

**INTERNATIONAL COUNCIL
FOR TRADITIONAL MUSIC**

**44TH WORLD CONFERENCE
13 - 19 JULY 2017**

BOOK OF ABSTRACTS

Kai Åberg (University of Eastern Finland)

Finnish Romani songs – a product or a process? the constructivist perspective to the music of the Finnish Kaale

Over the past 25 years among the Finnish Romani musicians (and elsewhere in Europe), I have sought various things in the empirical material of my research. The basic question, however, was already crystallized in an early stage of the research process: How are the elements of cultural meaning of the songs and the informants' conceptions of the songs constructed? Because legacies may be constituted in a multiple and flexible way, the purpose of my presentation is not only to describe the songs or events of song culture, or to chart their distribution, but also to seek more complex ways of understanding and explaining them: How are the meanings of the Romani music constructed in different times and places? Although we can be partly freed from determinism by underscoring the role of humans in construction of their own reality, people should not, however, be defined as independent of their culture. Seen from a folkloristic perspective, the same could be said in other terms; even constructivists have not ignored that people belong to their heritage before heritage belongs to them. When speaking of a collective musical tradition we must not forget that underlying tradition there is a social group and people tend to act differently in groups than on their own. My approach is based on the notion of knowledge as socially constructed. According to my theoretical framework of social and cultural constructionism, the reality of music culture is constructed via its actors. By this I mean that when we perform music, or discuss it, we construct or lend significance to the subject. My paper is based on intensive fieldwork among the Roma I have done since 1994.

Suraya Agayeva (Azerbaijan National Academy of Sciences, Baku)

On features of the theory of mugham in medieval manuscripts of the East

Mugham is an ancient cyclic genre of the professional traditional music of Azerbaijan. It was formed over many centuries, absorbing the best spiritual achievements of the Azerbaijani people

in the fields of music, poetry, philosophy and aesthetics. The development of this branch of musical culture was reflected in the medieval manuscripts of treatises on music, which are reliable sources on the history of music generally. At times modern ethnomusicology has not taken into consideration that the explanations of some musical theoretical issues espoused by the medieval scholars varied sharply and were dependent on their philosophical views. Thus the true sense of historical facts related to the culture of music can be misrepresented. In this presentation two main philosophical trends which are applied in the medieval science of music of Azerbaijan and in the Middle East as a whole are given: the cosmological aspect belonging to the subscribers of the Pythagorean doctrine of the harmony of the spheres, especially developed in the 15th century and the classical mathematical approach related to the teachings of Farabi, a representative of Eastern Aristotelianism. Representatives of this approach refused any connection between music and the movement of the planets or any natural phenomena. The opinions of the medieval scholars concerning the impact of mugham on the human senses is also examined. Mugham at all times focused on spiritual improvement thereby affecting not only the minds, but also the subconscious, genetic memory of both performers and listeners, bringing them into a trance-like state, immersing and dissolving in the greatness of the ‘harmony of unity.’

The report is illustrated by examples from medieval manuscripts and video fragments of modern performances of the mugham music of Azerbaijan.

Ignacio Agrimbau (SOAS, University of London)

Remembering the present: conflicting discourses of competence and ancestral legacy among Dagara xylophonists in the Upper West Region of Ghana

This paper will examine the recreation of different narratives of Dagara ancestral legacy as discursive resources to substantiate discrepant notions of competence among xylophone (gyil) players in the villages of Chetu and Hiineteng, Upper West Region (UWR) of Ghana.

Youth Associations in the UWR were founded in the mid 1970s to promote the political, social and economic development of the area (Lentz 2006). Grounded on a discourse of cultural cohesion, the creation of cultural festivals was functional to the diversification of the associations' sphere of political influence. In those events, Dagara creative practice was showcased outside traditional ritual and recreational performance contexts (Wiggins 1998, Woma 2013). New styles and forms were developed as festival performances articulated the ideological and political underpinnings of the events, leading to the organization of gyil performance competitions and the establishment of a new criteria for the assessment of competence.

As an outlet for the celebration and reinforcement of local kinship networks and ethnic identities, festival performances are considered by many participants and organisers as a legitimate platform for the preservation of ancestral legacy. However, for other musicians the 'competition style' bolsters a biased representation of gyil music and symbolises the unsettling impact of the social and economic changes that have affected the region since the founding of Youth Associations. Furthermore, the exclusion of prestigious elderly musicians who cannot meet the performance criteria for these competitions has provoked feelings of alienation and resentment among many villagers. For them the competition style is damaging to their tradition (saakumu) and the gyil, itself a symbol of the Dagara people's relationship with the ancestral world.

Based on fieldwork research completed in 2013-15, this discussion will illustrate how the different ways in which individuals imagine their relationship with the past informs divergent representations of contemporary Dagara expressive culture.

Nasim Ahmadian (University of Alberta)

The legacy of ‘my own music’: domination of individual identity over collective identity of Iranian performers through presenting musical interpretation of Iranian traditional music

Individualism, a prominent aspect of Iranian culture, has flowed into the musical heritage of performers through domination of individual identity over collective identity. In fact, Iranian traditional music and the practice of its interpretation is enriched by personalized performance of music and the legacy of ‘musical self.’ Relying on their individual dimension of identity, Iranian performers tend to own music in the realm of performance and to mirror their selfness, prior to the composer’s views, in the process of interpretation.

This preliminary research explores the framework of musical interpretation throughout presenting individual identity by Iranian performers. The methodology is based on interdisciplinary studies of music, social psychology, and sociology. Complementary data was collected by analyzing audio/video albums of several Iranian musicians, and the field study focused on personal interviews of 17 prominent performers.

According to this study, a performer’s individual identity is reflected in musical interpretation of Iranian music through four main aspects: 1) Personal style, which entitles the musical style mainly with an individual rather than a historical era; 2) Personalized musical expression, through which the performer makes him/herself distinct from other performers even in a style shared with them; 3) Virtuosity as the core of Iranian music and the main factor through which the performer is evaluated in both solo and ensemble performance; 4) Improvisation, which is considered as the highest point of Iranian music performance and is valued by the level of detachment from pre-composed music in terms of self-presentation in prompt and innovative usage of creation, emotion and musical techniques.

This research defines the qualities of musical interpretation in the individualistic cultural context of the performer. This outcome contributes to closer analysis of individual identity and concept

of self, based on psychological and behavioral structures of the society, which also illuminates the interrelationship between performer and musical interpretation.

Ardian Ahmedaja (University of Music and Performing Arts Vienna)

Shaping sounds and movements

Under discussion in this panel are music analysis and movement analysis from the viewpoint of the sound and movement formation in close cooperation with their creators' ideas, perceptions and attitudes.

We will begin with the results of an experiment with singers in northeastern Latvia. Singers, who perform in the older way, feel uncomfortable in their groups. When several of these singers from different groups were invited to sing together, performing with 'their' groups rather than with singers from "older times" was shown to be their preference. Such attitudes of the creators extend the field of musical analysis.

Next will be analyses of two different developments of performance tempo in local practices in Albania. 'Older times' repertoires and genres show marginal tempo changes over several decades. Other genres connected mostly with everyday life phenomena, however, are performed much faster today. According to performers, tempo is affected considerably by the time that the piece is presumed to represent. Significantly, this feature cannot be measured technologically, raising new questions for the analysis.

Finally, tempo in "a ballu" singing (which accompanies traditional local dances) of a tenore tradition in the Sardinian village Orgosolo will be explored. Some singers claim that the performance tempo is generally faster today than earlier; others state resolutely the opposite. Contents of such 'different feelings' will be examined by computer analysis.

The aim of the panel is to explore the broader dimension of analysis as a tool for understanding how the meanings given to sounds and movements influence their shaping.

Ardian Ahmedaja (University of Music and Performing Arts Vienna)

The physical and the meant time in performance practices of local music and dance in Albania

In Albanian sound recordings of the first half of the 20th century, repertoires and genres, which are still part of the everyday practice, can be recognized. In later developments, the attitudes of the performers towards the time, as a key issue of music and dance making, seem in some cases contradictory. For instance, songs connected with epics, ballads and basically 'older times' are performed today in almost the same tempo as decades ago with marginal changes in the sound formation. This kind of performance is characterised as *e marrin shtruar* - 'they take it quietly.' The same expression is used in Albanian when people take time to talk or when an issue is discussed seriously.

In songs and dances connected mostly with phenomena of everyday life, the performance tempo can be as much as twice as fast today than some decades ago. Along with changes of musical structures and the abundance of ornaments - both important characteristics of the earlier styles in recordings - performances have been changed in favour of technical virtuosity and cleanliness of sound.

In attempting to determine the reasons and dimensions of such developments, the analyses from the recordings are important tools to the realisation of sound and movements. The recordings enable us to loop on features that can be easily overheard and overlooked. However, according to the music and dance creators, the performance tempo is affected strongly by the time the piece is presumed to represent. Significantly, this feature cannot be measured technologically, raising new questions for the analysis. As a key element in the shaping of sounds and movements, such

perception helps to view the analysis as a tool for recognizing diverse ways of the creative processes.

Ingrid Åkesson (Centre of Swedish Folk Music and Jazz Research, Stockholm)

Local, symbolic or virtual affinities: community and legacy created through singing

The starting-point for this panel is to present the situation of traditional song cultures in European late modern societies, where performers of old and oral-derived musical traditions try to find different ways and channels to maintain and pass on legacies. This issue has been on the agenda through revival and post-revival (see e.g. Bithell 2007), and concerns present-day subcultures or micromusics (Slobin 1993), as well as issues of sustainability (Titon ed. 2009). During the last decade, field recordings have been made accessible on the web, a phenomenon simultaneous with new waves of small-scale musical meetings and an interest in communal singing. Another aspect is the impact of professionalisation and institutionalisation of traditional music and music transmission.

Two papers are dedicated to the present situation of old oral singing traditions in Estonia belonging to the Balto-Finnic runo tradition. One concerns the leelo tradition from the Seto region, a culture which exists across national borders and is performed by both Seto and non-Seto singers. The subject of the other is the regilaul, which is widely performed today in new contexts than before. The third paper concerns contemporary arenas for Scottish and Irish traditional song – local arenas consisting of singing circles and small festivals, and a virtual arena represented by web publication of field recordings.

Several aspects are common to the three cases: traditional person-to-person transmission and learning vs organised forms, or via Internet; issues of community and cultural ownership; issues of identity, ethnicity and language; and issues of generation. Some of the questions discussed in the panel are: What kind of legacy is created for coming generations? How is ‘the right way of

singing' understood? How do performers, archivists and others try to build singers' communities today – local communities, symbolical communities, and virtual ones?

Ingrid Åkesson (Centre of Swedish Folk Music and Jazz Research, Stockholm)

Parallel tracks in creation of musical legacy: small-scale live singing sessions vs digital encounters in Scotland and Ireland.

The starting-point for my paper is fieldwork in Scotland and Ireland carried out a couple of years ago. In both areas, traditional singing is performed and transmitted in singing circles, singers' clubs, and small festivals with blurred boundaries between artist and audience and between the presentative and the participatory (cf. Turino 2008). Some singers whom I interviewed laid stress on direct musical communication, as 'over the kitchen table.' In addition, there are two interesting archive-based projects for giving web access to traditional music: One is Tobar an Dualchais/Kist o Riches <http://www.tobarandualchais.co.uk> initiated by the School of Scottish Studies, University of Edinburgh. The website gives direct access, in streamed format, to digitized collections of songs, tunes, stories etc. from the 1930s onward. The other is the web publication project of the Irish Traditional Music Archive (ITMA) in Dublin, where I will focus on the publication of sound and video material created today by singers' clubs such as the Inishowen Traditional Singers' Circle in Donegal <http://www.itma.ie/inishowen> and others.

Today, small-scale, real-time personal encounters and digitised access and communication might be regarded as parallel tracks in the creation of cultural legacies for people in another time and place. In my paper, I will discuss some questions and problems regarding context and frames of reference, local vs virtual community/affinity, and one-way communication vs multidirectional communication.

What do we primarily leave for future performers and listeners, songs as such or songs in a context? Which are the roles of the individual singer? How is the image/discourse regarding

traditional song shaped in these two milieus? What kinds of pre-understanding does a web user need to understand some of the depth of traditional singing? Can we provide that pre-understanding, and, if so, how?

Sylvia Alajaji (Franklin & Marshall College, Lancaster)

Music, remembrance, and the construction of memory in the Armenian diaspora: reflections on the centennial of the Armenian genocide

In the months leading up to April 24, 2015 - a date that marked the centennial of the Armenian genocide - public declarations of mourning and remembrance took place within the Armenian diaspora, each declaration affirming and insisting upon a past called into question through decades of state-sponsored denial. From Moscow to Buenos Aires, Jerusalem to Tehran, Paris to Los Angeles, commemorative concerts served as a highlight of these events, making music the site for the claiming, retention, and negotiation of these contested memories.

In accordance with the symbolism of the forget-me-not that served as the official logo of the centennial, these concerts were marked as commemorations: occasions to engage in collective acts of remembrance, organized, led, and attended by the descendants of the approximately one million Armenians who perished during the genocide - descendants to whom the act of remembrance now belongs. In these concerts, works by the Ottoman Armenian Komitas Vartaped and the Soviet Armenian Aram Khachaturian intermingled with Mozart's Requiem and Beethoven's Eroica. These concerts thus engaged in musical discourses that broadened systems of cultural exchange, framing the genocide and its remembrance within the matrices of the sonic worlds evoked by the programmed works.

In this paper, I examine these commemorative concerts as mediations - sonic acts of remembrance that serve to evoke and construct past traumas and that consequently situate and construct the present-day Armenian. For if, as Cathy Caruth writes, trauma is "not fully perceived as it occurs," then it is in the act of remembering - in the rendering knowable this

unknowable--that the trauma is mediated into being (1991:186). In these concerts, the unrepresentability of the genocide and the ambiguities of diasporic belonging are given form. Thus, the trauma as it is remembered becomes embedded in the lives and memories of generations increasingly further removed from the genocide.

Kathryn Alexander (University of Arizona)

‘Being different as politely as possible’: queer presence in country dancing

This paper discusses country dance and two-step in gay bars within the American South. My current research is focused on unpacking the formation of LGBT identities in two-step and country dancing. I analyze these identities as distinct from a normative, urban-centered queerness. While visual and sonic icons of public, urban queerness, including pride parades and thumping electronic dance music, loom large in the American popular imagination, the space of the country-focused gay bar offers perspectives on a more muted gay presence. Even in the urban cities of Minneapolis and Dallas where my work is sited, gay dancers in gay bars and other dance spaces designed for queer country dancing demonstrate an aesthetic of performance and sartorial style that is only subtly different from that demonstrated by straight dancers. To investigate country dancing in gay bars, where LGBTQ dancers are accompanied by a soundtrack of heterosexual love and desire, I use phenomenology, participant-observation, and dance instruction to account for the polite activism and utopic possibility of queer presence in a multi-sited music culture perceived as antithetical to queerness. Country music is popularly understood, and cultivated by many practitioners and fans, as a site of patriotism and traditional family values that include binary genders and heterosexuality. How do gay practitioners use country music to navigate, support, or perhaps subvert this perception of the genre? My introduction to country dancing in gay bars occurred on the eve of the shooting at the Pulse nightclub in Orlando, Florida, and I use the tension I found of being out in public, in identifiably queer spaces, on the night after the shooting and on subsequent nights, to explore how varied expressions of queerness, more or less visible, confer or deny safety.

Matthew Allen (Wheaton College, Norton)

Seán Ó Sé: Saol Caite le hAmhráin agus Scéalta / A life in song and story

Seán Ó Sé's long and illustrious career has touched all bases in the Irish music business spanning from his work in the 1960s in concert, radio, and recording with composer Seán Ó Riada and the band Ceoltóirí Chualann across to his many decades of musical performance and storytelling in genres as diverse as variety concerts, céilí band, and cabaret. Seán's musical life is explored within the contexts of his deep attachment to the Irish language, West Cork and the Beara peninsula, and his passion for his career in teaching and education administration in Cork City. The film explores issues of authenticity, purity, regionalism, and tradition in Irish music from the point of view of one of Ireland's most eclectic and important singers. It features live performances and interviews with Seán's longtime associates from the worlds of music and education.

The film, in English and Irish, was produced with the support of the UCC School of Music and Theatre, the Cork Film Centre, and Wheaton College, Massachusetts, USA. A trailer is available at <https://vimeo.com/ondemand/seanose> and the full film with extra video short subjects can be supplied in DVD format if requested.

Patrick Allen (SOAS, University of London)

The powerful living legacy of the Chagos Islanders

The Chagossians were expelled from their islands by the UK Government in 1971 to make way for an American airbase on Diego Garcia. For nearly 50 years the Chagossians have kept alive their culture of music and dance in exile both in Mauritius and the UK. This dispossessed people, forced to abandon home, territory and possessions hold on to their cultural traditions as their last treasured link to a homeland they may never see, as an expression of their individual and collective selves. As a school music teacher in Crawley, West Sussex, where 3,000 Chagossians

arrived in the early 2000s, I have witnessed since 2009 the transformative power of their own cultural legacy once it became an accepted part of the curriculum and examinations, and as it became valued by the school and wider community. My paper describes through both a narrative account, as well as quantitative and qualitative analysis, how the acceptance of their culture by the school transformed their lives and the life of the school. It goes on to describe how this practice of celebration and official recognition and support has spread to the whole community and town, and how the renaissance of their cultural legacy is bringing about a new confidence and democratic drive amongst the Chagossians for self-determination- and self-identification as a displaced indigenous people. The study forms the basis for my PhD research at SOAS, University of London.

Andrés R. Amado (University of Texas Rio Grande Valley)

The mariachi mass in the San Juan Basilica: politics of faith and ethnicity the U.S.-Mexico borderlands

The United States' presidential election of 2016 is unfolding in a tense climate of growing income inequality, strained ethnic relations, and anti-immigration sentiments. The uncanny rise of Donald Trump as the candidate of the Republican Party has fueled controversy along the U.S.-Mexico border in particular, where he has called for the erection of a wall to stop the alleged flow of illegal immigration from the south. The Rio Grande Valley, a significant border region between the United States and Mexico has consequently come under scrutiny. The region's history and culture challenges the dichotomous "us vs. them" rhetoric implied in the image of a border wall: as a former state of Mexico and former independent republic, the state of Texas is home to both Hispanics living here for generations and newcomers from Mexico and Central America arriving with or without documentation. The population's Hispanic heritage is especially visible through musical and religious performances, for example, in Spanish-language masses that feature mariachi music, Mexico's foremost nationalist genre. This paper explores articulations of faith and Hispanic ethnic identity in the mariachi masses of the Basilica of the Virgin of San Juan del Valley, a regionally renowned Catholic shrine. Based on field

observations and interviews, I investigate the extent to which mariachi masses respond to the current political climate. I argue that mariachi masses broaden traditional meanings of mariachi music beyond Mexican and Mexican-American identity along three axes: 1) they appropriate the hispanismo element of traditional mariachi music to oppose U.S. Anglo-nationalism, 2) they oppose conservative Catholic values to current conservative Republican rhetoric, and 3) they increase the social prestige of Mexican-American and Hispanic culture in the United States.

Sachi Amano (Society for Research in Asiatic Music, Tokyo)

The influence of On-Yo-Gogyo (Yin-Yang and Five Elements) theory on the Japanese traditional flute, Nohkan.

When a performing art is newly born, how are the instruments chosen?

In the case of Japanese music, we have a type of historic cycle of importing and digesting artistic elements, then developing of new Japanese performing arts and maturing (Kikkawa). This big cyclic wave came twice through historical ages. The first importation was in the 5th~8th century, when Gigaku and Gagaku came to Japan from China through Korea with the basic ideation of Yin-Yan and five elements theory.

The Nohkan that I discuss here was born in the 14th century for Noh theatre - a new Japanese performing art of those days. Many people think the the Nohkan derives from the Ryuteki used in Gagaku. The two flutes are almost the same figure except the inner construction. Nohkan tunes do not make use of the Western 12-tone scale, differing form Ryuteki, because the Nohkan has a 'throat' (little tube of bamboo) between the blowing hole and the first finger hole. Why such a flute was born is a mystery in the history of Japanese music.

I approach this theme comparing two flutes and exploring the background of the idea of Yin-Yang and the five elements theory. Surprisingly, many materials of the 16th century written by Noh flutists and drummers include not a little description on Yin-Yang principle. One of the key

ideas concerns numbers, for example, how many instruments are used on the stage or how many times the dancer steps in a special program, e.g., Okina. Further, the combination of five elements (metal, wood, water, fire, and earth) suggests how the whole performing is integrated on the idea, as well as on a shamanistic factor of Nohkan.

Raymond Ammann (Hochschule Luzern)

Interpretations of the musical relationship between Alphorn music and yodeling

August 2015 was the start of a three-year research project on the relationship between alphorn music and yodeling, housed at the Music Department of the Lucerne University of Applied Sciences and Arts.

One generally accepted aesthetic concept for alphorn music in Switzerland is that the performance of an alphorn tune should sound like natural yodeling played on a musical instrument. This concept is most likely based on the common belief that the cattle call (Kuhreihen) is the origin for both alphorn music and natural yodeling. The research examines whether similarities between natural yodeling and alphorn music exist and whether there is any evidence to support the idea of a common origin. Independent of this result, the research will clarify where and when in history a mutual musical influence occurred, and if that influence was continuous or whether there were re-inventions.

Several methodological approaches are necessary to find a conclusive answer. This panel presents two of the approaches, one based on the valuation of organology and iconography and the other on computer-assisted sound analysis, and it will discuss the relationship between alphorn music and yodeling in the frame of the ‘instrumental hypothesis’, which has preoccupied ethnomusicologists for more than 100 years.

Raymond Ammann (Hochschule Luzern)

The 'instrumental hypothesis' discussed on the example of the relationship between Alphorn music and yodeling

One of the earliest topics of ethnomusicological enquiry was the origin of music (Stumpf 1911) and musical instruments (Sachs 1913). According to some of the earliest hypotheses, the acoustic characteristics of certain musical instruments were believed to be the source of the musical system of the particular culture. Stumpf (1911) referred to the alphorn as the instrument with the most basic intervals (octave, fifth, fourth and third), and postulated that the music of an overblowing aerophone might be the prototype for musical system. Handschin (1948) had general doubts about the issue and Brăiloiu (1949) also argued against this theory, stating that the yodeling technique is also known in music cultures with no overblowing aerophones. However, the relationship between alphorn and yodeling was not the only one to serve as assumed evidence for the relationship between musical instruments and musical system. Based on his Blasquintentheorie, Hornbostel (1911) saw panpipes as the origin of music systems from Indonesia to China and from Africa to South America. Bukofzer's (1937) deconstruction of the Blasquintentheorie was so emphatic that, for many decades, ethnomusicologists set aside this topic. The question of the origin of music on a global scale has been considered a serious research subject again since the late 20th century and is now receiving much attention by ethnomusicologists, backed up by research results in archaeology, linguistics, and genetics (Wallin, Merker, Brown 2000; Mithen 2005; Grauer 2006).

Do we conclude now, some 100 years after this 'instrumental hypothesis' was introduced, that there is enough information to advance this discussion forward? The examples of alphorn music and yodeling similarities might help.

AOYAGI Takahiro (Gifu University)

Inventing a new tradition: musical hybridisation and Japanese modern

A history of musical cultures in Japan is mostly a history of hybridisation with foreign music; that is to say, Japanese music history consists of periods of isolation from foreign musical cultures and alternating periods of close contacts with foreign musics (e.g., Hirano Kenji 1989; Kikkawa Eishi 2015). Musicologists, such as Shibata Minao (2014), drew a hypothetical curve of hybridisation. This paper describes hybridising processes and characteristics of Western music that were welcomed in Japan.

Data for this research are gathered mostly from articles and advertisements that appeared in paper media (magazines and newspapers), as well as sound recordings published in the late 19th century and the early 20th century. These documents show that musicians tried integrating distinct musical traditions, and demonstrate that attempts at hybridisation, in both theory and in practice, occurred.

Theorists then argued for harmonising monophonic and heterophonic pre-20th century Japanese music, believing that harmony would enrich the traditional Japanese music. Composers made compositions using functional harmony and made arrangements for the performance of ensembles combining Japanese and Western musical instruments (e.g., Wayo Gassou, used often to accompany silent films). For example, Miyagi Michio's famous piece, 'Haru no Umi (1929),' in which Koto is performed with the violin, uses a format of Wayo Gassou. Some practitioners, instead of importing Western musical instruments into Japanese ensembles, invented new instruments. In order to compete with Western musical instruments, they modified traditional Japanese instruments for louder and easier tone production, and for wider pitch range.

While tracing the hybridising and modernising efforts, this paper will examine the idea of 'tradition' in those days of modernisation and its implication today. While discussing relationships between nationalist dogma and music of the time, I argue that sociopolitical culture of the time determined the future direction of Japanese music for years to come.

Samuel Araújo (Universidade Federal do Rio de Janeiro)

Critical perspectives on the role of activism in music research

Since 2003 the author has been involved with fieldwork-based music research in different contexts of Rio de Janeiro, departing from interests stemming from collectives formed among low-income, working-class residents of Rio de Janeiro. The referents of such research have been assumedly political principles, participatory methodologies and public debates derived from academic areas such as critical pedagogy, participatory action- or activist research, anthropology of debate and others, which have emphasized the autonomy of the researcher's interlocutors to either formulate or select research goals, categories, questions and strategies aimed at concrete impacts on lived reality, while asking academics to reconsider her/his neutrality regarding the issues at stake.

The potentials and dilemmas of such research conditions and their relevance to given collectives will be explored in this paper, taking as examples five different cases in which the author has assumed distinct roles, namely as: research coordinator of a long term collaboration with community initiatives; public policy consultant in larger-scale collaboration between community experts, scholars and cultural administrators; academic advisor of smaller-scale; and public administrator in a city government. The concluding remarks shall also address to what extent these experiences call for change in the training of music researchers.

Alison Arnold (North Carolina State University)

Opportunities and challenges in digital world music e-textbook publishing

A major challenge in creating textbooks for the general undergraduate course in world music has been how to represent music in its cultural contexts. The inclusion of audio examples on cassettes and CDs has long served textbook publishers, instructors, and students alike. Musical sound divorced from its social context, however, does not give students the full understanding of

music and music-making that ethnomusicologists have tried to convey. The rapid development of internet technology and digital media in the 21st century has provided the platform for interactive e-textbooks, and the opportunity now exists for making the visual presentation of musical context central to the world music curriculum in the standard college textbook. In this presentation we discuss the opportunities and the challenges of the online environment for world music textbooks, drawing on our own development of a media-rich world music e-textbook in which almost three hundred video examples form the core of the curriculum.

We began the process of developing an interactive world music e-textbook in 2008, working with a major textbook publishing house. Because video streaming and other technologies were still in their infancy, problems soon arose with the publisher. The editor, initially enthusiastic, found the sheer volume of audio and video media in our textbook to be overwhelming. By 2013, with internet technology more mature and accessible, we contracted with a new company willing to accommodate our vision, and our e-textbook *What in the World is Music?* was published by Routledge/Taylor & Francis Group in 2015. The obstacles we encountered included copyright clearance, fair compensation for contributors, media storage and access, website development, and internet security. The resulting curriculum is user friendly, affordable, and rich in content. We will demonstrate technological aspects of our e-textbook, and conclude by considering the implications of digital textbook publishing for music education.

