IFMC, but she was supported by many other academics, professional and amateur performers, composers, librarians at radio stations and record companies, and other interested individuals. Soon afterwards,

140 music and dance experts from thirty-five countries and regions were appointed as correspondents, a bulletin and journal were established, the first conference held, folk-dance festivals organised, and study groups formed. In order to better understand the history of the IFMC and the ICTM, the Secretariat continues to make documents relating to these developments publically available on its website. We aim to present some of the history that is revealed through these materials, particularly in relation to the individuals who helped in the Council's formation and the growth of its international outlook. We will also suggest fruitful avenues of research that need further exploration. Understanding this history is important in itself, but it may also help guide the future of the ICTM, even if another change of name is ever seriously contemplated. This is particularly appropriate considering that the Council's seventieth anniversary will be celebrated in 2017. We also hope that our presentation will stimulate discussion regarding the most appropriate ways to celebrate this remarkable milestone, as well as to consider the future of the Council itself.

### **Christine Yun - May Yong Session IIIA5**

#### **Shifting Angin: Contemporary Practice of the Main Puteri in Kelantan, Malaysia**

This paper studies the practice and dissemination of Main Puteri, a healing ritual practiced among the rural Malay community in Kelantan, a state on the east coast of Peninsular Malaysia. The ritual revolves around the concept of angin, an indigenous Kelantanese term that refers to a person's artistic desires and temperaments. When angin is not expressed or fulfilled, a Kelantanese can fall ill, often with depression. The Main Puteri is pivotal at this point of breach; conducted by a shaman (Tok Puteri) and his assistant (Tok Minduk), and supported by the patient's immediate family, various spirits are invoked to identify a patient's angin. Depending on the type of angin, a patient is then allowed to express his or her artistic temperaments accordingly, performing specific localised performance forms that give catharsis to the patient. In 1990, Main Puteri was banned by the Pan-Malaysian Islamic Party (PAS), the ruling Islamic party of the Kelantan state. Citing the healing form's 'un-Islamic' elements, Main Puteri remains prohibited, although sporadic Main Puteri rituals are still organised discreetly within local villages. In recent years, the visibility of Main Puteri has gradually shifted, largely due to efforts of local cultural organisations who invite practitioners of the Main Puteri to perform at various showcases outside the state of Kelantan. The shift from village-style Main Puteri to the contemporary stage brings up interesting questions pertaining to the positionality of Main Puteri that can be situated between two contrasting, yet related spaces: (1) As a localised healing form; and (2) As a performance form that reflects the heritage of Kelantanese performance traditions. Against this backdrop, this paper seeks to examine how local religious politics, cultural advocacy, and Kelantanese angin have shaped the practice and practitioners of Main Puteri, which is simultaneously rooted to its past and contemporary to the present.

### **Ahyoung Yoon Session VIA8**

#### **'Miso': A Korean Traditional Musical with High Quality and Sophistication**

In the last twenty years, Korean traditional musicals have been well created with high quality and sophistication as the Korean wave surrounding Korean pop culture has become a global sensation. According a survey conducted in 2012 by the Government's Korean Tourist Organisation, the Korean traditional musical 'Miso' (literally translated as 'Beautiful Smile') performed at Jeongdong theatre in Seoul ranked first among fourteen regularly-held Korean traditional musicals. Regarded by foreigners as a perfect performance, the musical 'Miso' has been performed in 110 cities of 65 countries gaining enormous popularity. The key to its success and popularity boils down to the three reasons below. First, the musical 'Miso' is a cross-genre performance covering diverse Korean traditional genres such as Samulnori (the Korean traditional percussion performance with 4 instruments), Ogomu (a five-drum dance), Talchum (a mask dance), traditional musical instrument play and songs. Second, 'Miso' has an intensive range of traditionally impeccable themes such as romance, friendship, or didactics. Third, performers of 'Miso' are trained and managed well for their performance. A show manager

selects each and every performer with great discretion and helps them maximise their capability for the show. Also, the participants go through hard training and manage their appearances and abilities just as K-pop stars do. In summary, Korean traditional musical 'Miso' is a good example of packing effect with quality traditional content accompanied by professional management.