Daniel Avorgbedor (University of Ghana)

Interrogating genre-crossing and hybridity: examples from Africa and the African diaspora

The frequent mixing of genres can be argued as one of the essential conditions that distinguishes the lived experiences of many societies and traditions, including African Diaspora extensions, past and present. A basic discussion of genre and mixing must, therefore, critically engage some of the closely related discourses and conditions such as ‘normative hybridity’ and dialogic (not necessarily dialectic) relationships between the sacred and the secular, especially in the quotidian

and in spectacular encounters in performance and highly ritualised contexts. This paper builds on recent theories and ideas of genre and genre-crossing by collocating and interconnecting them with notions of mixing, mixture, hybridity (and créolité, métissage, etc.) for a more plausible theoretical argumentation. Taking up arguments beyond the purely conjectural and poetics of translation, and past some ideological, and political elaborations of hybridity (e.g., syncretism as a form postcolonial resistance) this paper articulates, with musical and general performance examples from indigenous, popular, religious and localised art music traditions of Africa and the African American heritage, the significant ways in which genre-crossing and hybridity qualify the everyday practices and thus in the lived experiences of the people and their creative expressions.

Contestations and clarifications are supported further by drawing on challenges facing music critics and audiences when working with works or ‘genres’ of African American art music composers, including the critical responses and interpretive, corrective models raised by these composers and those from general intellectual debates. These arguments and materials are further validated by drawing on independent analytical conclusions on indigenous and popular traditions of Africa and the African Diaspora, with emphasis on genre-crossing.

Katarína Babčáková & Agáta Krausová (National Cultural Center Slovakia, Bratislava)

Comparative analysis of the traditional folk dance in the context of new technologies in Slovakia.

The aim of this paper, from the field of ethnochoreology, is to present results, problems and directions of the comparative study of dance materials from Slovakia, made possible by new technologies.

In Slovakia, the film documentation of dance developed in the first third of the 20th century. The oldest records have now been converted into digital form for preservation and analysis.

However, only a small part of these numerous recordings without passportization are available to

the public. Currently, their passportization together with dance ecology are the subjects of reimbursable field research. The problem is the deficiency of specialised scientific institution focused on dance research over the last twenty years. Therefore, ethnochoreologists from universities, education institutions and folk movements took on this task.

The need arises from practice, for example, for classification of dance traditions till the mid-20th century and revitalisation in thousands of folk ensembles, and for classification and analysis in the university environment (ethnochoreology, dance pedagogy). Experts therefore continue in the tradition of Slovak ethnochoreology, which emphasises the need of comparative analysis in the late 90's. This resulted in studies applying the typology of Gy. Martin to the Slovak material and comparative studies characterizing different dance types in the context of European dance dialects, their structural and formal characteristics, and historical-geographical contexts. Two large projects documenting dance traditions in folklore groups and in traditional environments were realized over the past 15 years. Digitized forms of recordings and rigorous passportization provide opportunities for analysis. Comprehensive and available materials can now be given structural and contextual analysis. Comparative study analyzes the synchronous coexistence and diachronic changes of dance material whose variety in the Central European area results from turbulent historical processes and ethnic-geographical specifics. The resulting studies are presented and published in the proceedings in order to contribute to the objective of applied ethnochoreology.

Zelma Badu-Young (Ohio University and Azaguno, Inc.)

Music through the eyes of an African dancer: intellectualizing the body's movement to music

Dance is a medium through which African communities articulate and interpret their philosophies of life. Dance is a manifestation of social and cultural experiences of the different ethnic groups, shown through artistic representative movements. Although dance events are enriched by complex music systems, including but not limited to intricate polyrhythmic textures and tonalities, an African dancer perceives the dance as a composite activity involving drama, visual art and other cognate art for performance. The concept of music to an African dancer is the totality and appropriate use of various elements of style, musical instruments, specific relationships with lead drummers and other instrumentalists, audience and other necessary environmental requirements.

Intellectualizing the body's movement to music during a performance requires the understanding and knowledge of all these factors. Appropriate execution of movement is guided not only by musical considerations but also by other multiple factors relating to various art forms present at the dance event. Apart from elements of musical style ('sound organisation,' such as rhythm, form, melody, harmony, and polyphony), the African dancer is guided by non-musical factors such as: distance between dancer and musician, mood of musician, mood of dancer, musician and dancer performance ability, and level of cultural, historical and technical knowledge from the dancer and musician. The dance comes to life only when the dancer gains that physical, spiritual and emotional connection with the music during a performance.

This paper will discuss in detail my thought process as an African dancer during a performance relating to 'music,' and how that affects and determines my movement qualities. My discussion as an active dance educator is informed and guided by my unique experience, training in Western dance forms such as Ballet, Jazz, Modern and several traditional and contemporary dance forms of Africa.

George Bagashvili (Caucasus University, Tbilisi)

The aesthetic category of eternity in Georgian multipart drinking songs

The high level of the culture of vine-growing and wine-making determined the phenomenon of the Georgian feast, which took shape in the remote past, and singing has been an integral part of the Georgian feast. The highly artistic specimens of drinking songs are attested in the regions where viticulture and wine-making were most highly developed. In this connection, special mention should be made of Kartli and Kakheti.

The hymnal character of Georgian drinking songs is connected with the Eucharistic comprehension of the feast, since the Eucharist is the donation to the Lord's laudation and gratitude – 'of all and for all' who asks for assistance. Such a comprehension expands the palette aspect of the Georgian drinking songs and facilitates the emergence and evolution not only of the hymnal and laudatory songs but also the lyrical and other emotional trends. The Georgian feast places them in the aesthetic plane of eternity, where all these emotions are perceived in everlasting life.

In this connection in the Kartlian-Kakhetian drinking songs (where drone polyphony is especially highly developed), the drawn-out drone may be considered to be the expression of the continuity, the permanence of the temporal link and steadiness. In the semiotic aspect emerges the association that the vertical of the multipart singing is the spatial comprehension of eternity, while the horizontal is temporal.

The aesthetic essence of Georgian drinking songs is explained by the Eucharistic nature of the Georgian traditional feast, in which the unity of past, present and future is formed as an aesthetic category of eternity. The Eucharistic interpretation of eternity adds a hymnic, solemn, elevated character to Georgian multipart table songs. The aesthetic analysis of Kartli-Kakhetian table songs reveals that the past, present and future incarnated within them is assumed in the aesthetic category of eternity.

Bai Xue (Southwest University, Chongqing)

Social network analysis of song festivals of the Zhuang people in Pingguo County

My research objects are Liao songs and song festivals of the Zhuang people (a minority group). Liao songs are two-part folk songs, which are mostly performed along the midstream of the Youjiang River (including Pingguo and Tiandong counties). In the Zhuang language, it means ‘song for fun’.

The ‘song festival (歌圩)’ is not only a kind of folk custom in the southeast China, but also an iconic culture of the Zhuang nationality. Further, it is the main field for the transmission and inheritance of Liao Songs. The character ‘圩’ refers to country fair. Thus, the large-scale song festival is often organised in the same location as the fair. There are five song festivals annually held in today’s Pingguo, the largest can gather 30,000 to 40,000 people. The festivals usually take place in hillsides in the wilderness, peasant compounds, or squares in the county. The group of people that gets together for singing in the song festivals is referred to as ‘Liao Songs Group’ in this paper.

Currently, the research in Liao Songs and song festivals is mainly reflected in subjects of literature, anthropology, and so forth. Merely a small amount of studies have been conducted in the domain of musicology; meanwhile, no study has taken into consideration the reason why such a large group of people would like to gather for the song festival. The purpose of my research is aimed at analyzing how the sound is layered in song festivals due to the nature of social groups. I will apply social network analysis (SNA), an umbrella term that encompasses various tools of graph theory and mathematical models, to quantify and visualise the social network structure and to gain insight into each individual’s position in the ‘Liao Songs Group.’

Egil Bakka (Norwegian University of Science and Technology, Trondheim)

Analysing the concept of legacy in arts and education

The term ‘legacy’ as it is used in our fields seems mainly to mean a corpus of music or dance or a line of performance, research or teaching. This panel will discuss how legacy can be analysed, that is, be broken into smaller parts for a better understanding. The analysis will propose to view legacies from three perspectives as sources, constructions and practices. The sources are the base of many legacies, the knowledge in its broadest sense, sitting in the bodies of individuals or in pieces of documentation, such as recordings, notations or descriptions. The processes or politics of formulating or conceptualising a complex of knowledge as a legacy is here distinguished by the term ‘construction.’ The construction of a legacy happens through processes of classification, promotion and generalisation and can take the form of generalising written works, source collections, curricula or even political or ideological agendas. From the perspective of practice, the question is how a legacy is used or practiced or how sources and constructions are applied to promote the use of the legacy. The UNESCO Convention of Intangible Cultural Heritage adds substantially to the understanding of legacies, and particularly to the perspective of legacy as practice. The panel will also test if the suggested perspectives or ingredients of legacies can help the understanding of changes more precisely. Indian, Nordic and Ghanaian material will be used as examples of legacies in education and arts.

Egil Bakka (Norwegian University of Science and Technology, Trondheim)

University programs as legacies – sources, constructions and practices

How can university programmes draw upon or in themselves be ‘legacies?’ An academic discipline can be the legacy of the pioneers and the leading figures who, through their research, publications or curriculum established the sources for the legacy. The construction or formulation of its vision or task can be vital for its political support, and teaching or training

practices, such as anthropological fieldwork or archeological excavations, can be vital for the discipline's identity.

This presentation will discuss programmes studying dance as culture rather than as art, including anthropology of dance, ethnochoreology and dance studies. One can assume that many programmes in larger academic disciplines are established through formal decisions of university boards. It seems likely, however, that many dance programmes of the kind we are studying here have been established based on availability of specific resources and through intensive lobbying. A comparison of the genesis of programmes could be an interesting project, but is beyond the scope here.

This presentation will discuss the genesis of the programme for Dance Studies at the Norwegian University of Science and Technology. The founding resources here were the large and new archives of dance documentation at the Norwegian Centre for traditional music and dance. The paper will explore the character of these sources and how they could be used in education. Additionally, it is necessary to discuss how the programme had to be formulated or constructed in order to be acceptable for the University and to bring students. Finally, it will look at how practices were developed to harmonise the construction with University norms and the aims and ideals of university students and teachers. Various kinds of practice, were instrumental to the identity of the programme and opened the way to the international level through intensive cooperation.

Balraj Balasubrahmanian (Wesleyan University, Middletown)

Fashioning ancient Tamil hymns: hybridisation in the current practice of *tēvāram*

This paper investigates the current performance practice of *tēvāram*, a collection of devotional hymns in praise of the Śaivite God, Śiva. Composed in the Tamil language between the sixth and ninth centuries by sixty-three *nāyamārs* (saint-singer-composers), including the famous trinity

(Sambandar, Appar and Sundarar), *tēvāram* singing has been associated with the Tamil Śaivite people and their ritual practices.

As the longest surviving sung music of South India, the *Ōduvārs* (temple priest-singers), sing *tēvāram* hymns during the daily temple ceremonies. *Ōduvārs* use scalar-melody forms known as *Paṅs*, which correspond to the present-day *rāga*. Initially ignored and even denigrated by the high caste Brahmins, the Tamil language art forms occupied a secondary status to the favored Sanskrit and Telugu expressive arts. The Tamil music movement, started in 1940s by the Non-Brahmin elites, promoted *tēvāram* to the audience by performing them with improvisational elements from *karnātak* music. That brought the classical music audience together with the regular temple devotee. The temple genre was now elevated to the concert stage, thus changing its original ritual context. The transformation raises many ethnomusicological questions, including the changing contextual meanings between the singer and the audience.

In this paper, I first draw upon historical documents to analyse why the Tamil elites chose *tēvāram* as the musical tradition to represent Tamil music and literature. Second, I will compare an original temple *tēvāram* song with its hybridised version performed in concert spaces. That process not only identifies the various *karnātak* music improvisational aspects that distinguish the two musical examples but points to the underlying political currents that produced them. The implications for ethnomusicology are profound: The study challenges the Indian musicologist to include the neglected *tēvāram* as intrinsic to India's music history, while problematising its changing contexts from the temple to the stage.

Hannah Balcomb (University of California Riverside)

The power of copyright language to vizibilize Argentine indigenous groups

In Argentina, indigenous music styles have been largely overlooked on the basis that, first, they do not fall within nationally recognised definitions of Argentine folk music, and second, until recently, they have lacked the proper coding to classify them within acknowledged

nomenclatures. This paper examines a historical denial of indigeneity and indigenous music in Argentina and demonstrates how notions of Argentine folklore music and dance - and the wielding of these genres by local practitioners, national folk institutes, schools, and even government officials - directly impacts which musical styles have become part of a nationally recognized repertoire and which have not.

I examine this through two case studies. The first documents a 2006 legal battle that ultimately resulted in the official recognition and codification of eighteen, previously uncategorised indigenous rhythms; this, in turn, allowed for practitioners of these rhythms to register their work with the copyright office. The second study analyses contemporary efforts by musicians to re-classify indigenous musics under the overarching umbrella of Argentine folklore. This would allow them to participate in national folk festivals and competitions, since, while indigenous musicians are not outright prohibited, they are rarely showcased as they do not fall under the rubrics of folk or popular. Many scholars have highlighted the ways that copyright laws, which prioritise capitalist musical modes of production by rewarding individuality and sole-authorship and relegating collective authorship to the arenas of unknown author or public domain, allow for the exploitation of non-Western and particularly indigenous groups. My paper contributes to this body of scholarship and urges scholars to consider the ways that the genre definitions in both copyright law and state competitions coterminously reflect and shape discursive boundaries for national inclusion and exclusion; modifying this language may provide a powerful tool for historically invizibilized groups.

Cassandre Balosso-Bardin (University of Lincoln)

Understanding an instrument: acoustics, movement and ethnomusicology

Some musicians impress by the finesse and skill with which they play their instruments, bordering on the limits of human possibilities, creating a feeling of wonder and magic. This paper proposes to offer a different vision, fuelled both by the humanities and the sciences, of the control a musician has over their instrument. An interdisciplinary research project gathering

acousticians, engineers and ethnomusicologists focusing on musical gesture, acoustics and music (Geste-Acoustique-Musique) was inaugurated in Paris in 2015 within the Collegium Musicae. Close teamwork between acousticians from the Lutherie-Acoustique-Musique team (Institut d'Alembert, UPMC) and ethnomusicologists from Paris-Sorbonne Université led to a reflection on how collaborative research can inform the musical world, taking into account different actors such as instrument makers, musicians, composers and the audience.

This paper will first present one of the research projects as a case study, namely a musician's control of a bagpipe's bag. Using visual but also acoustic and qualitative data collected over various measurement sessions both in the field and in a laboratory setting, the study will show how the control of an instrument is a two-way dialogue between the instrument (that imposes certain physical and acoustical limits on the musician) and the musician (who can adapt his/her control in order to bend the instrument to a musical thought) whilst part of an unfixed cultural context.

In a second part, we will place the study in a wider frame and illustrate how a closer understanding of the intimate relationship between a musician and his/her instrument can inform ethnomusicological reflection and lead to broader knowledge of the musical world. Building on recent ethnomusicological research (Dawe 2015, Bates 2012), this will lead to the presentation of an interdisciplinary reflection, proposing one of many frameworks possible for the study of musical instruments and its cultural, social and musical contexts.

Nora Bammer & Gabriela López (University of Vienna & Goldsmiths, University of London)

How colonial is academia? knowledge production and dissemination in ethnomusicology and ethnochoreology

Postcolonialism, decoloniality, or the Global North and South are popular terms that seemingly make academic discourse more transparent and promise social balance in global knowledge

production and dissemination. However, academia still erroneously limits cognitive validity to specific dominant groups. Rivera Cusicanqui and other scholars have criticised this limitation: indigenous, oppressed or colonised groups produce the raw material that researchers from dominant groups use to then give back what they consider a finished product. This means that within the hierarchy of cognitive systems in academia, those in power own the ‘knowledge’ while those below provide the input. Also, the access that fellow scholars, teachers and local field research partners from non-dominant countries have to academic results is restricted. Field recordings and published research are often limited to European and North American archives, books and journals. Whose theories and methods for approaching and analysing field research are being used? Who are we actually producing knowledge for? To what extent do colonial legacies enforce such limitations on knowledge production and dissemination? If global cognitive justice is the only way to achieve global social justice, how can researchers facilitate both?

The aim of this roundtable is to deconstruct the levels of knowledge asymmetry and critically challenge the discussions on postcolonialism, decoloniality and cognitive justice. Four ethnochoreologists and ethnomusicologists from very distinct countries (Ecuador, Austria, Singapore and Taiwan) will introduce concepts from local activists and thinkers such as Juan García Salazar and Chien-Ping Kuo. These and other scholars have affected their academic processes as well as methodological and theoretical approaches to their own work. The participants’ recent research within the context of indigenous, diasporic and popular music and dance culture will lead to self-critical discussions and new approaches for the decolonisation of their work.

Bohi Gim Ban (Institute of Northeast Asian Music, Seoul)

An ethno-musical study of Soviet Korean POWs’ songs

The Soviet Korean POWs’ songs provide critical insights for elucidating the genres and characteristics of the songs that were popular at the end of the Joseon Dynasty. The author

investigated 28 recorded songs archived at the Lautarchiv der Humboldt-Universität zu Berlin Library, including ‘Arirang Taryeong,’ ‘Seongjupuli,’ ‘Susimga,’ ‘Aiwonseong,’ ‘Eonmunpuli,’ ‘Dambago Taryeong,’ and ‘Baikro Taryeong,’ ‘Jogukgangsán,’ ‘Jajinyeombul,’ and ‘Daihansaram Baikbalyeomju.’ The author transcribed 28 songs from a 60-minute tape that Professor Yoon provided for research purposes in 2009. The popular songs at the end of the Joseon Dynasty can be categorized into three types of genres: 1) miscellaneous songs: ‘Arirang,’ ‘Aiwonseong,’ ‘Susimga,’ ‘Hangeulpuli (Eonmunpuli),’ ‘Banga Taryeong,’ ‘Bairo Taryeong,’ ‘Shingosán Taryeong,’ ‘Jung Taryeong,’ and ‘Yeombul Taryeong’; 2) religious songs: ‘Seongjupuli,’ ‘Jijeongga’ (song for hardening the ground to build a house), and ‘Yeombul (Sojaigilsang Darani)’; and 3) independence movement songs: ‘Dambago Taryeong,’ ‘Daihansamram,’ ‘Jogukgangsán,’ and ‘Mannatdota.’

‘Seongjupuli’ is a shaman song that was popular among the Goryeoin. In fact, it was natural for people who were accustomed to shaman rituals to know about the song. The genre of popular songs during Japanese occupation is independence songs, which were composed to promote patriotism and nationalism. ‘Daihansamram’ is known as the oldest version of an independence movement song. ‘Noneoilggi’ and ‘Geuljaduitpuli (Shiritori)’ were sung in the immediate melody of “mi-ra-ra-do”, while ‘Jogukgangsán’ consists of eight measures and its lyrics can be easily memorized by the singers. This song could have been composed by an individual with a Changga education. It was simple enough for students and their parents and siblings to follow its melody and lyrics. ‘Mannatdota,’ whose lyrics were written by Wu Deok-sun, adopted the melody from ‘Jogukgangsán.’ This song was also known as the song that An Jung-geun, who killed Ito Hirobumi at Harbin station, used to sing. For this reason, it was later named the ‘An Jung-geun’ song.

Eva C. Banholzer (University of Music and Performing Arts Vienna)

‘It’s still from the Celts! Yodelling in Styria: imagination of the past and artistic legacy

Yodelling (register-changing vocals) 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. Concurrently perceived as a characteristic attribute of the Alpine identity, it also serves as a powerful symbol for the continuity of traditional values and of distinct regional expressive cultures. A central figure in the contemporary popular revival of Yodelling in Austria is the Styrian singer, Gretl Steiner (1924–2013). The paper deals with different concepts of musical heritage, rooted in the past as a legacy for the future, interrelated to this exceptional artist. It is based on field research since 1999.

1) Continuity. Standing in a continuous tradition of family singing, Gretl Steiner devoted herself to the cultivation of her forebears’ musical legacy. Her concept of style and repertoire is clearly related to different periods of the local history of the Dachstein region. 2) Transmission. Gretl Steiner and her fellow singers have elaborated individual performance styles. Due to her open-minded and pragmatic approach, she was always ready to integrate new impulses in her repertoire. Seeing herself as a witness of a vanishing era, the singer was thrilled by the mission of preserving, sharing and personally passing on her knowledge to future generations. 3) Legacy creation. In her last years Gretl Steiner became extremely popular as an icon of the ‘wild natural singer,’ celebrated at concerts, festivals and in the media. Immediately after her death the ‘Steiner Sänger’ style turned into a most successful trademark, promoted in numerous commercial yodel workshops held by professional as well as by amateur singers all over Austria. Thus, the imagination of the rural past became an integral part of contemporary urban popular culture.

Liam Adrian Barnard (University of Kent School of Music)

Participatory action research ethnomusicology

The diversity of types of ethnomusicological research have multiplied in recent years, with such fields emerging as applied ethnomusicology, eco-musicology and medical ethnomusicology, spawning a huge and welcome surge in associated publications and interest in the study of the world's musics. To all of the three cases quoted above, amongst others, the influence of Research techniques derived from the health sciences and development studies has been considerable, including research methods that move well beyond the quantitative realm of ethnography. Semi-quantitative research techniques have been adopted through the availability of digital tools such as GIS, enabling targeting of populations in a fraction of the time lengthy fieldwork required. Good for the researcher, but what of the subjects? What has not been implemented so much is the deployment of the truly participatory user-driven approaches that are now revolutionising the worlds of international development and systemic mapping. What if we could loosen our reins on how much we control the research agenda? What would happen? Would we still have ownership of any or all of the research?

Through the usage of Participatory Action Research, Participatory Narrative Inquiry and Systemic Action Research, my research aims to find out. This paper not only frames the issues brought up by participatory processes in an anthropological context by my research, but also breaks down participatory methodologies in order to explain how they work, arguing that they are sustainable, scalable and cut across boundaries of musicology, ethnomusicology and music and applied drama for development in possible implementation. Could this be a glimpse of the future of truly democratising ethnomusicological research and the dissemination of knowledge surrounding the how-to of associated methodologies?

Paola Barzan (Università degli Studi di Padova)

‘Musica avanti!’ Musicians and dancing masks in the Carnival of Dosoledo, Italy

The ‘Carneval d’ Santa Plonia’ celebrated in the village of Dosoledo belongs to the ancient tradition of the Eastern Alps carnival rituals and is the only musical one that survived in the Veneto Dolomites. The characters are dancing, local stereotyped masks moving frenetically on the rhythm of polkas, carrying along behind them all the villagers. Dances are accompanied by few old tunes - simply called ‘Vecie’, ‘Oldies’ - played by a small group of local musicians. Music and dance are part of a ritual of gestures and sentences that are the result of their ancient origin and subsequent transformations in time. The movie focuses on the instrumental group - called ‘Musica’ - that precedes the itinerant parade, going through the small village and playing all day long. The narration of a wooden mask craftsman is the fil rouge connecting the ritual performances with the testimonies of older and younger protagonists of the event. By exploring the informants’ awareness of the micro and macro changes occurring in the transmission of the ritual through decades, for example the introduction of pretty female mask characters, the documentary aims to offer an insight of the struggle of the villagers to keep such tradition alive, despite the scarce availability of the local youth to continue such demanding dance performance or the reluctant, yet necessary, acceptance of non-indigenous players in the music group. The sudden and surprising change of sound and location of the concluding scene - the same tunes danced by the masks but played on electrified modern instruments during the night ball at the local tiny disco - reveals how old and new can coexist as two sides of the one legacy.

Sevi Bayraktar (University of California Los Angeles)

Horon dance and environmentalist resistance in Turkey

I explore links between folk dance, politics, and resistance in contemporary Turkey by focusing on how activists embody legacies of folk dances in street protests as a form of their political manifestation by reconfiguring heritage as a political tool. This paper will particularly explore

how environmentalists use ‘horon,’ a traditional line dance from northern Turkey, in Istanbul during their protests against the neoliberal policies of the Turkish state.

Horon originates from the Greek community of Turkey living in the Black Sea area located in northern Turkey. After the establishment of Greek and Turkish nation-states, both governments made an agreement in Lausanne, Switzerland, in 1923, which resulted in the dislocation and relocation of about one and a half million Ottoman Greeks in Turkey and five hundred thousand Muslims in Greece. The last members of the Ottoman and Anatolian Greek communities left the respective countries in the 1950s and 1960s due to pogroms and new regulations in the area of citizenship. Despite the history of deportation and population exchange, the ancient Pontus, today’s Black Sea region, has always been a melting pot primarily between Greek, Turkish, Armenian, Laz, and Caucasian populations. Horon dance particularly resembles the dances of the Pontian Greek communities, which do not currently exist. As recently performed by Turkish activists both in cities and in rural areas, horon transgresses space and time while uniting dancing people in the space and time of the resistance.

This research is based on an ethnographic study conducted in Istanbul with activists who performed horn dance as part of their environmentalist resistance. I will use choreographic analysis to examine how they adapted the dance, and what decisions they made regarding movement sequencing and style of execution while simultaneously resisting against the demolition of the nature and commercialization of the surrounding land.

Anda Beitāne (Jazeps Vitols Latvian Academy of Music, Riga)

An experiment as an analysis tool

One of the concerns I have had during long-standing research on multipart singing in northeastern Latvia is that several singers of the older generation sometimes feel uncomfortable in their groups. Due to a generational shift, there are only a few singers who perform in the older way. Thus, these singers no longer find it possible to enjoy performance, which for them is one

of the most important parts of the music-making process. After this conclusion, I had the idea to conduct an experiment bringing together singers from different groups and plan for at least two outcomes: 1) the singers could (hopefully) enjoy singing as in “older times”; and 2) I could follow and analyse the singers’ behaviours within this experimental situation, hoping that interactions between different sound identities would become more noticeable. The analysis of the results of this experiment is the main focus of my paper.

Initially, I was thinking of bringing together four or five individuals from different groups. But, by inviting only one singer from each group, the others might resent both me and the singer I had chosen. I also did not want to have strong leaders. Yet, I needed to invite them because otherwise uncomfortable situations might later arise with the singers of the groups they are leading. Finally, the group I organised had twelve singers from three different groups.

The feedback from the singers about the situation was unexpected. For those of the older generation, it was more important to demonstrate their local identity through performing with singers of ‘their’ groups than to sing with other good singers from the ‘older times.’ Younger singers, on the other hand, were quite open to new experiences. The meaning of the musical analysis is greatly enriched by including the singers’ attitudes towards their ways of performance.

Bridgid Bergin (Wesleyan University, Middletown)

Untangling Indian “fusion” music in New York City: navigating space, place, and identity

In this paper, I contextualise Indian Fusion music in New York City by specifically focusing on the music community Brooklyn Raga Massive (BRM). BRM defines themselves as a ‘New York registered 501C3 arts non-profit dedicated to the Indian classical musicians of Brooklyn, NYC.’ They aim to bring Indian classical music to an urban environment outside of traditional performance spaces, creating in their words, a ‘raga renaissance.’ Their collaborations infuse a range of different styles of music and bring the sense of raga into an experimental realm.

Relationships of social categories, genres and space take place within the intercultural practices of BRM. Non-traditional performance spaces, individuals' voices, and instruments serve as conduits for connection and intercultural mediation to reach a collaborative solidarity.

Drawing on interviews conducted, participation-observation, and a recording of select performances, I deconstruct their cultural meanings. As I maneuver through the entanglement of multiplicity that is intrinsic of these musicians' identities and their music, I focus on Brooklyn as being a live actor in the network of musicians and the venues in which they perform.

BRM's connection to both raga and fusion provides a complex link to 'Indianness' and the Indian diaspora. In navigating through this complexity via an ethnographic and analytical lens, this paper engages with the overlapping spheres of affinity, choice and belonging. Though a contested term, I analyze how fusion music pushes the limits/boundaries of the notion of a 'traditional' musical genre.

The implications for ethnomusicology are pointed: I question notions of identity, space, and place as well as definitions of genre and community informed by the musical practices of BRM. Further, I problematise the crafting of a new Indian identity within, arguably, the world's most diverse cosmopolitan city.

Esra Berkman (Anadolu University State Conservatory, Eskişehir)

From folk music instrument to Western-style, soloist instrument: kanun in the Caucasus during the Soviet era

As a folk music instrument, kanun is played in a wide geography in the Middle and Near East, including the Caucasus, where it is played in Armenia and Azerbaijan. Following the establishment of the republic as part of the Union of Soviet Socialist Republics in 1920, the Armenian and Azerbaijani people founded their folk music ensembles, increasingly similar in

organizational form to the European music orchestras, and removed maqamic intervals from their music systems in theory, all of which led to the eventual polyphonisation of their music.

Although individual efforts play a significant role in the establishment of a musical concept, the impact of the conditions of the Soviet period, mainly that of the wave of Westernisation, the policy of korenizatsiia (i.e., indigenization of the local communities), and other socio-cultural changes cannot be denied. The development of the kanun as a solo instrument in terms of performance, repertory and education in Azerbaijan gained momentum in 1959 through Asya Tagiyeva's efforts, and it was the generations she taught that brought it to the present day. In the context of Armenia, the efforts of Khachatur Avetisian have been pivotal in the field of kanun playing.

This article aims to further explore these conditions focusing on kanun and its evolution in Soviet Armenia and Soviet Azerbaijan. With regards to methodology, the article is based on two sets of data: 1) collected during six days of fieldwork in 2015, with a compilation prepared from notes taken during interviews made with five Azerbaijani kanun players in Baku; 2) collected over 40 days of fieldwork in 2008 and 2011 in Armenia, with a similar compilation of notes prepared based on interviews with 10 Armenian kanun players.

Leah O'Brien Bernini (University of Limerick / Cultural Roadmapp)

Success in the culture industries: entrepreneurial neoliberal rhetoric and resilience

One of the most powerful ideological victories for neoliberalism has been the rhetorical cleavage of economic relations from political and cultural influences. Such ideologies promote individualism and self-blame while privileging narratives of resilience and the 'self-made man'. This paper explores the role of entrepreneurial neoliberal ideology and rhetoric in shaping how professional individuals in the music industry understand themselves, their work, and their environment.

This work presents findings from my 2016 doctoral study, an ethnography of the neoliberalisation of cultural production as experienced by over eighty artists and industry personnel involved in professional Irish traditional music. Using ethnographic examples, I show how participants frame their experiences of continued success despite—and sometimes because of—enduring multiple setbacks and hardships. Often, they describe strategies used to overcome adversity in terms closely aligned with sociologists' concept of resilience.

In sociology, psychology, and ecology, resilience refers to the capacity of a person or system (e.g. ecosystem, business, community) to 'absorb disturbance and reorganize while undergoing change so as to still retain essentially the same function, structure, identity, and feedback' (Walker et. al. 2004:2). The ability to effectively navigate and negotiate a changing, challenging environment—like the music industry—is indicative of a person or system's adaptive capacity. Adaptive capacity is not fixed, but can be strengthened with the use of resilience strategies.

This paper explores four established resilience strategies used by professional artists: feedback mechanisms, flexible organisation, mobile and modular structure, and a diversity of essential resources. While dedicated resilience studies show these strategies can be helpful in many diverse environments, they also eerily echo neoliberal rhetoric. Further, they demonstrate just how deeply neoliberal ideology and rhetoric penetrate into our understandings of entrepreneurialism, the psychology and sociology of overcoming hardship, and surviving everyday life in an unstable, precarious economic environments.

Bi Yixin (Central Conservatory of Music, Beijing)

The imagination and creation of Zebi

'Zebi' is a traditional music and dance of the Nisu ethnic group of the Yi minority in Dishu, a village in mountainous area of Yunnan Province. Zebi contains 13 sections and consists of singing, instrument playing and dancing. The vocal part is singing in chorus, while instrumental

music is played by seven instruments and dance is performed by males and females as couples. The existing studies mainly focus on music analysis of Zebi based on scholars' notations.

According to this study, Zebi has a long history and has been inherited from generation to generation, as its multiple connotations in musical, physical, social, and performative practices shapes the Nisu's ideal life in Dishu. In 1964, Zebi was performed as one of the representatives of Yi music and dance at the First Minorities Art Festival of China in Beijing. And, in 2008 Zebi became the Second Batch of National Intangible Cultural Heritage.

Nowadays, this unique collective legacy of Nisu faces difficulties in transmission because of political, cultural, societal and musical reasons. For example, the dance is easy to learn, but the singing and playing instruments are very difficult to master; there are few inheritors since students are mostly left-behind children in Dishu village, and they have to work outside the area to earn money like their parents when they grow up. Therefore, how do Nisu and the outside world treat, preserve and maintain Zebi at present? What could we and the Nisu people do to create Zebi for future generations? How could we imagine Zebi in the future? In the face of the difficult current situation, this study attempts to answer these questions. To value the cultural diversity of Nisu, to seek the support of social funds and sponsorship, and to create opportunities for inheritors teaching Zebi on campus would be helpful to imagine and construct a better future for Zebi.

Bussakorn Binson (Chulalongkorn University, Bangkok)

Migration, transplantation and threatened extinction of Tai Yai musical culture

With Myanmar's state of war and with the invasion on Tai Yai Shan State by the country's junta, Tai Yai people migrated to the northern region of Thailand, especially to Mae Hongson, Chiang Mai, and Chiang Rai Provinces where the majority have settled down in strong bond communities while the rest scattered into nearby provinces. It can be determined from the research that Tai Yai immigrants still practice their musical culture through playing Klong Kon

Yao (Long drum), performing the dances King-ka-ra and Toh, and staging the Li-ke Jaad Tai (a theatrical performance originated from Myanmar's performance of Zat Pwe). They have managed to conserve their culture by including the performances into their traditional festivals and ritual ceremonies. Tai Yai's cultural learning centers have also been founded in their communities and provided systematic courses where traditional music and performances are transmitted orally. As a result, the new generation of Tai Yai has learnt the culture and Tai Yai performers are invited to perform their shows in festivals all over Thailand. On the contrary, there scarcely can be found inheritors of Tai Yai's music and performance culture in Shan State, Myanmar, which may be due to the government's discouraging any activities by tribal peoples. With few artists and resources, traditions related to music only appear in the Buddhist festivals there. I will compare the transplantation of musical performance and rites in the Tai Yai immigrant communities in Thailand with the threatened extinction of these practices among the Tai Yai in Shan State in this presentation.

Evert H Bisschop Boele (Hanze University of Applied Sciences, Groningen)

Negotiating the legacy of the sea: conceptualizations of the maritime past, present and future in the Dutch shanty choir community

In the Netherlands and the north of Germany, the shanty choir is a ubiquitous phenomenon. Although many varieties exist, the archetypical form is that of a male choir of approximately 30 singers dressed up as sailors, accompanied by an ensemble in which the accordion plays an important role. Shanty choirs sing a repertoire of songs connected to the sea.

The choice of repertoire is a much debated issue amongst shanty singers. In general, it is acknowledged that the core repertoire consists of 'real shanties' as documented in, for example, Stan Hugill's 'Shanties from the Seven Seas' - either maritime work songs (heaving and hauling shanties) or 'seasons', leisurely songs sung by sailors. But, in daily life a big part (sometimes the bigger part) of the repertoire of Dutch choirs consists of German sentimental 'schlager' songs, equally sentimental Dutch 'levenslied' songs, well-known Irish and English songs, and

even – in the case of the choir I am studying and participating in at present – a number of international Christmas songs.

In the paper, I will present discussions as encountered in my fieldwork, ranging from remarks-in-passing about repertoire by my fellow choir members to the beginning attempts of the Dutch shanty choir organisation, ‘Shanty Nederland,’ to work towards recognition of shanty singing as Dutch Immaterial Cultural Heritage. I will link those examples to discussions about music and identity, immaterial cultural heritage, the invention of tradition, the production of culture, and the politics of genre construction.

Debanjali Biswas (King's College London)

Thabal Chongba, Yaoshang and the creation of meiteiness

The Ritual of Yaoshang is an essential part of Meitei ritual cycle. Like numerous rituals that reaffirm social solidarity and the worldview of the community, this ritual occasion also brings together the members of the Mediterranean community through performative as well as ritual celebrations.

Caroline Bithell (University of Manchester)

Gems and gymnastics: embodying and reimagining music and dance legacies in post-Soviet Georgia

This paper examines the ways in which musical and choreographic legacies – preserved in archival recordings and inherited practice – find expression in present-day Georgia, where the latest manifestations of a flourishing post-Soviet, UNESCO-fuelled renaissance have included a three-month programme of daily concerts in the coastal resort of Batumi featuring over seventy ‘traditional’ ensembles and a network of twenty new ‘song-master schools’ for children.

Georgia's reimagining of itself as part of the Euro-Atlantic sphere provides a compelling backdrop against which to consider the symbolic meanings embodied in contemporary re-interpretations of heritage music and dance and the ways in which a selectively imagined past both informs and exists in tension with present realities and hoped-for futures. With reference to the stage shows and promotional materials of state ensembles Rustavi and Erisioni, my own video footage of amateur and youth ensembles, and critical engagement with locally generated discourse about identity and authenticity, I ask: What kinds of imagined pasts are invoked in the virtuosic displays of vocal and physical gymnastics of the state ensembles and the numerous children's troupes created in their image? How do these versions of the past compete with those informing the naturalistic presentations of the 'ethnomusic theatre' group Mtiebi? What present needs (social, political, therapeutic) do these re-enactments serve? How might the performance of legacy material reshape one's experience of the present and sense of self? Do present-day performances reveal ambivalence about the modern, European future that is ostensibly desired?

The project of safeguarding ancestral 'gems' is rife with ambiguity. I argue that investment in protecting this inheritance has to be reconciled with the need to secure a sustainable future for music and dance as living traditions. Engaging with current thinking on music revivals and heritage management, I underline the particular potency of cultural legacies in societies undergoing radical transformation.

Joan Bloderer (Independent Scholar, Leutasch)

Aspects of gender in the world of the zither

The modern Alpine zither is a plucked stringed instrument from the nineteenth century that has never really come into its own. Gender biases both positive and negative played a definite role in the kind of popularity the instrument did enjoy in its beginnings (Bloderer, „Genderaspekte im Zitherspiel“, Phoibos 2012/1: 53-65). These included the identity of the instrument with (mainly low-class) Viennese pubs where women of good repute rarely dared to be seen; identity of the zither, on the one hand, with a select noble clientele both male and female, on the other, with

zither players of lower social status in which less well-educated women and girls predominated; an almost exclusively male circle of virtuosos and fashionable teachers (often one and the same), in which women zither players seldom made appearance on the male-dominated stage and the women zither teachers representing the majority, being of lesser social standing, received little or no coverage in the media; the almost complete absence of women composers for the zither, parallel to the almost complete absence of women composers in general; and an omnipresence of women — characterized as passive, supporting admirers of men playing the zither — on the title pages of zither sheet music.

Is it possible that these apparent aspects of gender bias still influence woman's acceptance in the zither world, and perhaps acceptance of the instrument as well? Have other biases pertaining to women and the zither arisen? Have other factors, in particular those pertaining to our present-day conception of music as a whole, relativized questions of women and gender in association with the zither? And are there general principles of behaviour and attitude toward women's role in the realm of music at large to be gleaned from these past and present-day aspects of the lowly zither?

Philip V. Bohlman (University of Chicago)

'All this requires but a moment of open revelation!' Ethnography by many other names

When did music ethnography come to define the methods that crucially defined ethnomusicology? One premise of this panel is that ethnography emerged as an essential approach at the moment the modern field of ethnomusicology came into being in the 1950s. In the postcolonial world of the times, ethnomusicologists embarked on ethnography in the cultures occupied by various others, using modern technologies to gather the objects of music for analysis, teaching, and entertainment in the culture of the self. In my presentation on the panel, I argue for an alternative way of interpreting the relation of ethnography to the history of ethnomusicology. I look particularly at critical moments in the formation of ethnomusicological thought, which generally have been assumed to be devoid of ethnography. At each of these moments, a wide variety of "methods" was used, on one hand, borrowed from sister disciplines

(e.g., psychology in the early decades of comparative musicology), but on the other hand, determined by the music itself. Collectively, such methods brought about the ontological turns that transformed music from object to subject.

In the presentation I shall look at three such moments, identifying the confluence of methods that brought about an ontological turn. Significant in the choice of these moments are the frequent claims that scholars did not employ ethnography. First, I look at Johann Gottfried Herder and the Enlightenment transformation of musical subjectivity called ‘folk song.’ Second, I examine the decades in the history of world music recording prior to World War I. Finally, I examine the twenty-first-century return of history as a condition for ethnography, which has closed the gap between ethnographic past and historical present.

Filippo Bonini Baraldi (INET-MD, FCSH, Universidade Nova Lisboa)

Measuring timing asynchronies in Gypsy musical performances (Romania)

By lending an attentive ear to the slow ‘songs of sorrow’ (cantece de jale) played by the Gypsy string ensembles of Transylvania (Romania), it sounds as though some notes of the melody (on violin) either anticipate or follow the harmonic-rhythmical accompaniment (by viola and double bass). Scholars generally refer to this ‘out-of-synch’ effect with the expression ‘timing asynchronies’ or ‘vertical timing deviations’ in order to distinguish them from the timing deviations of a single part, named ‘horizontal timing deviations’ (Keller, 2014). Relying on my own field recordings, I will present three different problems we may encounter with the study of timing asynchronies.

The first problem is how to empirically detect, measure and compute timing asynchronies. I will compare the ‘pros and cons’ of different methodologies, including motion capture, video and sound recordings. The second problem is to determine where musicians introduce asynchronies. The comparison of different recordings of the same piece will allow to determine if timing asynchronies are introduced randomly, or according to structural properties of the music, such as

cadences, section passages, and so forth. Conversely, the comparison between the slow ‘songs of sorrow’ and the fast dance repertoire should allow us to understand if timing asynchronies are related to particular expressive qualities, such as *jale* (‘sorrow’). The third problem is to understand why musicians introduce asynchronies. How do they conceive this particular way of playing together? Do they relate it to an emotional affect they want arouse in the listener? If the tendency to converge toward synchrony seems to be ‘natural’ (a sort of ‘corporeal force of gravity’), why do musicians voluntarily avoid this convergence? More generally, should we conceive rhythmical entrainment a musical universal or rather a matter of culturally inflected listening habits?

Kristin Elisabeth Borgehed (Elphinstone Institute, University of Aberdeen)

Reconsidering the tonality concept by increasing the understanding of intonation and tonal variations in folk singing

The study of singing has for centuries greatly emphasised the importance of ‘staying in pitch,’ from a listener’s perspective. When using the analysis method, ‘singing as a bodily experience,’ it became impossible to neglect some obvious shortcomings related to this. The musical logic did in fact seem to include variable intonation as well as changes of the tonal frameworks without reducing them to be either aesthetic effects, or a question of technique or a matter of the ear.

Since singers without formal training rarely compensate for the timbral differences implied in the production of language sounds, the pattern of intonation is interconnected to her sound production. Thus, the intonation mutually effects the songs in terms of melody, text and musical form structure. The tone production seems to be reciprocally dependant on the pattern of intonation references and, thereby, the melody created in every performance.

Listeners experience one acoustic room, the singer relates to two: one shared with the listeners and one exclusive for herself, consisting of inner vibrations. With a certain type of tone production, the listeners might get the impression that the melody is created in small fragments.

At the same time, the singer is unaware of this, since her experience in the inner acoustic room is logic and consonant. This opens up challenging thoughts and interesting ‘new’ aesthetic playgrounds beyond semitones and, moreover, stabile reference frequencies.

The potential aesthetic and communicative power in broadening the tonality concept and leaning more on embodied responses made in each performance than on trying to adapt to an already set pattern of intonations is illustrated through a number of case studies and examples. This includes old archive recordings, contemporary singers from northern Europe, as well as with me and all of the participants singing and experimenting with sounds and expressions together.

Melissa Bremmer & Adri Schreuder (Amsterdam University of the Arts & Conservatorium van Amsterdam)

The educational model ‘rhythms around the world’: student-teachers learn to transmit traditional musics to pupils in primary and secondary education

Introduction

Learning to bring music from another musical tradition to music education is an important challenge for student-teachers in music education (Pitts, 2000). Not only do these student-teachers have to learn the performative activities of these musical traditions, they also have to grasp the transmission processes of other musical traditions before entering their internship.

The educational model ‘Rhythms around the world’ (Bremmer, Schreuder & Van de Veerdonk, 2005), which was developed at the teacher-training course of the Conservatory of Amsterdam, the Netherlands, will be presented. Through the model, student-teachers develop musical competences of a traditional music under the guidance of a non-Western musician; they learn how to analyse transmission and learning processes of traditional musics; and how to design and execute lessons in traditional musics in primary and secondary education based on those transmission processes.

Ethnomusicological theories informed the development of the model. The Conservatory has drawn on the work of Brinner (1995, 2008), who suggests that the basic process of teaching music across different music cultures seems to include the following strategies: repetition, imitation, feedback, inference and interpretation. Brinner's (1995, 2008) work provides insight into the richness of (world) music pedagogy and gave the Conservatory ideas as to how student-teachers could broaden their pedagogical repertoire to include this variety of music-teaching strategies. Within the Conservatory, there was also an agreement that student-teachers should acquire knowledge of the performance context of traditional musics. By making student-teachers aware of the performance context of traditional musics, they have to think about how they might recontextualise those aspects in their classroom without stereotyping a music tradition (Schippers, 2004; Schreuder, 2008).

This presentation gives insight into how ethnomusicological theories on the teaching and learning of traditional musics can be applied in teacher-training courses of music education in higher education.

Reuben Brown (University of Melbourne)

Different modes of exchange: the Mamurrng ceremony of western Arnhem Land

Underpinning the melodies and dances of public Aboriginal song traditions from the Top End of Australia are complex patterns of clapstick beating in different tempi, combined with didjeridu accompaniment, known as 'rhythmic modes' (Marett, 2005; Marett, Barwick, Ford 2013). In the multilingual society of western Arnhem Land, these modes can be thought of as a universally understood musical language that enable different song groups from different communities to dance to one another's repertoires in exchange ceremonies, known as Mamurrng.

The Mamurrng ceremony is initiated when a lock of hair is taken from the recipient of the ceremony and woven with beeswax into the mamurrng—a wooden pole decorated with brightly

coloured tassels of wool. This mamurrng pole becomes the centerpiece of the ceremonial dance; as ceremony leaders sing over several nights, it is passed on to numerous dancers, and eventually handed over to the recipients in an emotional exchange. Through this ceremony, the mamurrng pole becomes imbued with symbolic, social and spiritual meaning for both the giver and the recipient (Corn, 2002, Garde 2006).

This paper reflects on the author's participation in two Mamurrng ceremonies, first in 2012 as a recipient of the mamurrng given by Mawng singers and dancers from the community of Warruwi, and then in 2016 as a giver of the mamurrng, dancing alongside the Mawng group in an exchange with Rak Mak Mak Marranunggu hosts. Expanding on the idea of consciously fostered variegation in music as well as language (Barwick, 2011; Treloyn, 2013; Evans, 2010), I show how particular rhythmic modes both differentiated and unified the repertoires that were performed. I point to a legacy of exchange ceremonies held between Bininj (Aboriginal people) and Balanda (non-Aboriginal people) (Poignant, 1996; Wild, 1986), which have responded to social and cultural change, and suggest that exchange ceremonies such as the Mamurrng continue to play an important role in strengthening the intercultural relationships that help sustain these important song traditions.

Sylvia Bruinders (University of Capetown)

On decolonising African music: a view from South Africa

This presentation critically engages with the epistemologies and methodologies of the discipline of African music. My investigation examines the Theory of African Music courses taught at the University of Cape Town in the last five to six years as an emergent model for an integrated approach to the teaching of African musics at universities. The adoption of this model preempted the recent fervent calls in South Africa to decolonize the university, which necessitates an approach to teaching African music not rooted in its colonial past. As is now known, the study and research of African music in the academy partly stemmed from the efforts of researchers or colonial administrators, who often received support through the British colonial administration

and much of their output seemed to be focused on convincing their peers about the virtues of African music and the study thereof. In spite of this history, there is evidence to support the fact that in most African universities, the music departments are far more interested in teaching Western music and its virtues. In adhering to calls by students for radical changes to the curricula in South African universities, the presentation seeks to answer the question, ‘How do we set about changing the knowledges both received and produced in this field?’

Silvia Bruni (Universities of Padua, Venice and Verona)

The m’almat in Meknes: an unknown female musical tradition

In Morocco, the popular mystical orders hold rituals that involve music and dance. During the rites, people are possessed by jnun (spirits). These rituals are performed for both men and women in public and private ceremonies by members of diversely organized religious brotherhoods. The most reputed brotherhoods on account of their links with possession cults are those of ‘Isāwa, Hamādsha, Gnāwa and Jilāla.

In Meknes there is an important tradition - although unknown to the literature - of musical groups known as m’almat (literally ‘skilled craftswomen’) and composed of professional musicians, both women and effeminate men. M’almat play an exclusive role in the treatment of possession by Malika (‘queen’), a female spirit. Malika is said to be very beautiful, charming and the symbol of feminine elegance. Purple is her favorite color; she requires those possessed by her to dress elegantly, burn aloe wood, wear perfume and eat sweets. Her devotees say that she is their source of happiness, success and fortune. Although Malika can be evoked by other popular mystical orders together with other jnun, in Meknes she has specific rituals - performed exclusively by the m’almat - which involve music and poems ‘that she loves’: *masmudi* and *sussia*, sung and played with clay drums by five women in polyrhythmic patterns. It involves also the ‘gifts’ for Malika (decoration with henna and the *taifor*) and a specific pantheon of female spirits. Rituals for Malika occur in private homes, organized by mediums and healers and attended by women.

M'almat's tradition is rooted in Meknes, where Malika is the 'queen' of the pantheon of female spirits; *masmudi* and *sussia* are not only special calls for Malika, but also the cultural heritage of women and effeminates of Meknes, preserved and transmitted over the time by m'almat groups.

Johannes Brusila (Åbo Akademi University, Turku)

Gjallarhorn nurturing the Finland-Swedish legacy on the world music market

The current idea of Finnish folk music legacy rests largely on the folklore studies of over one hundred years ago. Institutionalised through research, archives and folklore arrangements, the ideas have lived on, renewing themselves through criticism and revivals of later generations. During the last few decades the higher education of folk music and media dissemination have become more and more important for the legacy. For some artists, the international industrial category of world music has also become a framework for artistic work and career development. This has offered new options, but it has also forced the musicians, who signify Otherness to the Western audience, to balance between expectations of authenticity and accessibility, locality and globalism, tradition and modernisation.

In my paper I discuss how a group with a background in the Swedish-speaking minority of Finland, Gjallarhorn, has negotiated its position on the world music market. The band has always emphasised its Finland-Swedish roots and claimed to both preserve and modernise the traditional music. Many elements in the music and the argumentation surrounding it are based on older notions and practices; at the same time, these ideas are mixed with newer thoughts about the past and how it should be preserved. In doing this, the band has utilised skills required through folk music studies and possibilities offered by new technology. Based on the positive reception, this clearly can be called a success, although many of the notions can be criticised for being superficial or outright incorrect from today's scholarly perspective. However, despite of their nature as social constructs, or maybe even invented tradition, they are concrete and real for those

who are engaged in the phenomenon. I argue that this tension forms the basis of both the band's creativity and successful negotiation of a cultural position.

Donna Buchanan (University of Illinois, Urbana-Champaign)

Belfry vs. minaret: the politics of audible cosmology in 2010 Bulgaria

My paper concerns how the interface of the everyday and the cosmological in postsocialist Bulgaria is being sounded, heard, and enacted through cultural performance. Specifically, my presentation juxtaposes three incidents, each encountered during a year's fieldwork in 2010–11, when the sound worlds of Christianity and Islam collided, revealing a politics of religious nationalism whose contested audibility, through bellringing and the call to prayer, staked a certain moral claim on the public space of Bulgaria's future. In Haskovo, a towering belfry was erected during summer 2010 immediately adjacent to a 2003 statue of the Virgin Mary, the city's patron saint, on a ridge overlooking the downtown. The eight bells of the belfry, among the tallest in the Balkans, ring out directly over the minaret of Haskovo's 14th-century Eski Dzhamiya, thereby reversing, in monumental fashion, the Ottoman-era decree that churches not exceed mosques in height. In September 2010, Bulgaria's Orthodox Christian elite staged a massive religious procession through downtown Sofia to the colossal, golden-domed Aleksandŭr Nevsky cathedral at the capital's heart, accompanied by a deafening cacophony of polyrhythmic peals from the belfries of every Orthodox church in the city. The event's ostensible purpose was to promote mandatory Orthodox religious education in the public schools. But this objective masked a secondary aim: to stem an alleged tide of Muslim fundamentalism. In May 2011, fomented by the ultra-nationalist political party Ataka, protestors claiming that the call to prayer was too loud clashed with members of Sofia's Banya Bashi mosque, extending a controversy that began in 2006. My acoustemological analysis of these events contributes to ethnomusicological scholarship on the sonic experience and assertion of belief, whose embattled audibility in the built environment of the contemporary Bulgarian cityscape belies an ugly politics of ethnoreligious intolerance at odds with the state's postsocialist embrace of European cosmopolitanism.

José S Buenconsejo (University of the Philippines)

Burden or gift? Music legacy in the throes of capitalism, Manila, 1890s to 1910s

‘Burden or Gift’ alludes to Marcel Mauss' theory of the gift, which object demands circulation, an exchange of which creates communities. This panel talks how tradition, embodied as an inherited legacy from the past, is valued in modern cultural productions. From 1890s to around the beginning of sound recording in Manila (1913), new forms of music institutions emerged in the open port city, which responded to the increasing demand for secular entertainment that shaped the urban identity of the city's residents. These institutions were manned by members of the emergent liberal-minded status group who served new goals but at the same time were ‘burdened’ by the music legacies of the past. In this panel, we explore three sites of music cultural production in which the replication and dissemination of music legacy had compelled it to move within the trajectory of the new wrought by capitalist modernity (Urban).