**Yukako Yoshida Session IID10**

### **Globalisation of Performing Arts and its Materiality: How Japanese Performers Treat Balinese Gamelan Instruments and Masks**

In this globalised world, music and dance are easily taken beyond local areas and across national borders. Partly because gamelan pieces have been used as learning material for ethnomusicology, Balinese music and dance are now played and practised in many places such as North America, Europe, and Japan. This study examines the globalisation of gamelan by focusing on material objects such as musical instruments and masks. In Bali these are not just tools for performance, but rather mediums of unseen spirits and objects of worship. When these instruments and masks are taken abroad, how does the relationship between performers and instruments or masks change? In this presentation I will especially take Japan as an example and explore this question. In the presentation, I will explain that significant numbers of Japanese performers and groups give offerings to the instruments and masks, and feel a slightly spiritual tie with them. Their worship-like practices towards Balinese instruments and masks are mixed with Shinto and Buddhist practice, and show unique development. I will also show that a tension is formed between Balinese customs relating to these artefacts and the Japanese physical environment. For example, in Balinese cosmology, 'upward' is ritually clean and 'downward' is unclean. Therefore people would avoid putting instruments and masks under something not consecrated. Given very limited urban living space, Japanese performers often struggle to transport, place, and store these material items, and sometime have to compromise or reinterpret Balinese customs. After looking at interactions between performers, instruments, and masks, I suggest that we consider globalisation of performing arts not only in terms of identity, repertoire, and pedagogy, but also in relation to the interaction between the material cultures of each area.

**Yuan Ye-Lu Session IC2**

### **Musical Practice and Inheritance of Chanhe Taoism in Contemporary Taiwan**

Chanhe is a new Taiwanese Taoist sect derived from Doutang which was a local religious group in Fuzhou District, Mainland China, brought into Taiwan by immigrants after World War II. After spreading to Taiwan, the members of Doutang tried their best to keep characteristics of ritual and music of Doutang and, at the same time, they also overcame the barriers of regionalism and language to absorb Taiwanese local religious culture to be a so-called Chanhe Taoist sect. Compared to Zhengyi and Lingbao Taoist sects which had developed in Taiwan over a long term, the new sect Chanhe grew rapidly through the promotion of Taiwan Taoist Association and shows its strong vitality. Chanhe Taoism is popular and loved by Taiwanese for its elegant music and various activities. Besides, Chanhe's institutionalised teaching system has had an impact on the traditional oral teaching method. Comparing to the old teaching method of other Taoist sects, this new teaching system is more open and free and can attract more believers to learn the ritual music. In order to understand the ritual inheritance and musical practice, this paper will focus on the following aspects: the existence of Chanhe Taoism under new socio-cultural environments; the relationship between ritual procedures and musical practice of Chanhe Taoism; the localisation and characteristics of ritual music of Chanhe Taoism; and finally, the inheritance and influence of new teaching system of Chanhe Taoism in the development of traditional religious rituals in Taiwan.

**Mirjana Zakić Session VA4**

### **Music Creators in Contemporary Instrumental Practice of Serbia**

Contemporary social and economical conditions of life together with advanced technological and mass-media production have significantly changed music-making practices. Changing aesthetic and performance standards resulted in the transformation of previous (traditional) music forms as well as the advancement of new genres complying with the tastes and desires of a wider audience. Contemporary stage performances, in line with new interpretation and aesthetic standards, put forward personal styles and creative potential of performers. This paper will critically explore creative potential and practices of performers of traditional folk instruments through several case studies. These performers are key figures in crafting new performance styles and genres. Following ‘subject-centred music ethnography’ (Tim Rice) or ‘musicking man’ (Izaliž Zemcovskij) methodological perspectives, the subjects in question are determined and shaped by experiences of social and cultural standards. On one hand, music practices of these subjects display various concepts and treatments of tradition: re-creation, re-shaping/transformation and renewal/innovation (Ingrid Åkesson), which are, most of the time, diachronically processed and consciously shaped. On the other hand, new performance contexts (performances at ‘live arenas’ including direct communication with wider audience and ‘media arenas’) fostered important development of individual music styles and aesthetics which usually include competitive connotations in the wide and far-reaching media industry. Accordingly, different types of case studies will be discussed through the aspects of individual experience, treatment, position and specifics of music played on folk instruments, public music performances and media and music production. This paper will address several interrelated questions: Defining creative potential of performers by looking at interpretative and expressive styles on micro and macro music levels; changes of aesthetic preferences in diachronic perspective; and connections between new music aesthetics and relevant cultural and social contexts.