In the first paper, the agency of pianist and composer-entrepreneur Jose Estella is tackled, showing the remaking of traditional popular or folk Filipino into novel compositions that circulated in the musical literary sphere. In another paper on music theater, conflicts between the past and present resulted in a war of newspaper writing that expressed opinions about the past legacy of komedya and merits of the new entertainment - localized zarzuela. The last paper discusses the role of music organizations of the period, which regulated the practice of music making and which responded to the market demand for commodified music labor.

This panel thus deals with the histories of music institutions as well as the agencies of important musicians and intellectuals in late 19th to early 20th century Manila, particularly exploring how this Asian city had engaged its music legacy to face the future-looking modern.

José S Buenconsejo (University of the Philippines)

The circulation of Philippine ‘traditional music’ in Manila's middle-class culture, 1890s to 1910s

Interest in traditional music in the Philippines began a decade after local music print capitalism arrived in Manila in 1870s. This interest, however, was not only necessarily determined by print technology but by the spread of Spanish romantic costumbrismo literature, the practice of newspapers-as-commodity, and folklore studies in the Philippines circa 1880s. The first collection of traditional Philippine songs and dances (*Recuerdos de Filipinas*) was arranged for piano by a Filipino composer Diego C. Perez in 1886. In 1890, this collection appeared in John Philip Sousa's book ‘National Patriotic Typical Airs of All Lands,’ although the purpose of the latter publication was not folkloristic but for a practical purpose, i.e., as diplomatic ceremonial music for visiting dignitaries to Washington DC.

Meanwhile, in 1892, the Hispanic bureaucrat Manuel Walls y Merino published another anthology of traditional music titled ‘*Musica Popular de Filipinas in Madrid.*’ This collection was motivated by Philippine folklore studies of 1880s. Unlike Perez, however, Walls' anthology is made up of transcriptions. These publications influenced the works of musician-entrepreneur Jose Estella, who composed a number of suites called ‘*Cancionero Filipino*’ beginning in the 1890s.

In this paper, I argue that the works of Perez and Estella replicated music tradition but moved this, at the same time, to the realm of the modern. Because Perez and Estella ‘dressed’ these pieces with a modern arrangement, they also actively propelled the dissemination of tradition in the incipient modern public culture. The circulation of these locally produced musics was important because they transformed tradition in conformity with the taste of the consumers, then made up of the emerging status group, the Philippine middle class. By 1920s, the popular were already written in the conservatory classical idiom, thus pushing the local Filipino popular and folk to the hegemonic ‘high culture’ to come.

Linda C. Burman-Hall (University of California Santa Cruz)

Urai Sikerei: shaman songs about the Bilou (Siberut Island, Mentawai, Indonesia)

Although the Mentawai Archipelago has become famous recently for its unparalleled surfing, the biology and botany of the islands and the life the traditional clans and their music and dance remain comparatively unstudied. Mentawai is second only to the Galapagos in its terrestrial diversity. Six endemic primates survive in its rain forests, though all are now classified as threatened, endangered or severely endangered due to habitat destruction. For traditional clans and animist shamans (Sikerei), the bilou or Mentawai gibbon ape (*Hylobates klossii*) holds a special status. Within Sabulungan belief (Mentawai Animism), the bilou is rarely hunted, and a Sikerei, — who must sometimes consult the bilou spirit (a forest guardian) to help someone who has fallen ill — may not consume bilou flesh.

While deforestation has markedly diminished primate populations, the state-supported Christianization of Mentawai after WW II has been equally destructive. Public burnings of Sikerei ceremonial drums, regalia, and herbal medicine boxes have decimated Sabulungan practices. Only elderly informants trained as Sikerei before the war can explain traditional beliefs and remember shamanistic songs they learned as teenagers. Consequently, my informants who could still recall various Urai Bilou (bilou songs and dance-songs) were elderly males in their 70s, 80s and 90s, many singing for the first time in 50 years at the end of their ability to transmit.

Since 2011, my work has focused on endangered Mentawai songs and dance-songs for the benefit of cultural heritage communities throughout Mentawai, Indonesia, and the world. My report focuses on understanding and analyzing a range of songs about the bilou collected during my July 2012 and July 2016 fieldwork in Siberut, Mentawai's large North island, compared with various bilou songs collected in Siberut by other scholars including anthropologist Reimar Schefold (1978) and ethnomusicologist Phillip Yampolsky (1992), and my own collections from Southern Mentawai.

Bryan Burton (West Chester University)

Preserving the voice of the wind: origin, disappearance, rediscovery, renaissance, and future of the Native American flute

With roots tracing back to the time of myths and legends attributing its origins variously to sacred birds, White Buffalo Woman, or The Creator, the haunting world of sounds from the Native American flute have become the most popular and flexible instrument of this ancient culture. Early European explorers, including Coronado and Lewis and Clark, among others, noted the existence of flutes and their uses in courtship, healing, worship, and social music in official journals and diaries

Native music, dance and instruments fell victim to government policies designed to eliminate Native American culture and, in the words of the Superintendent of the Carlyle Indian School, 'kill the Indian to save the man.' As cultural artifacts were destroyed, this tradition was nearly completely lost by the early twentieth century. Its rediscovery in the 1940s by Doc Tate Navaquaya and resurgence in the late twentieth century have restored the flute to importance not only in Native American culture, but in movie scores, symphonic works, and as a teaching tool in music classrooms.

Drawing upon personal research and knowledge as well as the research and publications of Native American scholars such as Ballard, McAllester, Diamond, Nakai, and Burton, this paper examines the history of the Native American flute with a particular focus on the impact of colonial policies upon the instrument and its role in Native culture, the means through which Native American musicians and scholars preserved, rediscovered and fostered a rebirth of Native American flute culture. Secondary foci will be on how this process may be applied on instruments and musical cultures that also suffered near extinction under colonialist efforts to suppress indigenous practices, and what role ethnomusicologists may play in these efforts.

Conor Caldwell (Queen's University Belfast)

The Long Road to Glenties

The Long Road to Glenties is a film presentation that documents the 1964 meeting between Pete Seeger and the Donegal fiddler John Doherty. Meeting in a caravan just outside the market town of Glenties, the Seegers spent a day filming and interviewing Doherty with the help of his friend and patron Malachy McCloskey and the English folk-music collector Peter Kennedy. This film footage is a lasting memorial to the unique bond formed between two musical figures who came from such different worlds, yet had so much in common.

Buoyed by the reinvigoration of his career, Seeger and his family embarked upon a year-long world tour in 1963/64. As part of the tour, the Seegers visited Ireland, where they met up with some of the brightest stars of the Irish folk music scene at the time. But, the Seegers had another reason for their Irish adventure, and in May 1964 they traveled to rural southwest Donegal in search of an altogether different individual. The fiddle player John Doherty (1900-1980) was passing his time as an itinerant tinsmith and pedlar along mountain paths and byways, traveling from house to house and playing a form of traditional music reflective of a time before radios or dance halls, when a fiddle was hung in every house in southwest Donegal.

The presentation also explores some of the different methods and motivations of music collectors working ‘in the field’ in the years preceding the Irish traditional music revival.

Enrique Cámara de Landa (Universidad de Valladolid)

Between the temple and the street: The entrance of Urkupiña held by Bolivian immigrants

‘Because of its high degree of social relevance, the Feast of the Virgin of Urkupiña, originally from the city of Quillacollo (Cochabamba, Bolivia) received from the local authorities the title ‘Fiesta de la integración nacional’ (Celebration of national integration). The Bolivian emigrants

spread this festival to many of the localities in which they were installed, so that today is one of the paradigmatic events of religious expression and cultural identity of the Bolivian diaspora in several places.

Enrique Cámara de Landa (Universidad de Valladolid)

The relevance of analytical approaches to Carnival music in the north-western corner of Argentina

It has been stated on many occasions that all musical analysis should be justified by the objectives pursued by the user. In this communication the results of a case study that serves to illustrate this statement will be presented. It is based on the application of three analytical approaches to some musical repertoires performed during the celebration of Carnival in the towns of Humahuaca and La Quiaca. Both towns are located in the north-western corner of Argentina.

The objectives of these analyses are: 1) To demonstrate the correlation of literary, musical and choreographic structures in amatory dances of European origin that have a closed type of macroform and microform because they must respect a fixed choreography; 2) To describe the processes of hybridisation between the Andean and European music tonal systems led by the musicians through performances of carnavalitos, huaynos and other musical genres that have closed microform and open macroform; and 3) To identify the procedures used by musicians to the interpretation of erkencho. Erkencho is a wind instrument of which repertoire is articulated on open type microform and macroform since it is subject of improvisation during performance.

Each of these three objectives determines the type of analytical approach applied in studying the musical genres practiced during this Andean festivity. These examples allow us to justify the application of a methodological eclecticism (or eclectic methodology) in studying musical repertoires and practices of an Andean area at a specific time.

Marc-Antoine Camp (Lucerne University of Applied Sciences and Arts)

The Basle Conference of 1948

ICTM's first congress was held in 1948 in Basle, Switzerland. The place chosen for this meeting of scholars of the recently established International Folk Music Council seems uncoincidental. First, the organization of such a conference was probably easier in a country that was almost completely spared from the destruction of World War II. Second, the conflict-ridden and violent first half of the 20th century made Switzerland a neutral European location not only in international politics, but also in the eyes of music scholars participating in international institutional initiatives. In 1927, the International Musicological Society was founded in Basle, where its office is still situated and where, in 1949, there was also an international congress; 1929 saw a conference of music teachers held in Lausanne; in 1938 Basle hosted the third of a series of conferences on music education in Zurich, Berne, and Baden that can be seen as forerunners of the activities of the International Society for Music Education, which would be founded in 1953. In the aftermath of the catastrophes of World War II, the IFMC accepted the invitation by the Société Suisse des Traditions Populaires and the Fédération Nationale des Costumes Suisses to host the first conference that reunited scholars from 17 mainly European countries.

Based on letters found in the archives of the two host institutions and the documentation of the conference, published in the first volume of the *Journal of the International Folk Music Council*, we offer insights into the preparation of the 1948 meeting and delineate the interests and positions of the Swiss hosts in relation to the conference's main concerns—primarily the debate on 'authenticity' regarding the term 'folk song' and the uneasiness with urban and popular music.

Kimberly Cannady (Victoria University of Wellington)

Personal musical legacies, shifting demographics, and Icelandic rímur

Official renderings of Icelandic cultural heritage tend to focus on the country's local language, epic literature, and Viking history with scant mention of traditional musical practices. Yet, across Iceland people continue to practice a type of local chant/song known as rímur — a musical form with deep roots going back to at least the 15th century. Rímur has a colorful history and has been seen as subversive and immoral by religious leaders, embarrassing and primitive by 19th century national romantics, and at risk of dying out completely by many in the mid-20th century. In this paper, I explore contemporary relationships to rímur and argue that personal senses of legacy and heritage increasingly inspire people to learn how to perform this music. I demonstrate that people are often motivated to chant by their memories of parents, grandparents, and friends who chanted, or by other personal and emotional connections to this music. At the same time, I consider how shifting demographics in Iceland demand an opening up of cultural heritage discourse in order to be more inclusive of new members of society. Indeed, the very focus on kinship and roots in Iceland potentially serves to exclude new Icelanders who do not trace their heritage back to the Viking settlers.

This research is based on my own ethnographic research in Iceland beginning in 2011. I draw on contemporary scholarship on Icelandic traditional music (Ólafsdóttir, Ingólfsson, Guðmundsdóttir), research on diversity in contemporary Icelandic society (Loftsdóttir), as well as new scholarship on musical revivals (Feintuch, Hill and Bithell, Grant). While traditional Icelandic music rarely figures into official cultural heritage discourse, research on the revitalization of rímur within the context of an increasingly diverse Icelandic society is even more scarce. This project brings these streams together with ramifications for broader studies of European traditional music.

Erika Janeth Cardona González (Shanghai Conservatory of Music)

Shanghai elderly choirs, three case studies

A high percentage of the population of older Chinese adults, specifically the residents in the city of Shanghai in the years 2014-16 as my field of study, have a special interest and a special joy for singing, expressed in terms of ease in the melodic intonation, and demonstrated in their continue participation in whether open social or private activities referred to singing. The desire to conduct this research arises from the observation of the constant musical activity - the existence of a considerable number of choirs just for elderly people, singing in four voices or even more and under the direction of some people professionally qualified, some amateurs, many of them being conducting students or graduated conductors who get their professional experience in this kind of group.

The effects of singing and gathering in social cultural activities have a great influence in the well-being of the elderly, as already researched and demonstrated by different investigations. The present study aims to describe and underline the elderly choral movement in Shanghai through the case of three choirs of different characteristics, perceiving the benefits of music in their lives in the specific case of Shanghai, underlining their value in accordance to its specific populations characteristics, understanding their shortcomings, estimating their impact in the elders well being, and acknowledging the occupational musical practice opportunity that they provide to conducting and piano students in the city.

Florian Carl (University of Cape Coast)

‘But this is not gospel!’ Popular music, faith, and identity in Ghana's new Christianity

Gospel music is the most popular commercial genre in Ghana today, with an estimated market share of sixty to seventy percent. The prominence of Christian popular music is closely associated with the rise of Ghana’s ‘New Christianity’ (Gifford 2004) – a homegrown yet globally inspired form of charismatic, neo-Pentecostal Christianity that focuses on faith healing,

prophetism, and prosperity preaching. Due to the massive media appropriation by charismatic churches, Charismatic's expressive forms now permeate both the public sphere as well as private spaces. Dominating the airwaves and exchanged electronically on a peer-to-peer basis, both domestic and international gospel music is also at the heart of charismatic ritual and worship. In this paper, I explore Ghana's gospel phenomenon as a worship medium, as media form and as mediated practice. Methodologically, I draw on data from ethnographic observation, content analysis, as well as interviews with young Christians, church leaders and musicians. I particularly highlight the perspective of younger born-again believers who are at once consumers of and participants in Ghana's new Christian entertainment culture. Generally speaking, gospel is a contested genre, drawing on a wide range of influences. In my paper, I argue for an understanding of this performance culture as embodied form and affective space. Situated at the intersection of the sacred and the secular as well as the public and the private, gospel music is at the heart of charismatic experience as a form of lived religion, but it also intersects with social and political discourses at large. As a medium and mediated form, it therefore allows recipients and believers to performatively engage with questions of identity and faith, create interpersonal links and affirm relationships, test the norms and boundaries of moral community, as well as, ultimately, evoke the presence of the divine.

Mandy Carver (WITS University Johannesburg)

Knowledge transfer: recontextualising traditional music in the South African music curriculum

Increasingly in recent decades, diverse musical styles have made inroads into the established school and university curricula that for so long drew exclusively on the Western classical tradition. While more and more programs now include musical content drawn from a diversity of styles and traditions, much of the research in this field speaks to first world contexts, where the imperative is to include multicultural elements within a 'norm' that is predominantly white, middle class, and Western. Less research has focused on the processes of countries for which the majority of the population is neither white, middle class, nor Western. Yet in these contexts,

despite the inclusion of vernacular musics, a curriculum design that is framed by Western conceptualisations of musical understanding is commonly retained. Thus, while the content of curricula might be changed, the epistemology most often is not.

Using a South African case study, this paper considers how traditional music becomes recontextualised to satisfy the demands of the specialised knowledge required in formal education. Using the theories of Basil Bernstein, the paper focuses on how knowledge is thus specialised, tracing its journey from the field of production (e.g., traditional performance, enacted pedagogy, or ethnomusicological texts) to the school curriculum, a process requiring recontextualisation and change. A crucial feature of this process is the treatment of performative and abstract musical knowledge, their separation or interdependence and the possibilities this provides for application in new contexts.

The inclusion of traditional knowledge in formal schooling serves both to legitimise knowledge and to support its continuity. This is, however, never a neutral process, and Bernstein's theories facilitate a description of the relationships of power and control that play out in the pedagogising process. It is a process in which the voices of ethnomusicologists and educationists play an equal part.

Francesca Cassio (Hofstra University, Long Island)

Notes of resistance: the Sikh music renaissance as a response to 'spectacular and systemic violence'

This paper discusses the recent revival of Sikh religious music, its study and performance, as a response to the spectacular and systemic violence that affected the Sikh tradition in the second half of the 20th century.

The identity of the Sikh community lies in the ethical and spiritual values established in the 15th century by its founder, Guru Nanak. Flourishing in Punjab (Northwest India), at the crossroads

of the Hindu and Muslim milieus, the Sikh minority has for centuries maintained the integrity of its own critically inclusive vision, through a corpus of musical compositions collected in the 'Sri Guru Granth Sahib,' the Sikh holy book. The primary function of this repertoire is to accompany religious ceremonies, but its performance has also been strategic in reinforcing the distinguished identity, and cohesion, of the Sikhs. The Partition of India and Pakistan in 1947 not only divided Punjab into two nations, but also disrupted the Sikh community, almost silencing its musical tradition. Applying Zizek's concepts of spectacular and slow systemic violence, this paper analyzes the different condition of Sikh music and musicians in India and Pakistan over the past 70 years. In particular, with the institutionalisation of national music idioms and aesthetics, the ancient repertoire has been progressively replaced by mainstream forms and contemporary styles, impoverishing the distinctive features of Sikh music, its meaning, and its historical depth. The 1984 Sikh pogrom, and diaspora, provoked a reflection on effective strategies for preserving the native music literature. Since the beginning of the 1990's, a so-called 'Sikh Music Renaissance' has endorsed academic initiatives worldwide to promote research on the traditional repertoire. Among them, Sikh musicology has now been established as a new field of study, to assess and locate the original contribution of the Sikh minority in the complex network of South Asian music cultures.

Jorge Castro Ribeiro (Universidade de Aveiro - INET - md)

Audiovisual productions as a tool towards shared research practices in ethnomusicology

The aim of this roundtable is to discuss the use of audiovisual productions as a methodological tool to implicate the different subjects involved in the research (ethnographers, musicians and local communities) toward a shared knowledge construction process. When we talk about audiovisual production, we are not referring exclusively to 'classic' ethnographic documentaries and audiovisual documents, but to a wide variety of possible video products that can be utilized in ethnomusicological research: video repositories, webpages, music videos, non-linear video narratives, and so forth. On the other hand, we use the expression 'shared ethnomusicology' for addressing the very diverse research practices that try to involve the research subjects (mainly,

the musicians and their communities of reference) as co-researchers. Participatory action research (P. Freire 2000 and W.F.E. White 1991) collaborative ethnography (E. Lassiter 2006 and 2009) and applied research (S. Pettan 2010) are some examples of this kind of approach. In all of them, the musicians, their communities, the academic researchers and (in some case) the local or national policy makers, actively contribute to the research process from start to finish. It includes their equal participation as co-authors, co-theorizers and co-users of the final research products. Sitting on current discussions on participatory/ collaborative/ applied ethnographic research, the participants to this roundtable will present brief position papers addressing theoretical issues or ethnographic case studies, and their epistemological and ethical implications. Participants will talk about (1) the use of fieldwork video archives in the construction of documentaries a posteriori; (2) the collective construction of ethnographic documentaries in the process of patrimonialization of musical practices; (3) the pros and contras of participatory music videos as research tools and (4) the experience of a visual ethnographer with diasporic communities. The purpose of the roundtable is to open up an intense debate with the audience.

Massimo Cattaneo (National University of Ireland, Galway)

Is this flamenco? The role of timbre in mediating the flute in the flamenco tradition.

The flute first entered flamenco ensemble and began to carve its place in the tradition in the 1970s. This process, still currently underway, was partially a consequence of the democratisation of Spain and the ensuing opening to global markets.

Jazz flautist Jorge Pardo first introduced the flute in flamenco in 1978 by joining Paco de Lucía's band. The flamenco tradition, based primarily on songs and rhythm, did not feature until then melodic instruments. With his playing, Mr Pardo led the way not only to flute players but also to musicians of the sub-category known as 'melodic flamenco.' One of Pardo's distinctive features is his timbre, which conforms with the traditional aesthetic conceptualisation of a traditional flamenco sound (Jiménez 2011; Zagalaz 2012). Timbre, although often overlooked, is one of the

most appreciated elements of the genre. This is demonstrated by the fact that flamenco voices are classified according to their timbral qualities rather than their range (Molina & Mairena 1963; Gamboa & Nuñez 2007).

This paper examines the way in which the flute has been negotiating its place in the flamenco tradition by evoking specific vocal timbral qualities usually associated with notions of ‘authenticity’ and ‘purity.’ This on-going process of integration results into a progressive consolidation of a ‘flamenco flute technique’ and into a wider recognition of the legitimacy of melodic instruments in the flamenco world. This paper will evaluate the weight played by timbre in the perception of the flute as a flamenco instrument and its consequent integration in the tradition. Fieldwork for this research is currently underway and the ethnographic findings are still being processed and will be presented for the first time.

Anne Caufriez (Museum of Musical Instruments, Brussels)

Two films: ‘Portuguese working songs for agricultural tasks’ and ‘Portuguese entertainment songs from the countryside’

Michel Giacometti, a French ethnomusicologist who lived in Portugal for 30 years, convinced Portuguese Television broadcasters to go to remote villages of Portugal in the 1970s to record a series of films on traditional music, at a time when it was not at all usual. This was during the time of Salazar’s dictatorship, with suspicion in relation to this kind of ‘field’ research. His films are like a musical testimony of a Portugal that does not exist anymore.

1) ‘Portuguese working songs for agricultural tasks,’ a movie by Michel Giacometti, produced in 1972. Time : 24.03.

The film shows, from everyday life, a succession of different agricultural tasks involving music, as you still could have heard in the 1970s. For the cultivation of corn and potatoes in the fields, the women of the Minho and Beira provinces sing in polyphony. In Alentejo province, while he

is plowing a field, the man starts a singing dialogue with the horse to stimulate him to go on. In other villages of Beira province, a woman sings a harvest song on a pentatonic scale, and a shepherdess sing to call her herd. Others sing while thinning the rye.

2) 'Portuguese entertainment music from the countryside,' a movie by Michel Giacometti, produced in 1972. Time : 23.25.

This film, in contrast with the previous one, shows different ways to relax together or to celebrate feasts. We find here musical instruments of the countryside accompanying these events. Among them, a drum called adufe, mostly performed by the women of the Beira province, is used for pilgrimages and religious feasts. There is also the bagpipe of the shepherd or a dance accompanied by the accordion, and an older type of guitar (viola beiroa) and a tambourine. The pipe and tabor player, living along the border in Alentejo province, is also the musician for some feasts, as well as the band of the Beira province, called 'Lavacoios,' composed of men playing different kinds of drums and flutes. They perform in the streets in a procession.

Hyun Kyung Chae (Ewha Woman's University, Seoul)

Time difference - discovering cultural diversity in rhythm processing

Events in our world are unfolding in time, and so is human experience like music, dance and language. Rhythms, the experience of event sequences, are embedded in multiple aspects of everyday life at various levels. Responses to them involve multiple perceptual and cognitive processes, including actions that are influenced by event features, contexts, attention, intentions and prior experiences. Therefore, studying rhythm requires a comprehensive perspective that does not separate cultural dimension from cognitive dimension, nor the abstract from the empirical. Unfortunately, this notion is frequently ignored in the realm of ethnomusicology.

Among rhythm-related behavioral domains, music and language are two that differentiate human from the other animals. In terms of perceived time, these domains, just like that of motion, are not only shaped by physiological and psychological processes, but also by socio-cultural factors, ideas and concepts. In this panel, we present cross-cultural research on human rhythmic processing, studying 1) the relationship between tonal language and duration perception, 2) the role of onomatopoeia in rhythm memorization and music practice, and 3) the influence of previous musical experiences on metrical interpretation.

To investigate how cultural factors shape rhythm cognition, we apply cognitive methods in cross-cultural studies. This does not imply a search for universals of human behavior; instead, the aim is to identify specific cultural conditions that can explain certain cognitive behavior. We believe that both cognitive and ethnographic approaches are necessary components of ethnomusicological research that tries to understand the diversity of human musical behavior and meaning in and across sociocultural contexts.

Clare Suet Ching Chan (Universiti Pendidikan Sultan Idris)

Memory, invention and pastiche in the singing of pinloin (songs) among the indigenous Jahai of Peninsula Malaysia

The Jahai are one among 18 indigenous Orang Asli groups in peninsula Malaysia. One of their traditional musical genres is pinloin, songs inspired by the flora and fauna of the Malaysian rainforest and a host of spirits entrenched in their ancestral belief system. The performance of pinloin has declined today (2016) due to a change of livelihood, religious conversion and the interest of Jahai youth in popular music. This phenomenon has resulted in memory loss and disruption in the transmission of pinloin song text. Today, pinloin survives as a cultural commodity performed for local and international visitors. Through literature review and ethnographic fieldwork, this paper compares the composition and structure of pinloin song text from three periods – the early 1900s, late 1900s and early 2000s. In this paper, I argue that the Jahai singer combines the ‘memory recall’ (recalled memories) and ‘muscle memory’

(invention) technique to sing pinloin during performances for visitors. I use the concept of pastiche in postmodern theories to describe an approach to singing pinloin, which exemplifies that there is a random sharing of song text among different songs, no connection between the title and song text, and spontaneous invention of new song text.

Chan Hei Tung (University of Hong Kong)

The construction of identity through concert touring

Musical performance with its sound and settings can be a vivid symbol of national identity as well as indigenous culture. Musical mobility, in the form of concert touring, brings music traditions grounded in specific geographic locales to new audiences, thereby expediting the global circulation of musical cultures. It is understandable that when musicians or ensembles are on tours, they would like their performances to appeal to and be accessed by the widest range of overseas audience. Therefore, to emphasise the distinctiveness of a musical culture and to claim its authenticity on international stages, musicians and ensembles, whether consciously or not, may essentialize certain musical practices.

The Hong Kong Chinese Orchestra's inclusion of the composition 'Song of the Black Earth' 黑土歌, by default, in its recent programming for overseas tours is a case in point. While the Hong Kong Chinese Orchestra has been publicizing itself to be the 'Cultural Ambassador of Hong Kong,' 'Song of the Black Earth' is not a work with Hong Kong flavor. Rather, the work highlights elements taken from traditional narrative singing of northeast China as one of its major appealing characteristics. Such a programming strategy thus serves as an individual exemplar in which issues about phenomenon of music, hybrid identity, and musical mobility are intertwined. This paper will investigate these issues through a close scrutiny of the Hong Kong Chinese Orchestra's recent overseas performances of 'Song of the Black Earth.' Three interrelated concepts—identity, authenticity, and performativity, will be engaged to examine the cultural politics of overseas concert touring.

Natasa Chanta-Martin and Evanthia Patsiaoura (Anasa Cultural Centre, Athens & Independent Scholar, Thessaloniki)

‘Praise-worship’ in a ‘foreign’ land: choreo-musical dynamics of Nigerian Pentecostal evangelization and public perception in Greece.

Klafthmonos Square, Athens, April 2013: a gospel festival invites Christians from a range of backgrounds to perform together, while identifying themselves to the Greek public. Most of them are members of Nigerian-initiated Pentecostal congregations in Athens, in which ‘praise and worship’ performance strategically facilitates spiritual engagement and community making. Two Greek researchers involved in music and dance performance settings among Nigerian migrant communities find themselves filming and participating in the festival. In this paper, we discuss the dynamics of the exposure and perception between Nigerian gospel culture and the public sphere in Greece in relation to a dual concern: the politics of music making and dance in African evangelization, and the ways in which the general public responds to the performance of Nigerian gospel repertoires, informed by the hesitant policies of the Greek state toward non-Eastern Orthodox Christianities and the emergent nationalism and xenophobia in ‘recession’ Greece.

Choreomusical performance among African Pentecostals is considered a mediator of the Spirit, making public performances a vital part of practising faith. In this sense, we look at the spiritual and choreomusical agency of the festival participants, while drawing ethnographically from viewpoints of performers and audience members. We also discuss how the liminal experiential states that spiritual choreomusical traditions invite create a platform for shared experiences among their participants into the public urban space. While paying attention to the transformation of the urban space during the performance, we question what happens when music and dance, which are inseparable features of being and belonging among Nigerian Pentecostal worshippers, encounter diverse audiences. To unpack complex processes of interaction among distinct socio-religious backgrounds, we draw broadly from ethnochoreological and ethnomusicological approaches, and the notions of kinaesthesia, agency,

and participatory performance in particular, while integrating understandings of our continuous involvement with the Nigerian community in Athens.

Chi-Fang Chao (Taipei National University of the Arts)

Theatre as the acquired legacy: politics of re-creating ritual performances of the Taiwanese indigenes

As the condensed expressive form of collectivity, which often contains creative activities such as singing and dancing, ritual has always been power-charged (Bloch 1984, Parkin et al 1996). In another way, theatre, which has been considered a creative process, has never been power-free, especially those with the postcolonial narratives. The power play in the staged ritualistic performances has been evolving into a more complicated and dynamic facet of heteroglossia. This paper intends to explore two theatrical productions by the Formosan Aboriginal Song and Dance Troupes (FASDT) of Taiwan: ‘Pu’ing: Searching for the Atayal Route’ (2013), and ‘Maataw: the Floating Island’ (2016). Both have experimented with the merging of traditional ritualistic performances and contemporary theatrical devices. The former explored the idea of memories and identity, while the latter dealt with varied controversies between islanders and outsiders. I will illustrate the theatrical presentations and their process of production to reveal the power play, which leads to vacillation between specification of the time-space mentality that has been termed legacy or creation.

Jeffrey P Charest (Cardiff University School of Music)

Balkan fantasias: subverting frontiers through music

The ‘Balkans’, as a concept, is often contrasted with ‘Western Europe’ as ‘backward’ and ‘primitive’. The name ‘Balkan’ has since the 15th century designated the area around the ‘Balkan’ mountain range (Todorova 2009). This panel explores the region’s geopolitical shifts

by looking at musical conflict and cross-border 'Balkan' musical practice from its ancient Thracian past, through the Byzantine and Ottoman periods, to the recent 'nationalist' era.

'Submission or Subversion? The transformation of the *moiroloi* in Greek Epirus' examines how the nationalist ideology of modern Greece re-imagines its 'glorious Hellenic past' through the lens of the *moiroloi* lament. Though once marginalised by the Orthodox Church as a 'pagan' practice, today it is performed at Orthodox Saint's Day festivals. This paper suggests how 'nationalisation' processes have been reconciled with the ideals of the Greek Orthodox Church in a 'Balkan' borderland area.

'Song of the frontier warrior: mercenaries, brigands and border guards as transmitters of the Balkan *tambura*' describes the role of a mobile 'frontier warrior culture', comprised of mercenaries, brigands and landholding soldiery that took shape from the late Byzantine to 18th century Ottoman eras, in the transmission of *tambura* lutes and epic/ballad songs through 'porous' zones that permeated the categorical borders and identities created by imperial ideologies.

'Perverting the taste of the nation': *manele* and the Balkan question in Romania' looks at *manele*, a popular song form generally despised by certain sections of Romanian society, to the extent that there have been calls for its proscription. This study considers the idea that Romania represents 'some kind of no-man's land [...]' (Todorova, 2009). It examines the degree to which this level of opprobrium results from a desire to eradicate memories of Balkan and Ottoman pasts, in order to hasten a modern 'Western' future, and ingrained anti-Romani sentiment.

Jeffrey P Charest (Cardiff University School of Music)

Song of the frontier warrior: mercenaries, brigands and border guards as transmitters of the Balkan tambura

When geologist August Zeune first proposed ‘Balkans’ as a concept in 1808, he understood it primarily in a geological sense. By the 1820s the term had accumulated a mass of socio-political overtones that called attention to the disparity between borders imposed on the world and how ‘the world’ and its actors actually operate.

The notion of ‘Balkan music’ perfectly illustrates this conflict, as nationalisms debate over the value of ‘Oriental’ vs. ‘Western’ musical characteristics that result from historical expressions of that tension between borders imposed by imperial and nationalist states and human agents who illuminate the borders’ porosity. In the Byzantine and Ottoman eras, mercenaries, frontier guards, brigands and landholding soldiers formed a polyglot and highly mobile milieu, and played a key role in introducing various species of tambura lutes, one of the most distinctive features of Balkan music, into the region. Tamburas became an attribute of a ‘frontier warrior culture’, accompanying songs of war and glory or romantic escapades and fantasies. The frontier soldiers and bandits with their tamburas valorised their ethos with epics, heroic ballads, and consoling paeans to a divine feminine as well, conceived as Theotokos or as fierce Artemisian mountain spirits.

These songs and instruments crossed socio-political and musical borders, mixing cultures, languages, genres, and religious, regional and imperial identities. In the act of upholding the strict definitions imposed by the ruling authorities, they created a cultural space that subverted those same definitions. Utilizing the critical-historical lens of Wolff’s ‘Inventing Eastern Europe: Map of Civilization on the Mind of the Enlightenment,’ this paper examines the imaginative and real-life relationship between tamburas and the frontier warriors revealed in song texts like *Digenis Akritis* and historical documents spanning the late Byzantine era to early 19th century and thus uncover their often-overlooked role in creating ‘Balkan’ music.

Chen Ching-Yi (Tainan National University of the Arts)

Promoting cultural heritage, hybridity and visibility: The rebranding of modern Chinese music (Huayue) and neo-traditional Chinese music ensembles in Singapore

Modern Chinese music (Huayue) in Singapore is a highly hybrid form of Chinese traditional instrumental music. Huayue can be traced all the way back to mainland China when modern Chinese music was created and promoted by the Chinese communist government since 1949. In recent years, Huayue in Singapore has undergone significant changes influenced by processes of modernisation, globalisation, localisation and transculturation. Until the start of the 21st century there have been a few neo-traditional Chinese music ensembles, for example, the TENG ensemble and SA Trio, which were established to promote and rebrand Huayue. The studies of Huayue have, until recently, been largely ignored by scholars as it was seen to be against the political ideology to the question of whether or not this musical style could maintain its authenticity and origin. However, it is an undisputable fact that Huayue in Singapore has relocated more than sixty years and has been developed a distinct style of music. Therefore, it is essential to understand the process of music making that points toward the creation of a new hybrid style from the neo-traditional Chinese music ensembles, rather than focusing on its authenticity.

In this study, I will present a brief overview of the development of Huayue and the neo-traditional Chinese ensembles, particularly Singapore's musical and cultural contexts. This article reveals that, in addition to the incessant improvement in the styles and forms of performances by neo-traditional Chinese musical ensembles, they have also begun to put emphasis on the visual images of the ensemble and their promotional strategies with multimedia. Therefore, this paper also analyses the musicians' body images, promotional posters and music videos on the ensembles' social networking websites, and further explores the cultural significance of these visual images.

Chen Chun-Bin (Taipei National University of the Arts)

Entertaining the troops but energizing our tribe: Music making and imagination on ethnicity of a Taiwanese aboriginal tribe in the 1960s

In 1961, a group of Puyuma performers from an aboriginal village in southeastern Taiwan were recruited to perform at Kinmen, an island miles from China, for entertaining Chinese Nationalist troops who were fighting against Communist troops. The aboriginal performers were required to sing Chinese popular songs in the performance, but upon their return to Taiwan they recorded several Puyuma songs that were included in an album set for commemorating this performance tour. In the “patriotic” performance tour and the production of the commemorative albums, the interaction between the Puyuma aborigines and the government was complex. It seems that these aborigines did not consider what they did simple fulfillment of the government’s request. The interaction involved political exchanges, mobilisation, legitimation and invention of a Puyuma tradition. Issues related to the government’s exploitation of ethnic minorities and the negotiation of power and identity between both sides can be debated in the examination of this interaction. To consider these issues in this case study, I will first provide a brief description of the socio-cultural background of the Puyuma aborigines and political contexts around the 1960s. I then describe the performance tour to Kinmen and the commemorative albums, and analyse musical examples that appeared in the performance and records. Finally, I will discuss how the Puyuma aborigines used music to connect to their past by emphasising traditional elements such as vocables in songs included in the album. I will also discuss how they imagined and affirmed their ethnic identity in the course of the performance tour and recording session. By so doing, I aim to shift attention from the simple dichotomy between resistance and compliance to a dynamic process of imaging an ethnic community in which music plays an important role.

Chen Sheng-Yuan (Tainan National University of the Arts.)

Cultural imagination and reconstruction—Examples from performing arts of Indonesian-Chinese in Yogyakarta, Indonesia

During his term, President Suharto formulated the “New Order Policy” to purge dissidents for the sake of his political position. In addition to the purging, Chinese culture, beliefs, and languages were also banned, marking the decline of Chinese performing arts under such a social and political atmosphere. In recent years, the Indonesian government has turned their attitude from anti-Chinese to tolerance because of China’s prosperity, and that indirectly gives rise to resuscitation and development of Chinese performing arts in Indonesia. However, after the repression and isolation in the past 50 years, most Indonesian-Chinese still engage in commercial trading and seldom practice the performing arts from their motherland. There are non-Chinese performing artists who have attempted to produce Chinese music, dance or drama, but their works give forth a flavour of “imagined China” because they have never really learned about Chinese culture, connotations and operations of the Chinese performing arts, and that further evokes the shift in the right of discourse and the power of interpretation of Indonesian-Chinese culture.

In order to understand and examine the “imagined China” of Indonesian-Chinese performing works in Yogyakarta, three examples will be explored in this paper: Huayue musician Budi Irawan, transgender dancer Didik Nini Thowok and Javanese puppeteer Aneng Kriswantoro. Based on fieldwork and literature, this paper attempts to describe the musical phenomenon of “imagined China” in the performing works from hybridity theories, analysing the construction process of “imagined China” with Timothy Rice’s time-place-metaphor model. By combing through these changes, this paper will be able to pinpoint whether or not the right of discourse and the power of interpretation have gradually shifted from Chinese to non-Chinese, and have become the main force in reconstructing the performing arts and cultural identity of Indonesian-Chinese. Therefore, this research not only describes and analyses the phenomenon, but also attempts to clarify the possibilities and initiatives behind “imagined China”.

Yong Jeon Cheong (Ohio State University)

Sound of action: Musical onomatopoeia as embodied signs. Evidence from rhythm memorisation experiments

Various cultures employ onomatopoeia to memorise complex instrumental sounds and rhythmic patterns for performance. However, the role of onomatopoeia in memorising rhythm is not well understood from a cognitive perspective.

Through two behavioral studies, we found that transforming instrumental sounds into speak-able sounds is advantageous for rhythm memorisation. In particular, we investigated the role of the phonological loop, a rehearsal mechanism that allows us to keep the speak-able sounds active in mind through repeated articulation. Another plausible rehearsal mechanism would be tapping the rhythms. In one experiment, participants performed one distractor task for the phonological loop and an equivalent control task (finger-tapping) while memorising target rhythms, and were asked whether two rhythms in a pair were the same or different. In the other experiment, participants performed the same distractor tasks but were asked to reproduce the rhythm they had memorised. Interestingly, the results show that speak-able rhythms do not enhance memory for comparing rhythms but for rhythm reproduction. In other words, as a rehearsal mechanism, the phonological loop works effectively for memorising motor action that produces acoustic rhythms.

Why do these speak-able instrumental sounds contribute to our action to produce rhythm? I propose this “Sound of Action” as an embodied sign in terms of Peircean semiotics.

Onomatopoeia used for musical sounds is characterised by iconicity of acoustic similarity and indexicality for human action: Transforming instrumental to vocal sounds is based on physical resemblance (iconicity) and the learned association with how to produce the sounds and interact with the instruments (indexicality).

Claudio Chipendo (Midlands State University)

The rehabilitation of inmates through music and dance in Zimbabwe: The case of St Thomas Prison and Correctional Services

Due to harsh economic challenges facing Zimbabwe, many people find themselves on the wrong side of the law after committing various crimes; all in the name of trying to make a living. Most of them end up incarcerated in prisons across the country. The majority of them, after serving their full sentences are released into the world, only to return to prisons barely 3 months after their release. A preliminary research carried out indicated that the inmates who have no technical skills to fall back on after being released continue to commit more crimes for their survival. It is under this background that the study was carried out to impart some technical skills on some of the inmates so that when they leave prison, they have a skill to fall back on. The study was in the form of an action research. Inmates were taught some skills in music and dance. They were taught how to play mbira, guitars and dance. The result was that many of them became performers and performed at various functions as they served their prison sentences. After their release, they have managed to form their own music ensembles while others have joined the already existing ones. It has been concluded that inmates equipped with music performance skills can earn a decent living after their release.

Heeyoung Choi (Northern Illinois University)

Multi-cultural settings in Hawai'i: An analysis of the Balboa Day Festival

This paper traces the cultural interactions of the first Korean immigrants to the United States and their next generations, focusing on the Balboa Day Festival in Hawai'i during the early 20th century. Through an analysis of diverse archival resources documenting cultural events, this paper argues that there were educational and social institutions promoting solidarity among ethnic groups through diverse activities including music and dance. Furthermore, this study

shows that Koreans in Hawai`i had unique opportunities for cultural convergence during the early 20th century, which other Koreans had not experienced previously.

This study uses archival resources from the Manuscript Collections of Pan Pacific Union (PPU). According to these documents, there were cultural events of Hawai`i-Nei entertainers, where folk dances and songs of Chinese, Japanese, Korean, Filipino, Portuguese, Samoans were performed. The Balboa Day festival, described as “the outstanding social festivals of the season, the yearly community celebration sponsored by the Pan-Pacific Union,” shows evidence of multi-cultural events, where multi-national groups – including Koreans and Japanese – performed their own music and dances during the early 20th century Hawai`i. This study synthesises findings by analysing all these documents from various angles with a focus on targeted audiences, organisers and sponsors, and performers of the cultural events.

Prior studies of Korean immigrants in early 20th century Hawai`i have focused on their political movement toward independence or their socially-segregated lives resulting from the plantation company’s maneuvering policies that prevented unionisation among plantation workers. This study expands these previous perspectives by examining the social and cultural interactions of Korean immigrants in early 20th century Hawai`i, beyond the Korean peninsula.

Chu Meng-Tze (Tainan National University of the Arts)

“Born to be wild”: Collective memory and imagination of aging rock musicians in Taiwan

This article will analyse the ageing Taiwanese rock musicians’ memory of their youth days when they played in US Military Clubs in Taiwan from 1965 to the early 1970s. I will present how they practiced and performed, and finally their imagination in western rock music culture.

During the Cold War, rock music was largely introduced into Taiwan through the facilities of US Military. US Military began to station at the island after signing the Mutual Defense Treaty in 1954. Since then, the American Force Network Radio Taiwan broadcasted the duplicate musical programs from its headquarters. Since 1965, with the escalation of the Vietnam War, Taiwan

became one of the stations for American soldiers' Rest & Recreation time. The number of US Military Clubs in Taiwan increased and western rock music was played live by cover bands. Besides American and Philippine musicians, only a few local Taiwanese had the opportunity to participate. These local Taiwanese musicians have always been considered to be elite among the popular music professionals, even to be part of the legacy for the Mandopop musical industry today. What these ageing rock musicians recall is: how difficult it was to get musical resources in that musically poor environment; how precisely they listened to music, transcribed and practiced it; how they made do to practice the songs and imitate western rock musicians' performance; how much money they earned compared with other up/middle-class occupations; and finally, their everyday resistance against the moral criticism and legal supervision from family, neighbours, military instructors in schools and police force under the martial law established by the KMT dictatorship.

Otgonbayar Chuluunbaatar (Mongolian Academy of Sciences)

New insights into the Jangar Epic: A dance song of a small ethnic minority in Mongolia

During my fieldwork in the Altai Mountains of Mongolia, I encountered a particularly rare dance song with the title *doldoi zeerd biyelgee* (dance of the fiery chestnut horse). This song can only be heard in a very small area and is performed by only a few old people belonging to the Zakhchin, a subgroup of the Oirat ethnic group. The versions of the text I recorded differ considerably from the usual song texts of the dance genre in question. While the motifs of the latter include, above all, scenes from the daily life of the herders, the *doldoi zeerd biyelgee* – in the versions I got access to – does not only differ in that it is more similar to epics, but its text also has a mythical epic character. The latter is of particular interest as epics, in contrast to dance songs, belonging to the ritual genre.

Apart from characterising the same heroic figure that also features in the Jangar Epic, the recorded texts describe his special everyday life as a leader of a people as well as the battles he fought together with his soldiers. As can be gathered from the song title, considerable room is

also given to his favourite horse. Not only the literary similarity of the recorded parts of the text to the Jangar Epic is of interest, but also particular details of events that cannot be traced back to the Oirat areas of settlement. The comparison with other examples of the same genre suggests that this dance song is older and that its motifs are more widespread. The origin of this dance song seems to go back to the Jangar Epic, which was widely disseminated from Asia to Europe.

Silvia Citro & Adriana Cerletti (Universidad de Buenos Aires)

The powers of indigenous sounds: The performative efficacy of the “Toba tin violin”

Musical instruments can become cultural symbols of social groups as consequence of complex processes that combine socio-historical legacies, cultural imagination, marketing strategies, and cultural policies. Nowadays, there are very few indigenous musical instruments that represent the native peoples in Argentina. The Toba *nviqwe* or “tin violin” is one of these cases. It is a kind of tin fiddle (single rope made of horsehair), which was declared “cultural patrimony and symbol of Chaco culture.” In the past, the *nviqwe* was played by men for “seducing women” in order to perform song-dances associated with courtship but today, it is usually played “for demonstration of the Toba culture.” First, we compare these changes in the social uses starting from our fieldwork with Toba musicians, especially with César Gonzalez, and old player of *nviqwe*, and Romualdo Diarte, a young “teacher of music” who recorded a CD that mixes “ancestral songs” and his own compositions. Second, following the concepts of “dominant ritual symbol” (Turner) and “iconicity of style” (Feld), we relate these musical performances to different esthetic, natural, and social domains: a) the musical structure of the Toba song-dances; b) some timbre features of the natural environment (mainly birdsongs) and; c) the phonetic characteristics of the native language. Third, we examine the indexical relation (Turino) between the powers attributed to this instrument and its hybrid “origins”: in “a star-woman that came from the sky,” according to a Toba myth, and in the European missionaries and colonists, according to our historical research. Our hypothesis is that the performative efficacy of the *nviqwe* is founded in its high condensation of different meanings unified by iconic and indexical links; nevertheless, this

efficacy also changed along with the social contexts: since the ancient power for seducing Toba women to the new exotic power for seducing white audiences.

Sevilay Çınar (Gazi University, Ankara)

Turkish women folk dance and music: A case of musical gatherings

The environment of performance has an important role in the production, transference and representation of oral cultural products as much as instruments, lyrics and performers. These environments, bearing the traces of their geography and social atmosphere, are so special that they become important determinants of the character of the dance.

Traditional musical gathering is one of the important performance environments for Turkish folk music, and aims to put social rules into practice while trying to socialise. This appears in a wide area of our country as an important determinant of oral cultural products. Stories are told, theatrical games are exhibited and folk dances are performed along with regional melodies in traditional musical gatherings referred to as “conversation”, “meeting” and also as specific names differing from place to place such as *Ferfene*, *Yâren*, *Kürsübaşı*, *Sıra Gecesi*, *Barana* etc.

Traditional musical gatherings which have been practiced to the present day originated from the Ahi Community (13th century). From sources, these are male-dominant conversations. Women have no role in these gatherings. But, as a result of written sources and our fieldwork, it has been determined that there are conversation and performance environments for which women gather. In these gatherings, women play roles of instrument players, singers, actresses and dancers, representing their region and revealing their oral cultural products that are specific to women and local dances that are specific to the female body.

At this point, we will answer the following questions by supporting them with visual and audio data that we obtained from field records: How do women representatives create a performance environment for themselves for musical gatherings? Do performance environments that they

create fit the traditional musical conversations of Turkish folk music? Do works sung by female representatives and folk dances that they perform in traditional musical conversations reflect their regions' traditional styles and forms? Additionally, are there examples that reveal women's style in this data? While examining local music and representations of local dances of 21st century women, we will try to identify women's status in their society and evaluate their representational forms of art in their social environment by questioning its cause-effect relationship.

Bronwen Clacherty (University of Cape Town)

Finding traces of women's lives through their songs and stories to add a gendered dimension to our understanding of cross-oceanic interaction on the East African coast pre-1500

Historians of the Indian Ocean have focused on a male seascape with little focus on the role that women played in the "littoral cosmopolitanisms" (Sheriff 2008, 61-63) created through transportation across the sea. Women's stories are not easily seen in the political and historical narratives, making it necessary to focus on oral tradition and ritual if we are to reconstruct pre-colonial history and discover what women's roles were in the past.

This paper will explore the social, cultural and economic role of women living on the East Coast of Africa in the migration across the Indian Ocean prior to 1500 through the evidence of songs and stories. The paper explores the historical record and archeological evidence that allow us to see traces of these women's lives. It will also draw on ethnographic research undertaken in present-day Tanzania to highlight the fact that the seascape of the Indian Ocean belonged to women too. This ethnographic work will focus on songs sung by women today that can be traced back to earlier times and on the role that these songs played in women's lives and in the migration that dominated the period.

The research makes a contribution by focusing on the role that music can play in helping us understand a missing aspect of history, broadening our understanding of the role Africa played in the pre-colonial global economy as well as giving this history a gendered dimension.

Jocelyn Clark (Pai Chai University)

Preserving shamanic ritual as national treasure in an increasingly Christian state

Christian missionaries arrived on the Korean peninsula at the end of the 19th century in force, bringing with them healthcare and education—theretofore domains of only the highest classes. After the faculty at Pai Chai School, founded by [church] in [year], introduced the first piano to Korea in 1895, the word for “music,” *eumak*, soon came to exclude all indigenous music, which became ghettoized under the name *gukak*, or “national music.” Neither of Korea’s two streams of national music—its court traditions, affiliated with neo-Confucian ritual ceremonies, or its “folk” traditions, affiliated with shamanic and Buddhist rituals—fit into the pedagogy of the Christian schools, where Korea’s students studied mainly hymns. One hundred and twenty years later, “music”—that is the imported western music affiliated with Christian education—has become a symbol of not only class, but Korea’s urban global class, while “Korean music” is associated with provincial backwardness. Even the International Jeonju Sori Festival, the centre of Korean heritage and traditional music, ended its opening ceremonies in September of 2016 with an international children’s choir, including Taiwanese children in aboriginal costume and Korean children in white blazers and patent leather shoes, singing “Amazing Grace.” Australia-based scholar Roald Maliangkay has written about the transformation of the protected “Intangible Cultural Asset” long narrative folk song *Paebaengi kut* (“Shaman Ritual for Paebaengi”), a piece that had always ridiculed the practice of shamanism, changing its name to “Song of Paebaengi” (*Paebaengi sori*), so as not to upset audience members with the word *kut*. This paper examines a similar dynamic currently occurring in the ensemble “folk” genre *sinawi*, which has been changed in Korean from *sin-a-wi*, an improvised shamanic ritual for “us and the gods [sin],” to *si-na-wi*, a memorised stage genre often compared to American jazz.

Logan Elizabeth Clark (University of California Los Angeles)

The multi-locality of place in Mayan marimba music

This paper draws on spatial theory, sound studies, and radio studies to understand the role that music plays in the social production of place in a diasporic Mayan community. I draw from spatial theorists such as Henri Lefebvre, Edward Soja, and David Harvey to examine the ways in which migrant cultural conceptions of spatial order manipulate foreign urban environments to inscribe them as meaningful places in the Q'anjob'al-Mayan communal identity. I connect the role of marimba music to this place-making through sound studies, honing in on exactly what sound does to make industrial spaces meaningful, and how marimba music and dance activities in Los Angeles activate Mayan cosmological order. In theorizing the dialectic between the transnational and the local in the various spaces that constitute Q'anjob'al place, I consult radio studies to assess the potential of place-making through deterritorialized communication of symbolic sounds. In the case of the Maya-Q'anjob'al hometown of Santa Eulalia, dispersed throughout North and Central America as a result of genocide and economic violence in their Guatemalan hometowns, marimba music provides a potent link to an imagined place despite the extreme shifts in physical space they have endured. Drawing from three years of fieldwork with the transnational Maya-Q'anjob'al town of Santa Eulalia, I consider the material and imagined elements of three spaces—Santa Eulalia, Guatemala, Los Angeles, California, and Internet radio transmissions—explaining how marimba music territorializes, symbolises, and regulates Mayan place throughout the diaspora.

Martin Clayton (Durham University)

Interpersonal entrainment in music performance

The term “musical entrainment” refers to the process by which groups of people coordinate their actions in association with the production of sound. We may synchronise our actions in order to produce felicitous musical results, and we may move together in response to musical sound. This

perspective allows us to conceptualise musical performance in particular ways, but it also suggests analytical questions that can be asked of performances: How tightly synchronised are the musicians, and how does that synchrony change over time? Are people optimally synchronised – what is optimal in a particular genre or situation? Which individual has most input into the process by which a tempo is set and maintained, and which is most responsive to others? What does all of this have to do with feelings of affiliation, belonging, group identity, ritual efficacy and other important aspects of performance events?

This paper will introduce the topic of musical entrainment and the project Interpersonal entrainment in music performance, outlining the key challenges the research tackles and contextualising the following papers.

Martin Clayton (Durham University)

Interpersonal entrainment in music performance: Analysing musical interaction in audiovisual recordings

Interpersonal entrainment in music performance (IEMP) is a research project that aims to deepen our understanding of musical entrainment through an interdisciplinary, cross-cultural investigation. It does this by establishing new methods for the study of entrainment from audiovisual recordings, and by applying the same methods to a range of very different musical situations. In this panel a group of researchers associated with the project present different but interrelated perspectives on this work, illustrating it with examples from their own recordings and ethnographic experience. By doing so we illustrate some recently developed methods for the analysis of musical performances.