#### **Sashar Zarif Session IIC7**

The world premiere of this performance was held in Toronto, December 2012, as the first official commission of the Agha Khan Museum in Toronto). Sama-e Rast represents a mystical journey of man's spiritual ascent through mind and love to self-discovery in the dance style of Mugham. The Dance of Mugham is the Sufi-shamanic art of spirit that exists in and beyond the physical realm. Centuries ago, Mugham was an integrated practice that brought poetry, music, and dance together to represent seven unique psychological moods. Over the years, the connection between the poetry and music disappeared and the dance element deteriorated such that only traces of it exist today. In Sama-e Rast, walking on the edge of emotions, Sashar Zarif, in an extraordinary collaboration with Alim Qasimov and his Ensemble, passionately reintegrates dance back into the art form, the result of eight years of collaboration between these unparalleled artists to reincarnate this lost artistic practice.

#### **Zeng Yu Hang Session IIA10**

##### **Creative Motivation of Taiwanese Doujin Composition Teams: A Case Study of ‘V.V.V! Productions’ with Hatsune Miku Music**

Simply speaking, Doujin (同人) means non-commercial amateur creative community. Among various kinds of Doujin in Taiwan, I am interested in those who compose music by using Vocaloid, and in their creative motivation. Vocaloid is a singing voice synthesiser software designed by Yamaha Company, including different voice packets such as ‘Hatsune Miku’ and ‘Megurine Luka’. Today, ‘Hatsune Miku’ has become the general appellation of this software thanks to this role’s popularity. In comparison with Japan, Vocaloid composition Doujin in Taiwan started relatively lately. On one hand, according to the composers, they think there are still obstacles to overcome to start composing. Japanese is the obligatory language for using the software and the technology of software and instruments is not quick to master. On the other, according to the audience, they think there is greater and more obviously commercial tendency in certain Doujin composition teams. Many works are made on purpose to sell well. Some composers pay more attention to visual elements than musical originality when they present their works. Finally, Doujin musical composition is always neglected by the whole Doujin community in Taiwan. This fact is reflected in Doujin market that market organisers

offer only few resources and places to composition teams because they are always the least profitable booths. Confronted with the difficulties above, how do composition teams maintain their motivation to create? What kind of external conditions are involved and what role do the audience play in the process of musical creation? In this paper, I will focus on the biggest and oldest Hatsune Miku Doujin music creation team - 'VVV! Productions'. By observing their composition process and especially their participation in 'Hatsune Miku in Taiwan 2013 Forum', I try to comprehend how this team's creation is influenced by different aspects and what particular conditions motivate them to continue to create.

### **Ślawomira Żerańska-Kominek Session VD2**

#### **Representations of Musical Figures in the Ottoman Costume Album The Collection of Stanislaus II August Poniatowski, Poland's Last King**

Costumes were a focal point of the early European exploration of foreign cultures: determined in many pre-modern societies by the wearer's ethnic and occupational identity, attire became an ideogrammatic system with which the West represented the Orient. Thus, illustrated albums featuring compilations of costumes evolved into metonyms for the mores of other cultures, as costume came to represent custom. Ottoman costume albums were a genre of book that emerged in the late sixteenth century, which sought to convey the whole gamut of Ottoman society in pictorial form. These manuscripts commonly included images of the sultan and his court, Turkish ladies and Venetian girls, Greek monks alongside Turkish imams, Russian merchants and African eunuchs, musicians and dancers amongst others. The drawings are relatively simple, but they succinctly abbreviated the kaleidoscope of cultures that co-inhabited Constantinople. The earliest albums were produced for European travellers and were made by western artists, but from the beginning of the seventeenth century Ottoman artists began to imitate the iconography of these European images. In this paper I will focus upon illustrations from the precious collection that belonged to Stanislaus II August Poniatowski, Poland's last king, and which is now kept in the Print Room of the University of Warsaw. The drawings, made around 1779, are very similar to those preserved in the German Archaeological Institute in Istanbul. Some researchers believed that the Polish collection was a copy, but detailed studies have proved that it is an original collection made by a local artist - most likely a Greek - and purchased for the Polish king through the mediation of a Polish dragoman in Istanbul, Stanisław Pichelstein. Eight drawings are representations of musical figures or scenes.