Michael R. Clement (MARC - University of Guam)

Music is mathematics made audible: Cross-modal CNSM applications in music appreciation and ethnomusicology

Cognitive neuroscience of music (CNSM) reflects how the technological invention of the f-MRI has changed the understanding of how humans appreciate and react to music. The concept of listening has gone from a passive to an interactive cross-modal experience with other senses. Hemodynamics indicates how music's neural networks interact with visual, motor and tactile senses. Following the dictum that "music is mathematics made audible," geometric trace images of melodic contours guide the creation of melody. Research on synesthesia, indicates that the sensation of tone can produce colour and geometric images. Pitch and basic beat are the two core elements of music. The concept of tone embodies a harmonic mix of partials that produce qualities of sound that can vary from one historical, social or philosophical context to another; from one culture to another. Vocal and instrumental "sound bodies" are of specific relevance to the ethnomusicologist. They explain how one culture's aesthetic taste for musical beauty can diverge from another. Humans are now known to have the same biological networks for processing musical scales and intervals; therefore, cultural preferences for scale and tone are the products of the specific cultural contexts in which they were formed as "humanly organized sound." The cross-modal nature of the musical experience will be demonstrated through tone and colour examples. The arabesque will be used to compare melodic contour in ancient Chamorro song with geometric design in ISEA. Since CNS is considered the science of the 21st century, this cross-modal aspect of sensation in music should become a fundamental part of teaching the elements of music appreciation at the high school level. Music as audible math supports both STEM and STEAM curriculum concepts in American education.

Naomi Cohn Zentner (Hebrew University of Jerusalem)

Performing dance-tunes at the ritual Sabbath table

In this paper I focus on the repertoire and performance practice of Zemirot Shabbat, namely, paraliturgical folk songs sung in European Jewish homes during the Sabbath meal times; I argue that their domestic performance allowed them to serve as an intimate stage upon which regional dance tunes were practiced as table songs. The fluidity, contingency and variability of the domestic Zemirot repertoire starkly differ from the constant, sacred prayer-service of the synagogue which is rigidly regulated by communal institutions. Often learned during shared village celebrations such as weddings, regional music was easily diffused into the home and these joyous dance-like melodies found a natural setting around the Sabbath table.

Waltzes, Mazurkas, and Kolomeykas were seamlessly adapted to the mediaeval texts resulting in a regional semi-sacred corpus of songs. And when melodies were transferred from the village dance to the ritual Sabbath table, their performance practice, quite naturally, was altered, particularly in the terms of tempo. Given that the Ashkenazi musical style constantly fluctuated between tempo giusto and rubato, adaptations of instrumental dance music to the unaccompanied Zemirot repertoire demanded modification in tempo. Such incessantly changing tempi expressed the sense of timelessness of the day of rest and the relaxed atmosphere of a family meal, yet it was also an attempt to “Jewify” non-Jewish dance melodic importations whose foreign sonority was still rendered present. Even though these hybrids reside in the liminal space between Jewish and Non-Jewish music, this shift in performance practice can be seen as an attempt to adjust importations according to the expectations of the interpretive community, in this case, the Jewish family.

Megan Collins (Independent Scholar, Lower Hutt)

Make nature your teacher: Local framings of academic hypermobility

The environmental cost of flying is causing increasing concern among academic researchers. In this paper, I ask what can ethnomusicologists contribute to the pressing issue of “academic flying”? In order to keep global warming below 2C, as agreed by the Paris Treaty, a dramatic reduction in greenhouse gas emissions is needed. By 2020, emissions from flying, however, are predicted to be 70% above 2005 levels (European Commission 2016). While emission calculations can vary, a long haul, return flight from New Zealand to Ireland, according to one carbon calculator, emits around 7.8 tonnes of CO₂ (myclimate 2016), which is close to, or may even exceed a year’s emissions for the average New Zealander (World Bank 2011).

Within tourism studies the practice of routine flying is called “hypermobility” (Gossling 2009), which is entangled with everyday consumerism, however, only an estimated 2-3% of the world’s population flies internationally each year (Peeters, Gossling and Becken 2006). While measures to control aviation emissions are developing and the International Civil Aviation Organization of the United Nations is proposing to treat states differently based on income and the development of their airline industries (ICAO 2016), little research about “academic flying” has considered local framings of travel and motivations for flying within emergent hypermobile communities, for example, in Southeast Asia.

In this paper I investigate travel among academics and performing artists, with a focus on New Zealand and West Sumatra, Indonesia, where the beloved aphorism, *Alam takambang jadi guru* (“make nature your teacher”) highlights a Minangkabau view that nature is not a resource but rather a guide for living. Furthermore, travel for many Minangkabau is framed by the practice of *marantau* (temporary migration) (Kato 1982), which is tied to a West Sumatran regional identity within Indonesia.

Geoffroy Colson (University of Sydney)

Legacy and global sustainability: A creative interdisciplinary approach

Among the increasing flow of culture, technology, and people that characterise the current globalisation process, scholars identified perceptions of “out-of-control” intercultural musical practice and transient musical identities “in constant fission and fusion” (Stokes, Feld). In this respect, questions surrounding the creation of legacies have become crucial for endangered cultures.

But how can we facilitate the creation of a legacy of such cultures to the world’s heritage and its access to a form of universality while, following Molino, keeping the ability of music to transmit from one culture to another and to gain a new meaning through cross-fertilisation and, following Stokes, maintaining its musical intelligibility?

In order to navigate the narrow space between the anxious dismissal of hybridisation and the fraternal glorification of the intercultural (Aubert 2007), the approach proposed in this paper follows Hereniko’s dictum (2012), for whom “imagination is just as important as knowledge.”

In the latest conceptions of sustainability heritage is a central thread, as an issue of creation (Auclair and Fairclough 2015). Relying on a broad conception of sustainability, I introduce a practice-based research model applied to ethnomusicology that enact a form of proactive musical cosmopolitanism, in allowing a given musical heritage to be channelled into a global intangible cultural repository.

Taking the Tahitian musical landscape as a case study, this innovative “multi-mode research inquiry” combines ethnography, ethnomusicology, and creative work. It produces a combination of creative and traditional academic outputs, including a new form of fictive representation, legacy to the world’s cultures, which aims to contribute to global musical diversity and increase global awareness of Tahitian musical culture.

Ultimately, the research reconsiders the balance between the ethical, creative, and academic roles of the researcher in contributing towards thinking of music as a process in the making of “worlds” and building a sustainable cultural future.

Adele Commins (Dundalk Institute of Technology)

‘Put a swing in it’: The musical legacy of Rory Kennedy in Co. Louth, Ireland

The imagination and geography of Irish traditional music has traditionally looked to and been located in the rural west of Ireland, hiding other regional traditions. Existing studies consider the traditions of the Oriel region that predate the twentieth century but other current musical traditions owe much to a localised scene that developed from the 1950s, influenced by Sligo-born fiddle player John Joe Gardiner and spearheaded by accordion player Rory Kennedy. Influenced by the growth of Comhaltas Ceoltóirí Éireann (est. 1951) and the perceived revival in Irish traditional music nationally, Gardiner and Kennedy were involved in establishing the first branch of Comhaltas in Dundalk in 1958.

Kennedy was leader of the Siamsa Céilí Band, founded in 1958 and the first band from outside of Clare to win the coveted All-Ireland title three years in a row (1967-69), as well as 1989 and 1990. Under his tutelage, bands from Dundalk were successful in every age group at Fleadh Cheoil na hÉireann in 1990, the first branch to do so. As well as teaching accordion, Kennedy was highly sought after to play music for dancers and was also part of the first tour by Comhaltas to North America in 1972.

Influenced by my experience as a pupil of Rory Kennedy, this paper critically considers his legacy on musical practice in Dundalk. It is further informed by archival materials and interviews with members of the Kennedy family, former students of Rory and current musicians and teachers in Dundalk. It critically examines the emergence of an Irish traditional music community in Louth that engages in competitions, tourism, commercial releases and education. The paper briefly considers the appropriation of Rory’s legacy and the fragmentation of a

community in the years subsequent to his death and the ongoing reference to him by professional musicians in the present.

Verena Commins (Irish Studies, NUI Galway)

Sculpting the legacy(ies) of the Willie Clancy Summer School: From naive relief to three-dimensional sophistication

Examining the legacy of the Willie Clancy Summer School through the prism of commemoration provides a space in which to comment upon the monumental legacy of Irish traditional music at this site. Irish music summer schools are recognised as key spaces in which Irish traditional music is practiced, commemorated and (re)imagined in an annual and ritualised format. The earliest model of these, the Willie Clancy Summer School, has taken place in the small coastal town of Miltown Malbay, Co. Clare, since 1973.

The first ever monument raised to an Irish traditional musician (Willie Clancy) was placed in the graveyard of Miltown Malbay, at the edge of town, during the second year of the Summer School (1974). Forty years later, a life-sized bronze statue of Willie Clancy, an intricate and detailed portrait of the uilleann piper, was unveiled in Miltown Malbay but on this occasion in the centre of town.

Neatly bookended by these two visual artefacts, this paper critiques the visual commemoration of a predominately sound and sounded culture charting both the internal and external legacies of the School as revealed by this second unveiling: The statue's placement is at a significant remove from the first monument in terms of location, style, artistry and imagination. The legacies of the School thus revealed, are contextualised within the institutionalisation of Irish traditional music, the construction of place and authenticity, the development of cultural authority and the role of reciprocity in Irish traditional music practices.

Sophie Coquelin (Faculdade Motricidade Humana, Universidade de Lisboa)

**Portuguese culture in contemporary dance: Two tendencies in the 21st century
choreographic creation**

Memory, history and micro-histories are themes that have been integrated into artistic creation in contemporary dance over the past few years. In Portugal, some choreographers have staged their personal memories or intangible elements of Portuguese culture, assuming a blurred zone between reality and imagination.

Which relations have been constructed by the choreographers between past and present? How did they represent the past in its relation with the present? What did they look for in sources like the ethnographic films of Michel Giacometti from the seventies? How do they create from this blurred zone where everything is possible: forgetting, updating or recovering?

In the Portuguese dance context, two tendencies seem to emerge. On the one hand, creations are based on an artistic device, which involves local communities, their knowledge and repertoires of gestures. Present is considered as the continuity of the past, no critical filter is put on what is staged. On the other hand, creations are inspired by academic sources and illustrate a disruption between an outdated past and a present, which emphasises the past through exoticism. In these cases, Portuguese heritage is seen from an exterior point of view where individual memory of the choreographers did not match the idea of a national culture.

We will look into these questions by analysing dance performances, interviews with Portuguese choreographers and, in the case of one of the performances, through participative observation of the creative process. This communication intends to confront some dance performances since 2010, in order to show how contemporary dance deals with its own legacy.

Juan Sebastian Correa Caceres (University of Malta)

The conch shell as a musical instrument in prehistoric Malta

Maltese music historians have, in the past, speculated about music in prehistoric Malta. However no specific evidence has ever surfaced to substantiate these speculations. Vella Bondin (2000), for instance, asserts that if any such artefacts or related evidence are unearthed, they could serve as a basis for speculation regarding the history of music in prehistoric Malta. In a 1989 publication, Vella claims that the first written evidence of music in Malta only goes back to 1600, yet one can easily assume that this activity has its roots in the mists of prehistory. This paper attempts to shed light on the possible existence of music activity in prehistoric Malta by focusing on a conch trumpet discovered at the Brochtorff Circle in Xagħra, Gozo. The use of shells as musical instruments is not attested for prehistoric Malta; however, specimens of conch trumpets discovered across the Mediterranean suggest that the islands were not an exception. Archaeological evidence from this period suggests that the Maltese islands were never isolated. In fact, the islands were connected to an extensive trade network by means of maritime activity. This network allowed the spread of ideas and concepts throughout the Mediterranean – making it feasible for Maltese prehistoric inhabitants to acquire or transmit musical practices, such as the use of conch shells as sound producing devices. The Brochtorff Circle's Tonna galea shell is the only complete specimen found in the Maltese archipelago. It is currently at the Museum of Archaeology in Xagħra, Gozo. This paper presents analyses on comparative evidence, contextual information, and experiments carried out on replicas. This paper puts forward the notion of the possible existence of music activity in prehistoric Malta and demonstrates that this particular type of shell could have served as a sound producing device.

Dawn Corso (University of Arizona)

Remote learning contexts: Representation, continuity, and change in the transmission of Irish traditional music outside Ireland

This paper will explore the transmission practices of traditional Irish music outside of Ireland, especially in regards to its presence in higher education. Motivation for this research comes from the author's experience teaching an advanced teaching methods course for graduate students at a large university in the United States. The class used a hands-on approach to understand skills, content, context, pedagogy, potential problems, and the importance of including world musics in U.S. music education through the experiences of traditional Irish music, among others.

The original intention of the author was to preserve traditional transmission methods (i.e., aural/oral) for the primary purpose of sharing cultural understandings intrinsic to the community of practice. However, some resistance from students was encountered, and the pace of learning was slowed significantly due to their familiarity with Western music notation. In addition, students investigated alternative sources of learning outside the classroom (e.g., YouTube tutorials) and questioned the relevance of taking such a conservative approach to teaching/learning.

The questions this paper will address are: 1) what pedagogical methods are currently being employed in teaching traditional Irish musics outside Ireland (i.e., academia, community settings, media), 2) what are the ways in which students of traditional Irish music are directing their own learning, 3) how are psychological aspects of the learners (e.g., motivation) affected by various teaching/learning strategies, and 4) how are non-musical cultural understandings impacted by the various approaches. Final thoughts will include the ethical consideration of all said approaches and rationale for the remote learning contexts.

Éamonn Costello (University of Limerick)

Sean-nós song: Escapism and the longing for home

Sean-nós singing is generally defined as traditional unaccompanied solo singing in the Irish language. Generally speaking there are four main regional (Gaeltacht) styles of *sean-nós*: Donegal, Conamara, Kerry, and Cork. Although strongly associated with the Irish speaking districts of Ireland, collectively known as an Gaeltacht, the highlight of the *sean-nós* singing calendar are arguably the various singing competitions held as part of the Oireachtas na Gaeilge (Oireachtas) annual Irish language festival. First established in 1897 the Oireachtas is Ireland's oldest arts festival, and the festival's singing competitions are considered by many to be the pinnacle of *sean-nós* singing. I undertook a multidimensional approach, which combined ethnographic fieldwork with analysis of archival materials pertaining to the festival, to my research of the Oireachtas *sean-nós* competitions. My findings suggest that *sean-nós* singers from Irish speaking districts (an Gaeltacht) are expected to sing songs from their own regional repertoire in the dialect and singing style of that particular region. *Sean-nós* singers not native to an Gaeltacht are expected to choose one or other of the four Gaeltacht styles of *sean-nós*. Singing songs from outside one's "own" bounded regional repertoire and style is frowned upon, illustrating how deeply regional identity informs the aesthetics of *sean-nós* song. This means that the Oireachtas *sean-nós* competitions have an inter-Gaeltacht quality, where singers become avatars for their respective Gaeltacht regions. For many the Gaeltacht connotes authentic Irishness, which suggests that singers are competing over which region is the most authentically Irish. However, drawing on the work of the cultural geographer, Yi Fu Tuan, I argue that at a deeper level an Gaeltacht, acts as metaphor for home, safety, and to a certain degree escape from materialism and modernity. In other words the idea of a premodern, almost prelapsarian, place and the creation of that space in the imagination of the listener lies at the heart of *sean-nós* performance.

Vanna Viola Crupi (Universia di Roma Tor Vergeta)

The musics of Jubilee of Migrants and Refugees in Rome: Ecumenical policies and bottom-up instances

The paper focuses on the celebrations of the Jubilee of Migrants and Refugees, held in 2016 in St. Peter's Square and in the Vatican Basilica in Rome, in order to highlight how the use of local musics in transnational Christian celebrations can assume different symbolic meanings, becoming for the Church a special vehicle to spread a universal and ecumenical message and, at the same time, a form of self-narration and expression of national or local identity for the participants.

Barbara Čurda (Université Clermont Auvergne - laboratoire ACTé)

Legacy, ritual and the dancer's trajectory in the Indian classical dance Odissi

Practitioners of the Indian classical dance Odissi in the Indian state Odisha consider that in order "to join the dance line," that is, to become a full professional, it is essential to take dance as a life duty. When asked what dance means to them, they often reply: "dance is my life." Also, it is common to hear that in order to be a dancer, a person must possess "the God gift," a legacy from a non-human agent. This paper proposes to explore, through a detailed analysis of ethnographic data collected in Odisha in the 1990s and 2000s, the ritualistic dimensions of a repetitive type of activity through which practitioners try to establish that individuals may or may not possess the qualities that are required "to join the dance line." To this end, they resort to encrypted forms of communication in which they refer to natural or divine forces, using them as authoritative mediators. In this context, they interpret occurrences of varied kinds, which may or may not be related to the direct space of stage performance, as signs through which it is possible to evaluate whether a person is at the right place in the dance line. A teacher may use this mode of communication in order to convince his disciples that he is a worthy master or to point out that a dancer is proceeding in a way that he considers to be incorrect. Though there is creative disparity

in the kind of experiences that may occasion this type of interaction between individuals of the dance community, its ritualistic character is underlined by its repetitive occurrence, the fact that communication is encoded, involves belief and a fictive dimension, and by the fact that it constitutes a means of manipulating legacy in order to influence individual trajectories.

Horacio Curti Bethencourt (Barcelona Music Museum)

Beyond the exotic: Challenging ethnomusicology from the museum

The short film presented here originates from a request made by the Barcelona Music Museum to create audio-visual materials to accompany an exhibit on Korean traditional music, which is due to be inaugurated in 2017. The project started as an ethnomusicological challenge due to time and budget constraints, specific needs that needed to be fulfilled in the final product, and the brief relationship this ethnomusicologist has with this field.

Produced between 2016 and 2017, the result of this process aims to reflect and discuss the gaps and bridges between academic and “real life” conditions in today’s ethnomusicological fieldwork and production.

Since this was to be an original film, and due to budget restrictions, a small team of one ethnomusicologist and one filmmaker was assembled. This team was to be responsible for the entire process from the documentation to the shooting in Seoul, as well as post-production.

Even though the original request was a very practical one, it led to different reflections that are familiar to the ethnomusicologist, in this case the exploration of audio-visual material as a means of communication with a generic audience. It also questions the relationship ethnomusicology has with divulgation/educational purposes beyond the usual academic scope of our field, as shown in applied ethnomusicology debates during the last decade by authors such as Titon (1992), Harrison (2012), or more recently Rice (2014) and Mahon (2014).

Leonardo D'Amico (Yunnan University)

Ethno-tourism, myths and songs: A research film project in Yunnan (China)

Listed as a state-level intangible cultural heritage, the Bulang's "self-accompanied singing" is a popular form of performance among the Bulang people in Menghai, Xishuangbanna Prefecture, Southern China. Featuring rich and distinct cultural and local features of the Bulang, the singing is performed as a solo, antiphonal or chorus during important festivals and ritual activities.

My presentation will deal with my fieldwork experience, conducted with Chinese anthropologist Zhang Hai of Yunnan University, which is related to a community-based research project among the Bulang ethnic group of Man Xi village. One of the aspects highlighted in the research film is the significant role played by ethnic tourism, mass media and government policy to strengthen ethnic identity through the promotion of ethnic cultures, arts, performances, and festivals; but on the other side of the coin is the commodification and marketing of musical heritage that may have led to the representation of traditional performance practices as new forms of exoticism.

This audiovisual presentation will also examine a collaborative approach oriented to highlight the correlation between Bulang mythology and music; how we can use filmed performances as audiovisual documents for the creation of a song database; and how to encourage a wider social community to recognise their importance as a unique segment of an intangible cultural heritage.

Oswaldo da Veiga Jardim (University of Hong Kong)

Priest-musicians or musician-priests? The importance of the music activities at St. Joseph's Seminary in shaping the musical life of Macau, 1820-1939

Macau has been inhabited – since the middle of the sixteenth century – by the Portuguese, whose presence – along with that of the Chinese – exerted a very strong influence on shaping a cultural identity of unique characteristics, with repercussions for various domains of the city's life.

Although music in Macau – like everywhere else – may safely be assumed to have played a significant role in historical and social developments, research into the existing documentation surprises us by the dearth of references to music and musicians. In Macau, music has always had strong links to the Catholic Church, which – particularly through the missionary work of the Jesuits – formed one of the mainstays of the Portuguese presence in the territory. In 1762, the Jesuits were expelled from Macau. During the second half of the nineteenth century, however, the Church returned to its central position of cultural importance through the activities of St. Joseph's Seminary and the establishment of choirs, bands, and orchestras in parish schools. This paper will explore the Church's significance in late nineteenth- and early twentieth-century Macau, within the context of Pope Pius X's proclamation on sacred music, the *Motu Proprio*, and with a special emphasis on the priest-musicians of the Seminary and their influence in shaping the Macanese musical physiognomy. These musically gifted ecclesiastics assumed enormously diverse responsibilities, variously taking on the roles of conductor, composer, and teachers of choirs, bands, and orchestras. I will introduce the lives and work of these unknown men who fostered the development of a distinctive musical tradition within the Seminary, and will examine the possible impact of this tradition upon the local music scene in a sociocultural climate shaped by multiculturalism and a prevailing discourse of Orientalism.

Victoria Marie Dalzell (Independent Scholar, Riverside)

Growing up Christian and Nepali: The impact of state secularism on the musical practices of Christian Nepali youth

Even in an age of purported state secularism, religion is an integral part of how many citizens understand their place within the nation. As a Hindu kingdom for over 250 years, religion unquestionably shapes Nepal's national character. Hence, even though this South Asian country is now a secular state, the role of religion—especially non-Hindu religions—in public life remains a core question. Nepal's Hindu majority increasingly fears that Christianity will erode a national cultural heritage. Yet recent studies show that conversion to Christianity is not merely a result of coercion or imposition, but can be an expression of local practitioners' agency—both

challenging a majority's cultural hegemony, and addressing their own community's needs (Barz 2005; Sherinian 2014). This paper examines how Nepal's current discourse of national identity and freedom of religious expression inform urban-based Christian Nepali youth's musical activities, and shows how they claim cultural belonging through choices in musical style. Many Christian Nepali youth are second-generation Christians—born and raised in Christian families rather than converts to Christianity from another religion. They demonstrate cultural belonging in two ways: claiming a distinctly Nepali Christian song heritage tangible in the *Khristiya Bhajan*—an interdenominational and transnational hymnal used in churches throughout Nepal—and arranging these songs within Nepali popular and folk music idiom. This paper is based on interviews and interactions with Christian Nepali men and women in their twenties who grew up in Kathmandu (the country's capital city), and are deeply involved in their churches' musical lives and a variety of local music scenes. Focusing on the musical activities of Nepali youth “born into” Christianity demonstrates how a religious minority can use music to address religious politics and questions of national belonging, and sheds significant light on the impact of intercultural and intergenerational contact on ritual music practices.

Martin Daughtry (New York University)

Imaginary sounds in wartime Iraq

As philosopher Edward Casey (2000) has noted, the attempt to draw borders between imaginative categories (e.g., memory, fantasy, hallucination, anticipation) is “a losing battle, foredoomed by the density of human experience.” This density creates epistemological slipperiness within the acoustic imagination as well: indeed, what is the difference between a sound remembered, a sound imagined, and a sound overheard? How unruly are the “sounds”—musical or otherwise—that we “hear” in our “heads”? (This of course begs the question of whether it makes sense to call these phantasmatic presences sounds in the first place.) To what extent can we discipline the sounds we imagine? To what extent are they empowered by the sounding agents that surround us?

These questions take on added urgency in situations of sustained violence and existential precarity. Sounds and other sensory stimuli invade the bodies and occupy the imaginations of wartime listeners, often continuing to plague them for years after the conflict has ended. Intensifying the situation, the fluid unpredictability and strangely atemporal mode of presentation that Casey finds in the imagination happen to be defining characteristics of post-traumatic stress.

This presentation focuses on the dynamics of imagined sounds within the context of the 2003-2011 Iraq war. Drawing on testimonies of American service members and Iraqi civilians, I argue that imagined sounds and “nonvibrational listening” are foundational to the experience of wartime violence. By approaching the acoustic imagination not as a universal abstraction but rather as a variegated ethnographic field site, I hope to document a number of the unbearable unsounds that plagued the war’s auditors, failed acoustic imaginings that placed them in danger, and fragile imagined instruments on which they performed unheard melodies that helped them survive.

Ann David (University of Roehampton, London)

Legacies and imaginations: Indian dancer Ram Gopal’s international dance performances, 1938-1960

In this paper, I argue how Indian dancer Ram Gopal’s pioneering work during the 1930s-1960s in the UK, Europe and the USA challenged notions of Orientalism through its specificity of detail in dance and music and became a source of legacy for future Indian dancers. Gopal brought professional classical musicians along with his dancers on tours to Britain in the 1930s, changing the perception of Indian dance and music for his western audiences, who were more familiar with “exotic/oriental” dancers performing to recorded pieces. His constructions promoted a new understanding of classical Indian dance forms, showing how dance itself can be an embodied legacy. Gopal came from a highly educated, multilingual, and wealthy background and in some sense, was an “outsider” – he was a non-Tamil speaker and had a North Indian father and a Burmese mother but was “accepted on an equal footing with the greatest western

artists” (Gaston 1996, 81) in Europe and USA. This was at a time dance was being questioned and reformulated in India and the “classical” heritage and legacy was contested territory. Political ideologies supported new articulations of *Bharatanatyam* that was promoted as a middle class ideal. Using approaches from social history and dance ethnography the paper examines Gopal’s modernity and cosmopolitanism, his use of live music, and his creative, imaginative translations in bringing Indian dance to audiences worldwide. How have Gopal’s practises and his legacy impacted on dancers today? How is his work being preserved, or reimagined and reconfigured? The forms of imagination that grew out of his vision and his bodily engagements in classical genres are discussed and critiqued, as well as the legacy retained in the many images of him produced at the time.

Michael Davidson (SOAS, University of London & Herfordshire Music Service)

Revising Blacking and Venda hockets for first access and family ukuleles

Blacking famously compared how the Venda of the North Transvaal taught music inclusively using hockets with the competitive and marginalised way he himself learnt music in the UK. Whilst indexing a specific time and place risks generalising from and romanticising a culture, Blacking’s fieldwork with the Venda functions as an effective schema to describe the use of music to support inclusive citizenship, especially for music educators more used to defining musical value by progression through grade examinations and into orchestras. My auto ethnographic research focuses on my role in the development of Musicnet-East, a partnership of Youth Music, Hertfordshire, Cambridgeshire and Essex Music Education Hubs, which seeks to embed musical inclusion practice within their core work. Each partner has varying experience and knowledge of musical inclusion, with value usually defined by “presentational” rather than the “participatory” fields with which musical inclusion is often associated. Early stages of the project demonstrated an element of “othering” of these supposedly binary cultures, with participatory practice identified only with personal and social outcomes, not using “proper instruments” or having musical “value”. Developing a hockets-based ukulele workshop as part of the project research has offered a practical medium to explore the barriers and enablers of

embedding musical inclusion practice, by challenging ethnocentric perspectives on music and demonstrating that world music pedagogy can offer a way to teach music musically, as well as for personal and social outcomes. Indexing Blacking and the Venda has also helped the project team invoke a global context for musical education appropriate to Blacking's commitment to social justice, which anticipated David Elliott's (2012) suggestion that we teach music to develop engaged musical citizenship. This promotes the full value of music to schools tasked with delivering inclusion and wellbeing agendas as well as securing pupils' curriculum exam success.

Kiku Day (Aarhus University)

Musicianship as citizenship: The shakuhachi, digital community, and online transmission of a tradition

The shakuhachi – the Japanese vertical bamboo flute – is thriving online. After the Internet enabled them to communicate across long distances, players have forged a large international community, first via an email list in the 1990s, later on several fora which included several thousand participants. Now Facebook, on which forty-seven shakuhachi groups currently exist, has become the community's favoured medium.

The online shakuhachi community has shaped and defined an alternative identity based upon members' shakuhachi activities and affiliation across borders and cultures. In addition to discussing how the very existence of this community influences the music itself, this paper investigates how space is appropriated online in order to create a community with a close sense of affinity among its members based on this shared interest in the shakuhachi. Here Benedict Anderson's concept of imagined communities is employed to conceptualise this particular community – most of whose members have never met face-to-face.

This paper furthermore discusses members in this community as possessing an online shakuhachi citizenship and explores how this citizenship is experienced and how citizenships are claimed and negotiated – in particular in the case of newcomers. Here I utilise Bryan S. Turner's notion

of active citizenship that is developed from below as being an institution constitutive of a social community.

João De Athayde (Institut des Mondes Africains, Paris)

The Bourian of the Agudas – the Brazilians of Benin: Mask, music and identity in a post-slavery context

The Agudas, or the “Brazilians of Benin,” present a special sense of identity; they claim to be the heirs of a “Brazilian culture” and a “Brazilian blood.” They descend from freed slaves in Brazil who returned to the former Slave Coast in Africa during the nineteenth century. There, they combined with established Portuguese and Brazilian slave traders, as well as with their African servants, and gave shape to Benin’s Agudas’ Creole community, which maintains a strong cohesive identity and operates as a supra-ethnic and supra-religious reference. The Bourian festival, which takes place in January in Porto-Novo, is perceived as the Agudas’ public emblem, a moment of affirmation, of identity, with masks and sambas sung in Portuguese (a “forgotten” language) that reference the “ancestors from Brazil.”

This paper focuses on the performance of identity in the Aguda’s Bourian festival, and my discussion moves between local and global scales. To understand the Aguda identity, I look to local socio-cultural histories and contemporaneity in Benin. To grasp the Bourian, I consider the transatlantic flow of popular festivals between Portugal, Brazil and Africa. I follow the Bourian festival through a Black Atlantic (Gilroy 1993), where music and slave ship are strongly connected, analyse the basis of its historical establishment, and discuss its recent changes and renewed circulation after a century away from Brazil. This paper contributes to earlier work by Verger (1968) and Bastide (1971) on Aguda cultural circulations by employing a methodology that “follow[s] the things,” as conceptualised by Appadurai (1988).

Sinibaldo De Rosa (University of Exeter)

Past and future Alevi semah-s on the stage

The *semah-s* may be suitably understood as the sonic and kinaesthetic legacy emblematic of the Alevis. At present, among Alevi communities living in Turkey as well as abroad, the *semah-s* are most commonly enacted in a participatory mode as a liturgical component of the *ayin-i cem* rituals. More than this, the practices are also executed in presentational arrangements that aim at explaining Alevism to the youngsters as well as to people who may not be familiar with this spiritual path. However, over the last decades the *semah* acquired a novel public visibility and entered into broader social discourses also through the mediation of the performing arts. Minstrels and musicians of an Alevi background, such as Aşık Veysel or Arif Sağ, contributed enormously in opening up a space for presentation and consumption of Alevi music among a larger audience. Similar processes occurred in theatre and dance. This paper deals with the work of some performing artists for whom the *semah* constituted a key motif feeding their artistic imagination. It explores how the *semah*, as a kinetic practice, inspired their productions, often challenging social conventions and triggering change. It will especially try and track a wire connecting *Samah-Kardeşlik Töreni*, a piece staged since the 1980s by the amateur theatre group Ankara Deneme Sahnesi and directed by Nurhan Karadağ, to the more recent *Biz/We* by İstanbul-based choreographer Bedirhan Dehmen in a collaboration with singer and *bağlama* player Cem Yıldız. I wish thus to think over what pasts these staged productions have been remembering and commemorating and what type of futures for the Alevis they have been imagining and creating.

Eurides de Souza Santos (Universidade Federal da Paraíba)

“You sing there, I’ll sing here”: Diversity as a principle of sustainability of the Brazilian musical genre *cocos*

The present paper discusses music sustainability focusing on the Brazilian musical genre *cocos* within different cultural practices. By addressing the principle of “adaptive value diversity” (Titon 2009), we examine the ways in which social groups from Paraíba, Northeastern Brazil, articulate themselves in order to preserve their musicking. As a representative musical genre of local cultural identity, the *cocos* can be found in repertoires of popular, religious, pop music and academic music. In this paper we deal with the performance of *cocos* along the following contexts: (1) as an entertaining dance, performed in a Quilombo community; (2) as part of the “Toré ritual dance,” performed in an indigenous community; and (3) as a *desafio* (“a contest”), performed in urban areas by duos of singers (*emboladores*). We argue that musical diversity contributes to creating a sustainable musical world, where different social groups may share the same musical repertoires assigning different uses and functions to these repertoires. The present work was based on ethnographic researches as well as on theoretical strategies derived from ethnomusicology.

Dipanjali Deka (Jawaharlal Nehru University, New Delhi)

Reading the emotions of bhakti in the musicality of Borgeet, a Vaishnavite music tradition of the eastern Indian state of Assam

This paper aims to look at a poetic-musical genre called *Borgeet*, emanating from Assamese Vaishnavite tradition pioneered by Srimanta Sankardeva (1449-1569 AD). In the discourse of Bhakti movement of medieval India, of which Sankardeva’s Neo-Vaisnavism is a strand, scholars have mostly given importance to the lyrical aspects while discussing Bhakti music and poetry. But beyond the text and cultural context, can there not be meanings situated in the musical elements of compositions?

In this paper I shall attempt to understand the musical and lyrical elements of *Borgeet*, through the philosophical tenets and aesthetic grounds of Sankardeva and his disciple Madhavdeva (1489-1596 AD). In *Borgeet*, *dasya bhakti bhava* (servant-master love) and *vatsalya bhakti bhava* (mother-child love) remain the predominant sentiments prescribed by Sankardeva. Musically, what facilitates the *Dasya* or *Vatsalya bhava* —the sustenance in the *vilambit laya* (slow tempo), the devout appeal in the *meend* (gliding from one note to another) or a certain kind of *alamkara* (embellishment of the notes)?

Aestheticians like Matanga Muni have tried ages ago to make sense of some of the musical meanings by connecting *bhava* (emotion) and *swara* (notes). Musicians from Assam have made observations on the repeated occurrences of *Komal Nishadh* (flat G) and *Komal Gandhara* (flat E) in the melodies of *Borgeet*. My paper would interrogate more of such ideas through an engagement with the elements of *swaras* (notes), *alamkaras* (musical embellishments), *laya* (tempo) and *tala* (rhythm) in the songs, keeping intact the lyrical, aesthetic as well as contextual philosophical understanding. Largely, this paper would be a musical interrogation of the “poignancy” and “sublimity” that is generally associated with *Borgeet*, in the process trying to enrich the ethnomusicological reading of *Borgeet* by relating it with the various prescriptions of *bhakti* emotion.

Deng Jia (Soochow University, Taipei)

“The case of Debussy”: Western music in the service of Chinese national identity

A heated political battle concerning the cultural significance of Claude Debussy erupted in China in 1963. The immediate cause of this conflict was the first Chinese translation of Debussy’s collection of music criticism, *Monsieur Croche antidilettante*. Before then, Debussy’s music had already exerted an influence on Chinese composers. Xian Xing-Hai and Ding Shan-De, for instance, adopted elements of Debussy’s harmonic language: compound chords, parallel voice-leading, and the exploration of unconventional harmonies characterise Xian’s *A Wanderer’s*

Chant (1935) and Ding's piano work *Theme and Variation on Chinese Folk Song* (1946). Fu Cong, a renowned contemporary pianist, has even suggested that Debussy, although a French composer, was born "with Chinese blood in him." For certain Chinese composers, then, a special affinity connected Debussy's style and Chinese nationalist sentiment in music.

The "Case of Debussy" that erupted during the Cultural Revolution focused these issues of Chinese nationalism and the foreign influence of Debussy. Debussy's music offered a potent political message as well as artistic inspiration. Of particular controversy was the editor's comment at the beginning of the translation that "Debussy offers a series of innovative and unique insights on music and life, music and tradition, musicians' social roles, and the cultivation of listeners' taste." This comment provoked Chairman Mao Ze-Dong's ally Yao Wen-Yuan to attack Debussy and the Chinese musicians and intellectuals who supported his music. The debates that followed centred on Debussy's significance as an ideological symbol of capitalism, his challenge to proletarian values, and his potential role as a creative artist capable of enhancing the aesthetic experience of listeners. Drawing upon research in contemporary newspapers and criticism, this paper examines the little-studied "Case of Debussy" as a contribution to a deeper understanding of the complex role of Western music in the Cultural Revolution.

Polina Dessiatnitchenko (University of Toronto)

Explosions of creativity in space & time: Atmospheres and musical innovation in the course of performance

What are the situations of musical creativity in different cultures? What is similar and different? Is it useful to compare them and is there a common starting point? Because of Western preoccupation with composition as a symbol of progress and culture, improvisation has been a necessary polar antipode associated with the music of the Other. These discourses that propelled the composition-improvisation dichotomy functioned to justify the construction of Self versus Other boundaries. In our panel, we propose various ways to avoid falling into these biased

dualities. First, we argue that a feasible approach to creative processes is through an exploration of a space-time realm that prevails in performances and triggers spontaneous musical innovation by the instauration of specific atmospheres. Second, we stress that investigation on creativity must begin from the insiders' perspectives and we propose ways at effectively dealing with native terminology and practices. Next, we suggest how this data can be juxtaposed and compared with existing theories on creativity. We base our theoretical argumentation on the concept of improvisation from Bruno Nettl and Ardian Ahmedaia's edited work on creativity (2013), as much as Haris Exertzoglou's (2015) explanations of "energetic processes," Tim Ingold's "making as a journey" (2013), and various writings on subjective experience from phenomenology. Ethnographic observation of musical creativity reveals that instances of musical insight in performance always rely on precise "atmospheric" conditions. We consider these instances of musical creativity in the following case studies: socio-musical features in Italian musicking; full-fledged productions of early music in Greece; explosions of imagination among *tar* players of Azerbaijani *mugham*; and the liveliness of the electronic music venue "Golden Poodle Club" in Germany. Constructed space-time—comprised of the context, musical forms, routines, ways of thinking and imagining—brings about the desired "atmosphere" in which transformation, passage, and discovery are expressed musically.

Polina Dessiatnitchenko (University of Toronto)

Performing "explosions of mugham thinking": Creativities of Azerbaijani mugham in post-Soviet Azerbaijan

This presentation suggests how research about creativity can be advanced through careful consideration of insiders' terminology as related to performances' contextual parameters. I rely on hermeneutic phenomenology to investigate the junctures between text, music, and experience, in order to make conclusions about how the three spheres interact. Moreover, I compare these three dimensions across divergent contexts for performing mugham in post-Soviet Azerbaijan: private *majlis* gatherings, weddings, TV shows, and concerts. First, I discuss the native vocabulary for creativity across the different contexts. Among musicians of Azerbaijani

mugham, terminology used is about (a) the sound structures themselves, (b) perceptions about creativity understood objectively, and (c) experiences or subjective ways of being while performing *mugham*. This vocabulary is used differently according to the milieu of performance and these differences have much to do with the kinds of creativity achieved and aimed for. Second, I focus on the temporality of creativity, and question how terminology can be addressed to signify processes of musical creation. The significance of context lies in the time-space realm that is created and which allows for a journey of imagination and interpretation, thereby providing the necessary temporality. Third, I discuss how the researcher's experience as a performer and participant in the musical tradition is a tool to understand terminology and the phenomenon of creativity across different contexts. I rely on my own experience as a *tar* player when I took lessons and performed during three years of fieldwork. A properly thorough analysis of insiders' terminology that entails not only discourses, but accompanying music and experience is a productive way to approach creativity. What my analysis ultimately leads to is not an explanation of the creative impulse, but rather a discussion of its possibilities considering the context as a totality that triggers explosions of musical insight.

Camille Devineau (CNRS, Paris)

The relationship between humans and bush spirits, a key to understand that music and dance are a single whole in the Bwaba society of Burkina Faso

Music and dance are thought of as a single unit in many societies, but are often very difficult to analyse as such. The aim of my work is to illustrate the contributions and the importance of an anthropological approach for such studies. Indeed, trying to understand music and dance as they are thought of in some societies, as a single whole, allows one to highlight certain patterns that have implications in a much wider social field.

Taking the "white masks" ritual of the Bwaba griots of Burkina Faso as an example, I demonstrate the usefulness and benefits of treating music and dance together. This ritual depicts the relation between humans and bush spirits, supernatural beings who are both close to and

distant from humans with whom they are in constant relationship. Mythical accounts explain that music and dance came from these bush spirits. A key feature of the relation between humans and these spirits is how exactly they differ one from each other. A good example is their respective potential for mobility, that of spirits being much higher than for humans. However, the vernacular terminology highlights the existence of a continuity between mobility, level of intensity and temperature. According to Bwaba thinking these three notions are closely linked and are set into balance with each other in specific ways in different situations in the course of human life. Situations in which music and dance occur seem to give rise to a highly particular mode of interrelationship between intensity, temperature and mobility that approaches that attributed to bush spirits.

Beverley Diamond (Memorial University of Newfoundland, St. John's)

Sound trauma and memory in and after Indian Residential Schools in Canada

This paper examines the relationship of sound, trauma and memory in the experiences of Indian Residential School survivors in Canada. The schools operated from the late 19th century into the 1990s. While a number of scholars (Million 2013, Linke and Smith 2009, Miller and Tougaw 2002) have characterised the early 21st century as a period in which trauma has been “normalized”, largely because of the broad impact of media images of violence, my project differs in two important ways. First the media produced by and about Indian Residential Schools was never intended to disclose violence but to hide it; it was largely propaganda that denied the genocidal abuse within the schools. Second, my focus on sound and music, rather than the visual, casts the relationship between trauma and memory differently. In the schools themselves certain sounds – disciplinary bells, the slamming of heavy doors, the crack of a teacher’s stick, recognisable footsteps associated with molesters – as well as silences (including proscription on speaking Indigenous languages) enhanced the terror of their surroundings. Archival records and testimony during Canada’s Truth and Reconciliation Commission (2010-2015) provide such sonic references. Students as young as 4 years already knew how to engage and enact memory – by listening for their ancestors in bird song, or by parodying hymns with words from their own

forbidden language, for example. These enactments brought a happier past into their terrifying school days. In adulthood, their post-traumatic memories are more multivalent, like those of other PTSD sufferers. Song now does a variety of memory work, rarely describing abuse directly. Many recognise the intergenerational impact of the institutions by musically honouring parents or grandparents. Many point to the larger and continuing violence of colonialism, of which the schools were only a part.

Beverley Diamond (Memorial University of Newfoundland, St. John's)

Sound, music, memory, and trauma: Cross-cultural perspectives

What is the relationship between sound/music and a traumatic experience? How does memory change over time, and how does this process affect music and those who remember? What do sonic acts of remembrance tell us about the work of memory and those involved in it? This panel addresses these and other questions to explore the intersections between sound, music, memory, and trauma. The featured papers present a wide range of case studies, from Indian Residential Schools in Canada, the 2003-2011 Iraq war, the 1915 Armenian genocide, to the 1995 genocide in Bosnia. Paper 1 differentiates between sounds associated with abuse in Indian Residential Schools and sound/music connecting to family and home that helped children cope with institutionalised violence. The author notes how, today, new compositions serve a variety of commemorative purposes. Drawing on testimonies of American soldiers and Iraqi civilians from the Iraq war, Paper 2 further develops the question of sounds associated with violence versus those used for comfort by focusing on imagined sounds as foundational components of wartime violence. On the other hand, Paper 3 explores how particular musical choices that shape public acts of commemoration are employed to evoke and frame the 1915 Armenian genocide, at the same time demonstrating the ambiguities of belonging shared among the Armenians living in diaspora. The question of music as a mnemonic device is also taken up in Paper 4, which discusses the tension between the purpose and effect of commemorative music in the aftermath of the Srebrenica genocide, as a reflection of the tension between the will to remember and the will to forget. Featuring perspectives from the ethnomusicology of memory and violence and

sound and trauma studies, the panel's aim is to further illuminate the important question of the relationship between sound, memory, and trauma.

Christopher Dick (University of Music and Performing Arts Graz)

The digital in the dance - Computer based movement analysis in the case of Tango Argentino

When trying to understand dance, movement analysis is an established approach to gain insight into its motional structures. The techniques for capturing and analysis are diverse and have changed over time. With Motion Capture technology we are able to examine movement on a very fine level of granularity, imperceptible for the naked eye. In the case of *Tango Argentino*, this allows to capture and understand the intricate motional patterns characteristic for this improvisational couple dance. Tight control over the different body parts is an important factor expressing the distinct motional quality of the dance by means such as certain patterns of acceleration, balance shifts, dissociation and turns as opposed to predefined routines with space consuming step patterns.

The detailed information thereby collected on the level of milliseconds and millimeters can be used for various approaches of analysis: it can be evaluated statistically, both macro and micro structures; it can be visualised in a multitude of forms for example as a digital reconstruction of human bodies. The important factor in this research however is the connection of movement and music analysis, bringing together the two important constituents of *Tango Argentino*. By analysing not only one part or the other, we can find how dancers embody the music and what musical parameters may define the dancing movements.

The paper will present preliminary results of this ongoing movement study with a focus on the connection between tango music and the execution of basic *Tango Argentino* walking and turning. Above that, the design and setup of the capturing trials will be shown to discuss the advantages and problems arising in using Motion Capture in a choreomusicological setting. On

this basis, it demonstrates how and to what extent new digital methods can be of help in many of the current research questions of our field.

Samantha Dieckmann (University of Melbourne)

Lullaby legacies: Intergenerational knowledge transmission and intercultural exchange in Melbourne

Lullabies are songs which are used to soothe or lull infants and young children, and across the world represent some of the earliest encounters with heritage music, language and culture. They are often utilised to instil particular cultural values in the next generation, and in particular, lullaby lyrics reveal intentions to transmit family history and personal memory, enculturating the young audience into their place in the world. Intergenerational knowledge transmission is fundamental to traditional lullaby practices, as grandparents and parents graduate to increasingly senior roles in a custom that links cultural ancestors with progeny, reinforcing the sense of identity for all involved. Importantly, singing lullabies in the home is meaningful not only for the infant or child audience, but also for the performing caregiver. Lullaby lyrics from around the world illustrate the intimate emotional expression that the genre facilitates, as the privacy of singing to one's infant is a safe space to address the complexities, contradictions and frustrations of parenthood, marital relations, and broader societal issues and political conflicts. Because of these qualities lullabies have been used in a broad range of music therapy and applied ethnomusicology contexts, offering strong connections to the past while providing a vehicle for addressing, for example, the challenges of resettlement, coping with trauma, and conflict resolution.

This paper explores how processes of continuity, transmission and change have shaped the lullaby repertoire of a multicultural community choir in Melbourne, Australia. Drawing on qualitative data from participant observations and interviews, this presentation also examines how learning and performing culturally and linguistically diverse lullabies relates to choir

members' broader experiences of intercultural and interfaith engagement, as well as its effects on their lullaby practices in the private domain of the family home.

Brian Diettrich (Victoria University of Wellington)

Music and the ocean environment: Legacies of sound, spirits, and survival in maritime Micronesia

On the atolls of the Federated States of Micronesia in the northwestern Pacific, human relationships with the ocean environment are key to survival, and music plays a powerful role in this regard. The ocean is ever-present across Micronesia, and knowledge of and experience with the sea form deep-seated aspects of everyday life and performance. Micronesian chants and songs take inspiration from the sea as a living place comprised of named channels, reefs, passes, and currents that are inhabited by marine organisms, birds, and significantly, spirits. The living sea and human activity upon it is suggested in dance gestures and movements, and specific genres are performed to manage the seas and the life that inhabits this domain. Moreover, non-instrumental deep sea voyaging is a significant means of engaging the ocean in Micronesia through sonic-mapping and memory, and in understanding the sea as a sensory-rich place. Despite these deep musical legacies from the sea, the relationship between music and the ocean environment is still largely unacknowledged in ethnomusicology. This paper explores this environmental legacy in Micronesian music, and it offers a case study of the musical links between the ecology and cosmology of place in the Pacific. In drawing on traditional practices in contemporary Micronesia, I theorise the relationship between indigenous music and cultural resilience in a time of climate crisis that threatens the musics and cultures of this region. I argue for greater attention to indigenous perspectives in studies of music ecology, and in exploring sonic practices for Micronesia, this paper seeks a greater understanding of indigenous stewardship of the sea.

Fahriye Dinçer (Yıldız Teknik University, Istanbul)

On the significance of dance within the reconstruction process of an identity: The case of African-Turks

After the founding of the African Culture Solidarity and Cooperation Association (2006), people in Turkey started to recognise the presence of Turkish citizens of African descent. One of the crucial issues on the agenda of the association was to cultivate a bond between the African-Turks and African culture. The revitalised Calf Festival, which has been celebrated in Izmir, proved to be fruitful in that respect. It includes a variety of events such as seminars, stage performances and finally, picnics where local African-Turkish people dance, sing, chat and have fun. Dance, music, costumes/masks and food have a significant place in establishing a concrete connection with Africa.

My fieldwork focuses primarily on the dance component of the festival. As discussed during the 27th Symposium of the ICTM Study Group on Ethnochoreology (2012), while many African-Turkish adults were willing to accompany African musicians and dancers, children were having more fun with traditional, popular music and dance. In 2013, the association initiated an African-Turkish children dance group, which has been welcomed by the children and their families. The program includes both African and traditional Aegean dances and music. It is expected that the children would embrace their remote historical background, while still declaring that they are citizens of Turkey.

Last year, the association celebrated its 10th year with various African and local performance groups, including children groups, wearing costumes and masks. Within a decade, the number of both activities and participants increased, and the festival contributed to the recognition of African-Turks. Taking the developments that took place in the first decade of the association and the Calf Festival into consideration, my analysis brings about issues of identity reconstruction as well as cultural and political recognition of the African-Turks, where dance and music appear as significant channels through which these processes have been realised.

Elina Djebbari (King's College London)

Dancing salsa in Benin: Transnationalism, heritage imaginary and memory of the local

In West Africa today, the salsa scene is currently developing, following global popularity of this social dance. However, this phenomenon has been preceded by the appropriation of Cuban music in the continent since the 1930s, invested as a main creative resource for the constitution of modern African music during the independence era (1960s). Drawing on ethnographic fieldwork and archive research in Benin, the paper will address the contemporary processes pertaining to the (re)settlement and adoption of a transnational body practices such as the salsa in an African postcolonial context.

The paper will analyse how the practice of this social dance has been given a local meaning through the memory of the slave trade among Beninese *salseros*, questioning therefore the sense of heritage and embodiment of the past that is currently incarnated through the localisation of this transnational dance practice in Benin. The plurality of discourses that claim the Beninese origins of salsa—whether from musicians and dancers living in Benin or abroad—challenges the transnationalism of practice by anchoring it to local memory. Therefore, dancing salsa in Benin appears as a site, allowing for the memory of the slave trade as well as the development of new economic and tourism markets oriented towards the development of audiences and practitioners. The body of the Beninese *salseros* becomes a locus that connects the transnational creative resources with the memory of the local. The paper aims therefore at complicating and questioning further heritage imaginary at the crossroads of various scales (global/transnational/local) through the prism of salsa dancing in Benin.

George Worlasi Kwasi Dor (University of Mississippi)

The musical side of C. K. Dewornu (Ghana's former Inspector General of Police):

Discovery and advocacy

This paper shares my ethnomusicological advocacy for the Hon. Christopher Korbla Dewornu, Ghana's former Inspector General of Police (IGP) and member of Council of State. Although a multi-talented musician-composer, lead-singer, and drummer, his fame as IGP and a statesman has overshadowed his musical practice and the public recognition his artistry deserves. Luckily, he had consistently been my major consultant and custodian of Anlo Ewe culture, and who continues to contribute insights and provide inspiration to music culture-loving Ewe. This paper is based on interviews I have conducted on his life and his original compositions in 2016, and recordings of performances I have organised aiming to bring his musical life under the limelight and to document the creative component of his life. Dewornu has made patriotic songs specifically for his hometown, Anlo Klikor, as well as songs with Christian verbal texts set to Anlo Ewe traditional tonal/modal idioms, making the church a context for his works. Further, Dewornu is a singer and promoter of Akpalu songs, a reputable repository of Anlo Ewe culture who is also very passionate about the correct rendition of texts of popular Anlo traditional songs. This paper discusses the interactions between state institutions, social roles, social distancing, musical visibility and practice as shapers of an individual's habitual behaviours. Excerpts from audio-visual recordings will illuminate this paper.

Sonam Dorji (Music of Bhutan Research Center, Santa Cruz)

Songs of the Third King's Court (2016)

Digital video, 20 minutes (45 minutes total program)

In 1968 the third King of Bhutan, His Majesty Jigme Dorji Wangchuck (1952-1972) commanded his finest singers to make a gramophone recording. They traveled to Dum Dum Studios in Calcutta, India, since recording technology was not yet available domestically. As the first LP of

Bhutanese vocal music, capturing some of the most gifted Bhutanese artists of the era, the records were undeniably of lasting cultural importance. However, with a limited distribution only to various Bhutanese royals and officials, the discs eventually slipped into obscurity.

In 2016, after Bhutanese musician and archivist Kheng Sonam Dorji finally obtained a playable copy of one of the 1968 LPs after a multi-year search, the Music of Bhutan Research Centre that he oversees was able to release a digitally remastered CD containing 15 songs from the Dum Dum sessions, *Songs of the Third King's Court: Legendary Performances from the First Studio Recordings of Traditional Bhutanese Vocal Music*.

This film draws on interviews with surviving artists from the LP and Dorji himself to relay the extraordinary details of several related stories. The artists recall how, as rural farmers from the scarcely populated Himalayan foothills, they encountered shockingly urban Calcutta and endured the extreme heat of the recording studio in order to produce the record. Dorji also describes his determined quest to find and restore this long-lost audio treasure so that it might serve as “an authentic reference source” for now-fragile song traditions. Lastly the film shows how the elder artists, upon hearing their performances for the first time in almost fifty years, contemplate what is unexpectedly now their legacy for future generations. One singer reflects, “Even if I die I am filled with emotion to leave this world my singing.”

Cornelia Dragusin-Buijs (Australian National University, Canberra)

“Down Under”: Legacy transmission of Celtic instrumental music and pipe-band-tradition through youth education in Australia

The *Festival Interceltique* held in August last year in Brittany marked its 46th yearly edition as “Année de L’Australie.” The ten-days Lorient festival (called “L’Interceltique down under” and “Les Celtes sous la croix du sud”) is one of the most notable Interceltic festivals. What lays under the Southern Cross, beyond the catchy symbols and slogans? Besides world renowned artists, the calibre of Archie Roach and Eric Bogle Australia was represented by the Queensland

Irish Association Band. Members of the band reported that the association finds new musicians through familial relationships, advertisements and leaflets available at concerts.