### **Zhang Ying Session IID1**

#### **Ethnic Identity and Cultural Memory: A Study of the Torgut Mongolian Urtin Duu (Long-Song) of Xinjiang Province**

Torgut is an ancient tribe of Mongolia belonging to the west desert Oirat Mongolia who have been living in the northwest of Xinjiang Province of China for centuries. In order to seek new living space, they left their homeland in the 1630s and migrated westward to grassland which had not been occupied by Russian, then lived there for more than 140 years. In 1771 some Torguts found a way to return to China. They left the grassland around the Volga River, passed through the Kazakh steppe and successfully returned to Xinjiang, which became a magnificent historical 'return to the east' event among Mongolians. Torgut people are now mainly distributed in the Russian Republic of Kalmykia, Xinjiang Province, and Western Inner Mongolia of China. With the modernisation process, the special memories and music culture of this ethnic group have been spread and praised in different ways. Based on the author's fieldwork in the past two years along the route of the 'east return', this paper focuses on the Torgut Long-Song of Xinjiang province which has been collected and recorded from the various main habitations of Torguts, such as Mongolian Autonomous Prefecture of Bayingolin, Mongolian Autonomous Prefecture of Bortala, Mongolian Autonomous County of Hoboksar and Wusu City of China. By analysing these Long-Song traditions, the author explains how the Long-Song, as a special oral text, recorded and inherited Torgut culture and history, which led to multiple interactions between the music and their ethnic identity. In addition, the paper discusses the roles of



cultural memory that influenced the ethnic construction and reconstruction, aiming to reveal the 'social context' and 'historical mentality' of the cultural legacy of Torgut people in Xinjiang Province.

### **Zhang Boyu Session IB**

#### **Multiple Meanings of Intangible Cultural Heritage Protection in China**

Since the introduction of Western music, Chinese people have gradually given up on their inherent musical traditions and chosen to express their feeling through Western music channels. This has created a result that the thousands of varieties of music created throughout history are gradually disappearing. Fortunately, intangible cultural heritage protection creates an opportunity for these traditions to continue to live and spread. It is organised and implemented by the government, which clearly demonstrates desire, initiative and commitment to the protection of China's traditional culture. Protection of intangible cultural heritage has different meanings at different levels. At the national level it concerns the inherent traditional culture of China, in order to establish the country's own cultural discourse as well as guarantee it a place on the international stage. At the local level, it may have a different meaning. People from different areas are eager to use their own inherent and unique culture to reflect their own unique cultural background in order to establish their own sense of identity. Economic factors are sometimes also involved here on the local level. Intangible cultural heritage inheritors who are ordinary people are often at the bottom of society, uneducated old people who have no interest in grand ideas. They have been immersed in the local culture their whole lives, have not adapted to foreign culture, and are still immersed in and engaged with their own traditional culture. This presentation will discuss the current situation of intangible cultural heritage protection in China and the different meanings of the movement on different social levels. Three topics are focused in the presentation, they are: strengthening the concept of intangible cultural heritage; the significance of the transformation; and the difficulties faced.

### **Zhang Fang Session IIA12**

#### **Ask for 'Qi gu niang': The Ritual Soundscape of a Village Western Hunan**

Western Hunan is situated in the ancient Chu. Chu had a strong culture of witchcraft and ghosts, making this region mysterious; nevertheless 'mystery' is not a fact, but layers of 'meaning.' Gaowangjie is located in the north of Guzhang County, and is mainly inhabited by the Waxiang and Hmong people. 'Ask for qi gu niang' is an old custom shared by these two ethnic groups. Folklorists' study shows that it can be traced back to Zigu folk beliefs in ancient China. The ritual in Western Hunan combined the ritual with fairy tale Qixiannv, forming a Chu-style ritual. 'Ask for qi gu niang' belongs to the field of music and trance but this topic is not limited to focus on the interactions between music and trance. This paper not only gives the soundscape but also cultural interpretation. What is the identity and distinction between Waxiang people and Hmong? How does their relationship change? How do they build reciprocal relationships? What is the significance of music in society? What is the meaning of the music? How has the ritual changed? This paper proposes that 'Ask for qi gu niang' is a common cultural feature of the Waxiang people and Hmong. The same ritual behaviour maintains the emotions of people, reflecting social relations. Furthermore, it is a historical cultural performance. 'Music and trance' has never been questioned by the natives, who just follow a certain behaviour and social mechanisms. Because of its association with witchcraft, 'ask for qi gu niang' had been regarded as feudal superstition, one that will become marginalised in the modernisation process.

### **Row 477 ID 5198**

### **Nurbanu Zholdassova Session VIIC3**

#### **Comparative Analysis of the Kazakh Kuy and the Bashkir Kuy: Features of Origin and Genre**

This paper compares kuys of two neighbouring Turkic-language peoples which have similar names, but are for different musical instruments: the Kazakh kuy 'Kazan' for bow chord instrument kyl-kobyz, and the Bashkir kuy 'Kazandy algan koy' (its other name is 'Kazan marshy') for open long flute kuray. Our task is to answer the question why, in the instrumental heritage of the two distinctive neighbouring Turkic-language nations, there are kuys for traditional musical instruments which belong to different groups but which contain in their names the toponym 'Kazan.' For comparative analysis of these kuys we address the epic heritage of Kazakhs and Bashkirs which made it possible for us to reveal apparent historical and cultural community of their cultural heritage. In particular, there were available in the epic creativity of Kazakhs and Bashkirs two heroic eposes of the same name and with similar contents: the Kazakh epos 'Shora batyr' and Bashkir epos 'Sura batyr.' We managed in the process of comparative analysis of the two kuys to define the similarity of their contents, and their character of the same name was postulated by the similarity of a number of features of ethnic and cultural heritage of the Kazakh and Bashkir peoples. Comparative analysis of the two kuys has been carried out on the basis of: their contents; the compositional correlation of narration and music; the musical basis of the genre; tonal structure; musical form; and texture. The results of the comparative analysis showed that on these abovementioned composition levels the Kazakh kuy 'Kazan' and the Bashkir kuy 'Kazandy algan koy' have both common features and some differences.

**Zhou Yun      Session IIA2**

### **Tradition and Changes of Han-Buddhism Music in the Contemporary China**

Han-Buddhism, part of Mahayana Buddhism, means a sect of Buddhism that is popular in the area of Han Chinese people and which uses mantra in Chinese Mandarin. Among different sects of Buddhism, Han-Buddhism is spread to everywhere of the world and has the biggest numbers of believers. It has various religious rituals and activities accompanied by many diversified Buddhism chants. These religious chants can be traced from the very beginning when Buddhism had just spread into China. The system of Han-Buddhism chant was built at the end of the Eastern Han dynasty. Today, when we face the various Han-Buddhism ritual activities and listen to the current plentiful religious music, there is one question we want to ask: After a thousand years and the changes of social environments, how much is the old tradition transmitted in the Han-Buddhist music in Mainland China? Conversely, with such a long history, what is the changing environment that influences Han-Buddhist music? This paper is based on my fieldwork and will focus on typical religious music of contemporary Han-Buddhism. The purpose is to describe the traditional continuity and modern change of Han-Buddhist religious music in current Mainland China. The paper will be concerned with and emphasise the following aspects: What is the tradition of Buddhist music? What kinds of tradition are transmitted in contemporary Han-Buddhist music? And, how is the modernisation and secularisation of Han-Buddhist music presented in current Mainland China?

**Dana Zhumabekova      Session VID9**

### **The Premiere of Myroslav Skoryk's Rhapsody for Violin and Orchestra**

April 2012 saw the premiere of the rhapsody 'Kyz Zhibek' by Ukrainian composer Myroslav Skoryk, written for the eightieth anniversary of Evgeny Brusilovsky's opera of the same name. The work was performed by and dedicated to Ayman Mussahajayeva, people's artist of the Republic of Kazakhstan. The concert by the Eurasian Symphony Orchestra of the Kazakh National University of Arts, who played at the premiere, was held in Astana in honour of the twentieth anniversary of the establishment of diplomatic relations between Kazakhstan and Ukraine. Skoryk recalls: 'I was in close creative friendship with the conductor Aydar Torybaev in recent years. I entered into conversation with him about how to strengthen our ties. He offered me the option to create a rhapsody. The more so that I became acquainted with the great violinist Aiman Mussahajayeva, who arrived in Kiev for a meeting of the Council of Rectors of the Alliance of independent States'. Mussahajayeva also experienced a great deal of excitement and enthusiasm. 'I am very grateful to him for that. I want to

note that it is good to play this violin piece, it is written treble and exquisitely orchestrated. All of Evgeny Brusilovsky's material was skilfully handled and originally presented.' Skoryk modestly calls his composition Rhapsody, but this is a concerto in one movement for violin and chamber (or symphony) orchestra. As a basis Skoryk selected four folk tunes ('Gakku', 'Tolkyma', 'Twenty five', 'Sarymojyn') and two dances ('Tepen kok', 'Shashu'), borrowed from the named opera by Evgeny Brusilovsky. This paper is based on interviews conducted by the presenter with Skorikom and Mussahajayeva on April 18, 2012.

### **Saleem Zoughbi and Reem Handal Session IC12**

#### **The composition of classical music driven by traditional music in the Orient: Occidentalism versus Orientalism.**

Music composers in the Arab world, as their colleagues in the Turkic and Eurasian cultures, have always contemplated the possibility of composing symphonies, operas and occidental works while remaining faithful to their traditional music heritage. Composers refer to folklore themes in western style compositions, and hurry to introduce variations in the harmonic styles, irrespective of such styles. They compose modern music, twentieth century music, and new classical and even modern romantic styles, with their traditional folk music themes and melodies. In doing so, many composers are faced with the reality of creative production of works that may have represented certain political orientations, for example, a Turkish composer using a Kazakh folk tune in his works, or an Arab trying to use an Uzbek theme. Would an Arab composer write a composition about the Silk Road for example, using native instruments of these countries? How much is a western composer willing to adopt a Zhetygen or a Kobyz in his repertoire of compositions? This paper considers the artistic, cultural and logistic implications of bringing occident and orient together in the refined and global task of aligning art and music of different cultures rather than them remaining isolated. This process of removing the concept of black and white into shades of grey will help us to have a clearer picture: bringing such music together in smooth and blended music will help us to see humanity and people coming closer together, in uniformity and peace. This is a very important way, although it may seem long and requires long-term investment in some cultures and some countries. This paper studies such possibilities and such a role and identifies potential suggestions on how to make such a contribution in the music life easier and faster among cultures and peoples of the world.

### **Irfan Zuberi Session VIIA11**

#### **Qawwālī: From The Khānaqāh To The Dargāh & From The Filmī To The Techno**

Qawwālī is a form of Sufi music. Ethnomusicologist Regula Qureshi states that, to the Sufi participant, qawwālī is 'a method of worship'; to the performer it is a musical genre 'with its distinct character of worship' while to the observer qawwālī is music performed with continual reference to its context. As early as the 1940s, qawwālī started being used in Hindi films in a genre that came to be called filmī qawwālī. Hits like 'Humein Toh Loot Liyā' (1958), 'Aye Merī Zohrā Jabīn' (1965) and 'Pal Do Pal Kā Sāth Hamārā' (1980) bear testimony to the popularity of this genre down the decades. In an attempt to stay with the times, music directors transmuted the genre into what has come to be known as techno qawwālī which, for music director Pritam, is 'nothing but qawwālī with lengthy tunes and modern heavy beats.' Examples of this genre are 'Yā Alī' (2006), 'Bandeya Ho' (2007) and 'Ali Maulā' (2009). This paper will look at the shifting avatars of qawwālī tracing two major interfaces. First is the shift from the khānaqāh to the dargāh at the cusp of which it turned from being mainly a method of inducing trance to a devotional genre aimed at offering ritual obeisance. Second is the shift from the filmī to the techno in the popular music domain at the cusp of which it went from generic adaptation to the reification of its structural elements. The paper will argue that while the first instance entailed a shift of frame and the form itself stayed whole, the latter instance meant a breaking of the frame itself leading to its metamorphosis into a new entity altogether. The paper also includes the views, opinions

and analyses of the qawwāl themselves in an attempt to portray the reorientations they undertake to adapt to and balance out these shifting frames of spaces.