The purpose of this paper is to evaluate how Celtic instrumental music and pipe band tradition is transmitted to future generations through youth education in Australia. How does it work in practice, the passing-on of its Celtic music heritage and the preparation for future generations to integrate in the bands? For this purpose I propose the example of the contemporary Breton *bagad* as a stepping stone. Brittany counts over eighty Celtic music bands called *bagad*. All prestigious *bagad* are places where tenths of young musicians are taught the skills of playing *bombard*, bagpipe and *druTop bagad*. Cap Caval and Quimper for example function as music schools and place for the young to “run” alongside skilled musicians, preparatory ground for competitions and concerts.

The Celtic diaspora in New Zealand and Australia is significant and counts numerous organisations, cultural festivals and university-level classes available in major cities. We would like to imagine that Australia, with a population of seventeen million, also consolidates its Celtic cultural heritage through education of the very young.

Mercedes M. Dujunco (Suzhou University of Science & Technology)

Singing the plight of overseas Filipino workers: Emir the musical as trope for affective labour

In 2010, the first original Filipino musical written for film, *Emir*, was released, co-produced by the Film Development Council of the Philippines and the Cultural Center of the Philippines in partnership with Viva Films, an acclaimed local film company. Billed as a “tribute to OFWs” or “overseas Filipino workers” (as they are officially called), it tells the story of Amelia, a girl from the Ilocos region in northern Philippines, who leaves home to work abroad. She lands a job as a nanny in the house of a sheikh in an unidentified emirate, taking care of the sheikh’s only son, Ahmed, and even serving as his surrogate mother at the risk to her own life after she flees with

him following an attack on the palace by insurgents during which the boy's mother is killed, along with their guards and other Filipino servants.

The making of such a musical film about overseas Filipino workers at that particular juncture points to the undoubted importance that this segment of Philippine society assumes in the eyes of the Philippine government, given the fact that the country mainly relies on the remittances of thousands of OFWs to shore up its foreign cash reserves and cover its trade deficits. The portrayal of Amelia in the story as a heroine who saves the sheikh's son assumes greater significance for its parallel with the rescue time and again of the Philippine economy by OFWs at large through the the money they send home to their families. In applying an analytical lens to the film, not least of which to its rendering as a musical, this paper will shed light on how Philippine overseas labour is romanticised through the telling of such a fantastic story as that of Amelia, and largely through song and dance which belies and dulls the serious hardships and abuses often endured by many OFWs while working abroad. As such, the musical film taps into the romanticism and sentimentality of Filipinos, so that the OFWs' physical and material-generating labour is obscured and the great cost to them minimised, ensuring their continued cooperation in working and buoying up the Philippine economy.

Marija Dumnić (Institute of Musicology SASA, Belgrade)

Imagining the Balkans' soundscape in music industry and in ethnomusicology

Starting from Maria Todorova's landmark study *Imagining the Balkans* (1997), numerous authors have raised the voice against the stereotypical images of the Balkans. Almost twenty years after the publication of this book, the term "the Balkans" seems to have lost some of its negative qualifications related to wars in favour of characteristics with positive overtones, such as the Balkan peoples' joie-the-vivre and entertainment strongly related to music. The areal ethnomusicology drawing from the fieldwork throughout the Balkan peninsula has been a fruitful topic for numerous local and foreign ethnomusicologists and the very term "the Balkans" has raised a special interest in the ethnomusicological research of the "outsiders". This interest has

coincided with a breakthrough of the popular music label which refers to “the Balkans” in its name and which has acquired a well-rounded discourse and a set of folk music representations of the Balkans. By supporting the Balkan stereotypes described by Todorova, this music has found its place at the world music market dominantly outside of the Balkans (but with an impact on the music recorded in the Balkans) and it largely commodifies the imaginary Balkan soundscape. Aside from that, the diaspora communities from the Balkan countries (especially from former Yugoslavia) have become a matter of interest in their new surroundings and created a nostalgic soundscape of their homelands.

This paper is written from a perspective of an “insider” ethnomusicologist from the Balkans; I argue against the stereotypization of this term in the ethnomusicological discourse and advocate for a geographically and historically sensitive terminology in the scientific discourse. I also raise the question of the definition of the “Balkan” popular music label and discuss its main structural characteristics. Finally, I offer a new possibility of (re)considering a specific music genre of the region based on the research of urban folk music practices.

Marija Dumnić (Institute of Musicology SASA, Belgrade)

Reimagining the Balkans: Soundscapes of migrants, diasporas and stereotypes

In recent years the Balkans, an area in Southeast Europe with a very complex political and cultural history, is no longer “imagined” solely as the European “inner Other”. Among other things, it has become the site of migrant transition and the homeland of several diasporas; on the other hand, its music representations have also evolved, thus requiring a reconsideration of various music and sound-related aspects of this geographic and cultural territory. In this panel, the urban soundscape is a prism through which we observe the phenomena such as gentrification, displacement, inclusion, national religiosity and music labelling. This panel offers new approaches to contemporary Central, South and East European studies and points to relevance of the soundscape concept by considering the diverse cases such as the cultural programmes organised by the Refugee Aid Center in Belgrade aimed at the integration of the refugees from

Asia and Africa; the amateur self-organised activist choral scene in Vienna established by the immigrants from the former Yugoslavia; the legacy of Slovenian diaspora community in Cleveland (USA) and their original religious ceremonies; as well as the different concepts of the Balkans observed both within the global music market and as a broader research topic that requires a geographically and historically sensitive terminology (which has not always been the case). Gathering together ethnomusicologists and musicologists from Serbia and Slovenia, this panel is result of the project *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana and Belgrade*, financed by Swiss National Science Foundation within its SCOPES programme.

Jacqueline Pattison Ekgren (Ekgren Musikk institutt, Oslo)

Beowulf and Norwegian *stev* share a common “two-pulse” pattern: Can a millennium-old Norwegian vocal tradition provide a fresh approach to performing Old English poetry?

Norwegian *stev* is a solo, unaccompanied vocal tradition that has survived many centuries with roots to the early Middle Ages. One finds that over 25,000 texts are sung to fewer than 50 melodies. Old Germanic poetry—with over 30,000 preserved lines of Old English poetry including the seminal epic *Beowulf*—lacks a direct line of tradition.

The Old English epic poem, *Beowulf*, has 3182 lines, whereas each Norwegian *stev* has only four lines. Nevertheless, in both the Old English epic poems and Norwegian lyric stanzas, we find the majority of lines share a common pattern of two half-lines. Each half-line has two strong stresses and can have a varying number of syllables. This pattern, characteristic of Old Germanic poetry, such as Old Norse and Old English poetry, emerges unexpectedly in today's *stev*.

In Norwegian *stev* performance, we find an accentual verse pattern of half-lines with two strong stresses, a “two-pulse” (*dipod*). Stresses (always word accents) are often marked by foot-taps. *Stev* performance can be described as sung accentual poetry, with an irregular yet predictable rhythm, in which the text shapes the flexible melody. The melodies flow, from accent to accent,

with ease, seemingly effortless, and encourage diversity, flexibility and individuality in performance. Such flexibility may explain the thousands of texts to a handful of melodies.

The common features of half-lines and two accents raise the question: can a living Norwegian *stev* tradition inspire a fresh look and possibly suggest performance practice for Old Germanic poetry, where no direct line of tradition exists?

Stev and examples of accentual verse from traditional songs will be sung.

Austin Emielu (Kwara State University)

Tradition, innovations and modernity in African music: Towards a theory of progressive traditionalism

African “traditional” music is generally held to be fixed and rigid while the “popular” is allowed a lot of headroom for innovations. This paper challenges this notion of rigidity and fixity by first problematising Claude Lévi-Strauss’ division of world cultures into “hot” (dynamic and innovative) and “cold” (stagnant and “traditional”) and then highlight the inadequacies of the terms traditional and popular in contemporary discourse. Drawing on an ethnographic study of dance bands among the Edo, a pan-ethnic minority group in Nigeria, the paper indexes how age-long indigenous music traditions are being revitalised through a continuous process of self-renewal and how musicians traverse the divide between modernity and traditionalism to sustain local traditions; a process which I theorise in this paper as progressive traditionalism. I argue against the continuous use of the term “African traditional music” as representing indigenous music before European contact and the term “African popular music” as representing indigenous music whose cultural authenticity has been compromised by European contact. In theorising progressive traditionalism, I build on John Collin’s (1994) “progressive indigenization,” Bruno Nettl’s (2005) “continuity of change” theory, Kofi Agawu’s (2003) idea of “self-conscious renewal of tradition” and Christopher Waterman’s (2002) idea of progressive traditionalism. I ask: in the age of cultural globalisation, how might we theorise continuous modernisation of

indigenous African music and the indigenisation of “imported” music traditions? How does this trend impact cultural authenticity debate in African music? If “imported elements are being assimilated into local strategies of self-hood and identity” (Friedman 1991, 161), how can we distinguish between what is global and local; traditional and popular? How does ethnomusicology, a discipline born out of the need to collect, preserve and analyse music of “primitive” “non-literate societies” deal with current challenges of cultural globalisation which continues to define African music in new non-conforming ways?

Oded Erez (Hebrew University of Jerusalem)

The “hummusization” of Arabic?: Towards a political evaluation of the resurgence of the Arabic language in popular music by Israeli-Jews

In recent years, the field of popular music in Israel has seen a resurgence in the use of the Arabic language in recordings that are primarily by and/or for Hebrew-speaking Israeli Jews. Songs featuring Arabic lyrics, exclusively or alongside Hebrew, can be heard on all the leading media outlets, and notably on the army-run radio station Galgalatz, considered a major trendsetter in mainstream pop. Many of the new recordings feature reclaimed traditional Judeo-Arabic songs or popular Arab songs composed and performed by Jews, while other are newly-composed. For several musicians, such as the groups Yemen Blues and A-WA, Arabic-language songs have been a springboard to international success.

My paper reflects a first-line attempt to assess the scope and meaning of this recent trend, and to consider its significance vis-à-vis multiple relevant contexts: the history of popular music in Israel, the global “world beat” scene, contemporary identity politics of Mizrahi Jews in Israel, and, most importantly, the persisting Israeli-Palestinian conflict. I will consider some of the immediate effects of the Arab-lyrics trend, such as the normalisation of the presence of Arabic in Jewish-Israeli sonic spaces where it was largely alien: the airwaves, the dance floor, and other everyday spaces more transiently marked by the presence of contemporary popular music.

Importantly, it appears (*prima facie*) that this recent trend is largely unaccompanied by an increased openness towards Palestinian Arabs or other neighboring Arab-speaking populations. As such, it might represent the collapse of the paradigm which dominated liberal discourse since at least the 1990s, that an increased familiarity with Arab language and culture is a natural counterpart to and conduit for political reconciliation. Will the Arabic language follow in the footsteps of Hummus, in being integrated into Israeli cultural self-perception and global image while keeping intact the politically-produced antagonism of “Israeli” vs. “Arab”?

María Escribano del Moral (Independent Scholar, Bilbao)

The Basque Txalaparta: The making of music on a par with the making of nation

This paper, based on doctoral research that spans from 1999 to 2012, deals with the ongoing revival and construction of *Txalaparta*, a percussive sound making tradition and instrument native to the Basque Country. Recovered in the 1960s from near extinction during the last years of Franco’s dictatorship, during times of great social upheaval and state repression, the *Txalaparta* has strongly articulated the existential concerns of a nation in struggle for its survival and continuity amid an armed conflict that is now reaching an end. *Txalaparta* has undergone a process of great experimentation and transformation, awakening at the same time a debate on its nature among players, about its limits, what and when it is and is not, in the overall pursue of a status for it: “*Txalaparta* is music.” Here, the concepts of “music” and “ritual” (ritualising) seem to parallel a *Txalaparta* with full status in Western music circles, and the para-*Txalaparta* that operates outside of them, anarchic and free. This is a process that seems to trace its course jointly with the pursue of a certain status for the Basque nation as well. Departing from Schechner’s broad spectrum approach to Performance, whereby words and actions are considered as performative, displayed to be witnessed and seeking to effect change, and Catherine Bell’s concept of ritualising, whereby embodied doing brings us to that of utmost importance, an interpretation will be offered into the kind of discourses and actions that are mobilised through *Txalaparta* today by a nation that seeks to belong (be recognised) with the full presence of a nation-state.

Serena Facci (University of Roma Tor Vergata)

Music, Vatican ecumenical policies and space of identity of the immigrant Christian communities of Rome

In the European political debate about the increasing of migratory movements, the Vatican, through the voice of the Pope, is strongly promoting a reception policy. In Italy and in other European countries, the Catholic Church, through various NGOs and humanitarian organisations, is deeply involved in the management of reception centers for refugees, but also in migrants' economic assistance. One of the activities concerns the inclusion of migrants in European societies through various forms of cultural mediation and projects.

Serena Facci (University of Roma Tor Vergata)

The musics of immigrant communities between nationalistic instances and Christian ecumenism

In light of the increasingly large diasporic movements that characterise the global scene, the panel proposes some reflections on the process of affirmation/exhibition of the identities of different migrant communities and the processes of inclusion implemented by the political and religious institutions. The different papers analyses the prominent role that religious and secular musics of different cultures play in these processes. Following this perspective, the first paper describes and analyses the Feast of the Virgin of Urkupiña in the Bolivian diaspora—Madrid and Buenos Aires—by comparing how the performance of some repertoires enacted by these communities in an alien environment, allow them to reaffirm their identity. The other three papers describe and analyse some cases of a team research focused on Christian music and immigration in Rome, started in 2013. The first paper analyses the migration policies promoted by the Vatican, from the Vatican II reform, which gave great impetus to local musical practices within the liturgy. The second paper examines the ways in which, in the religious ceremonies, traditional music and dance and national anthems become emblems of identity and patriotism.

The last paper examines the celebrations of the Jubilee of Migrants and Refugees (2016), highlighting how in transnational Christian celebrations the use of local music becomes for the Church a special vehicle to spread a universal and ecumenical message and, at the same time, a form of self-narration and of expression of national or local identities for the participants.

Fang Bo (Chinese University of Hong Kong)

Local sound? Local context? Musical and theological analysis of localised Hong Kong praise and worship music

Contemporary Christian Praise and Worship music (P&W) has been discussed as a popularised production of Christianity for half a century, presented as a pop band that incorporates music writing and singing. The debate about P&W between traditional and modern Christian theological ideologies have continued among global Christian communities of different denominations. In the past fifty years, more and more Christian churches have begun to use Praise and Worship music in their services around the world. The Revival Christian Church of Hong Kong is just one of them, which has a worship team with mature singers, songwriters and musicians, and their worship has very deep influence within the Chinese Christian churches and communities.

In the 47-year history of this church, they have changed their worship music from traditional hymns to English, Cantonese worship songs translated or written by local worshipers, and later, to pieces written in Mandarin. This is a reflection of the development of popular music in Hong Kong, as well as a phenomenon of the ideological renewal process on “worship” and “sacred music” from the local Pentecostal church.

The ethnographic study of contemporary P&W music phenomenon in Hong Kong proposed here extends upon pre-existing academic treatment of this topic by situating the analysis of Christian music within the social and cultural context of Hong Kong. This study also illuminates the the significant function of worship music in connecting modern Christian churches in Hong Kong to

their local environment. In addition to analysing the musical features of the P&W music of RCCHK, this study also outlines the aesthetic, theological, and phenomenological claims and arguments made by Christian insiders who are leading the musical reforms.

Kevin Fellezs (Columbia University, New York)

My island of golden dreams: Japanese Americans performing Hawaiian music in Japan

Titling my talk after a song by Japanese American steel guitarist Buckie Shirakata, I want to think through the history of Hawaiian music in Japan. Throughout the early twentieth century, Japanese American musicians such as Haida Yukihiro “Harry”, his brother, Haida Katsuhiko, and Buckie Shirakata were performing, recording, and teaching Hawaiian music in Japan. In thinking about the attraction of Hawai’i and Hawaiian music for Japanese, the role of Japanese American musicians is a crucial element. Why were Japanese American musicians heard as authentic in ways that superseded popular Japanese musicians involved with Hawaiian music such as “Poss” Miyazaki, Wada Hiroshi, Ohashi Setsuo or Ethel Nakada despite the fact that neither the Haida brothers or Shirakata made any claims of Hawaiian lineage? How, in fact, did their American-ness, despite careers and lives in Japan, shape their reception as “Hawaiian musicians” in ways that were distinct from their Japanese peers? Trading in a long history of Hawai’i as a tourist destination, particularly after World War II, I argue that these Japanese Americans and their musicking were part of a larger project that shaped Hawai’i as an exotic yet safe space of relaxation and ease in the Japanese popular imaginary.

Peter George Fielding (Red Deer College, Alberta)

The Gaelic vocal repertoire of Nova Scotia

The traditional vocal music of Nova Scotia is a collage of genres reflecting its population and distinct history. Serving as a historic nautical gateway between North America and Europe, the

continuous influx of populations led to the formation of many communities ranging from the urban epicenter of Halifax to the smallest of rural communities and coastal outposts. Though largely akin to the musical traditions of the Western European colonisers of the 17th-19th centuries, the combination of song variants, repertoires from other cultures and traditions, and original compositions led to the emergence of a uniquely Nova Scotian canon. Acknowledging that previous scholarship, economic, and editorial forces had a direct influence concerning what musics were explored, gathered, and preserved, this paper examines select published transcriptions of Nova Scotian Gaelic traditional vocal repertoires spanning the past century, including: John Lorne Campbell's *A Collection of Folk-Songs and Music Made in Nova Scotia* (1947) and *Songs Remembered in Exile* (1999), Calum MacLeod and Helen Creighton's *Gaelic Songs of Nova Scotia* (1979), Donald A Fergusson's *Fad Air Falbh As Innse Gall* (Beyond the Hebrides), and *Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan*, as translated by John Shaw. This presentation offers a quantitative assessment of 462 Nova Scotian Gaelic language melodies and identifies select songs for their merits for use in musicianship education. Although various archetype scalar patterns are verified as being normative for this collection, many scalar variants are also identified.

Juan Carlos Figueroa (Universidad del Valle de Guatemala)

Musical interpretations of the pre-Hispanic in Guatemala

In Guatemala, there are currently a number of music groups dedicated to the interpretation of what they consider the musical legacy of the pre-Hispanic past. Based primarily—but not exclusively—on replicas of Mesoamerican archaeological sound artifacts, or inspired by them, their music manifests the search for a link between a distant musical past and its contemporary recreation and/or reinterpretation. Musicians are aware of the limitations imposed by the lack of conclusive data about the forms and contents of the so-called “pre-Hispanic music”.

Nevertheless, they claim to create music that is related to this past, either as its continuation—in the sense of a heritage that directly links past musical and social practices with contemporary

ones—or as a new musical expression. Expressing different social and cultural experiences and expectations, the two claims lead to different musical forms, performance practices, and discourses about what this kind of music means.

By reference to a few contrasting examples from both urban and rural Guatemala, the paper will outline the social, creative and historical basis such claims are made on and what ideas about the meaning of the past their musical practices convey in the present.

Marita Fornaro (Universidad de la República, Montevideo)

Music, body and costumes in Uruguayan murga: An analysis from a rhetorical perspective

Murga is a carnival ensemble of Hispanic origin, a popular theatre genre characterised historically by male polyphony that started developing during the 19th century in Uruguay. These groups syncretise aspects of the *chirigotas* and *murgas* of the carnivals in Cadiz, Extremadura, and Castilla (España), 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 criticism of current events.

This research, which was started more than a decade ago, has acquired an interdisciplinary character in the last two years, focusing on the presence and use of the body through three different aspects: voice, movement and costume. The approach includes elements of anthropology of the body, performance theory and an analysis from a rhetorical perspective—including verbal, visual and corporeal elements.

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 (such as workers, footballers, political leaders) or strangers (foreigners, aliens) and characters who these idealised people oppose or even

consider enemies. The *cupleteros* can also interpret abstract concepts (like freedom) and daily objects. This is a dramatic procedure for discussing current events with the choir.

From these dramatic actions, this work exemplifies the link between different figures of rhetoric applied to texts, movements and costumes: irony, sarcasm, satire, parody and the grotesque category. Moreover, from the theory of costume, the costume is addressed herein as a “new skin” that gives different qualities to the body in order to build a dialectical relationship. We focus on the use of costume resources to achieve the gigantification of the body, the identification of characters and the grotesque element, often related to gender issues.

Jennifer Fraser (Oberlin College and Conservatory)

Playing with men: Female singers, male audiences, and porno texts in a West Sumatran vocal genre

Late at night, deep in the heartland of the Indonesian province of West Sumatra, a female singer in the musical genre known as *saluang jo dendang* (flute with song) delivers texts that are described and understood locally as porno or vulgar (both terms borrowed from the English). The men in the audience are responsive, laughing loudly at the jokes; for example, one about bachelors who do not yet have wives but still “fight like quails,” a metaphor for sexual intercourse. Not all audience members or performers are comfortable with such lyrics: the Minangkabau, the ethnic group to whom this genre belongs, are often celebrated for their Islamic piety, making the topic of sex illicit and taboo in everyday contexts and the late-night performance of these texts all the more intriguing. The structure and delivery of song texts in *saluang* is complex and subject to many variables. Yet this tradition, one of the most famous and preeminent arts of the Minangkabau, has received little to no scholarly attention compared with other forms of Minangkabau oral literature and the texts understood as porno and vulgar have received none. In part my paper is a response to Deborah Wong’s lament-cum-challenge that “[m]ost ethnomusicologists write about a bleak world devoid of desire and empty of erotics” (2015, 178) and resonates with the work of other scholars interested in the art of seduction (e.g.

Barendregt 2006; Cooper 2000; Kouwenhoven and Kippen 2014). This paper will briefly consider the parameters structuring texts in this oral tradition before focusing in on the increasingly flirtatious dynamic interplay between female singers and the mostly male audience members through sexual metaphors in texts. It will also investigate the agency singers have navigating the tensions between audience demands for porno songs and their own sense of morality and impropriety.

Daniel Fredriksson (Umeå University)

Musical collaboration – or cooperation? Exploring newspeak in Swedish arts policy

The recent years have seen a process of regionalisation in Swedish culture and arts policy. This change goes under the name *Kultursamverkansmodellen*, which on the government's webpage translates to “the cultural cooperation model” (Government Offices of Sweden 2015).

The way *samverkan* is used in daily talk it should rather translate to collaboration – discussions, exchange of ideas and mutually beneficial activities. However, my material suggests elements of hierarchy in the system of cultural policy and funding where the term *samverkan* seem to signify a logic of consensus, in effect making it hard for cultural actors to challenge a system where certain music and art forms hold a hegemonic position.

Drawing on Michel De Certeau's concept of tactics and strategy (1984) and Ruth Finnegan's pathways (Finnegan 1989), this paper uses a discourse logics approach (Glynos and Howarth 2007) to disseminate the term *samverkan* in multiple musicking contexts: in policy, by musicians, regional government officials and concert organisers, as well as in connection with other nodes such as “quality” and “projects”.

The paper is part of the author's on-going PhD project, which aims to shed light on how conditions for music making are constructed, protected and challenged by studying the intersection between governing and musical processes

Fujimoto Ai (Waseda University, Tokyo)

Break the routine! 78-year-old revolutionist of Goshu Ondo, Tadamaru Sakuragawa

Tadamaru Sakuragawa, a 78-year-old *Goshu Ondo* singer, was born in 1938 and has been active since he was 7 years old. *Goshu Ondo* is a type of Bon Festival dance practiced in the West part of Japan. However, new songs are produced one after another, contrary to almost all other Bon Festival dances that have just “one” fixed song. Thus we can say that *Goshu Ondo* is not just a Bon Festival dance, but a “genre”.

It has been 21 years since Tadamaru ended his music career, but he keeps thinking how *Goshu Ondo* can be attractive to the young. He is also concerned about the prospect that musicians in *Goshu Ondo* nowadays rarely pursue “creativity”; they only follow the tradition.

Correspondence Course in Goshu Ondo is a course he established in 2015. As *Goshu Ondo* is not a professional performing art form like *Kabuki*, almost all the musicians of *Goshu Ondo* hold other jobs to make a living. If a pupil intends to undertake lessons a culture enrichment course, the pupil would have to go to the professor’s place to seek face-to-face instruction. However, Tadamaru is of the opinion that face-to-face lessons are not necessary these days as there is now an easier access to the communication network. By establishing this correspondence course, he is challenging the instructional state of *Goshu Ondo* through his innovative approach.

This movie is a documentary film that describes *Goshu Ondo* and features old images, sound and interviews with Tadamaru and his young pupils.

Rinko Fujita (University of Vienna)

Support, recovery, grief and gratitude: Musical activities in post-disaster settings in modern Japanese society

Due to natural conditions and its location, Japan is one of the countries which is most prone to natural disasters in the world; not only limited to earthquakes, tsunamis and typhoons, but also floods and volcanic eruptions. From ancient times, Japanese people have continuously struggled to protect themselves against natural disasters and to recover from serious damage when a natural disaster has struck. Under these circumstances, various music performances take place in diverse settings for a wide range of purposes. For example, music is performed frequently for the purpose of raising funds to supporting disaster victims. It is also performed by the victims themselves as a way to extricate themselves from the difficult situation and trauma they are in. On the other hand, in a religious context, music and dance representing local traditions have been performed as votive offerings dedicated to Buddha or Shinto deities to pray for protection and console the souls of the deceased.

This paper focuses on musical activities in post-disaster settings in modern Japanese society. I will review the musical activities of victims and non-victims at the levels of the individual and of society, and discuss the roles of music as well as the challenges faced by performers and those who work in these settings.

Music performed in post-disaster settings come in a variety of genres and styles and is used for a variety of purposes and on various occasions. However, by examining the issues surrounding musical activities in these settings, I argue that these activities related to music are mainly based on four fundamental social acts or states: support, recovery, grief and gratitude. And under real circumstances these social acts can overlap and intertwine – a musical performance therefore usually plays multiple roles in post-disaster settings.

Susanne Fürniss (CNRS-Musée de l'Homme, Paris)

Historical testimonies of ritual circulation between Cameroon and Equatorial Guinea in German institutions

European museums and archives contain a series of objects, including written and sound sources from Central African musical and ritual practices from the beginning of the 20th century. An analysis of the collections located in Berlin (Phonogramm-Archiv, Ethnologisches Museum) and Lübeck (Völkerkundesammlung) reveals a long established exchange and sharing of ritual music in the former German Protectorate of Kamerun. The recordings made by Georg August Zenker and Günter Tessmann in 1907-1908 contain particularly rare testimonies of mask songs, most of which have been abandoned today under the influence of Christianity. A variety of voice modifying devices such as mirlitons can be found in the recordings.

My talk will focus on the distribution of the *Ngî* ritual and of mirlitons in the borderland between Cameroon and Equatorial Guinea, as represented in sound recordings, objects, and written documents. Awareness of the *Ngî* comes mainly from the Fang people, who also live in Gabon. It has been practiced further north by related Bulu, but is likely also to have been practised by non related people originating in the Eastern forests of Cameroon (Mabi) or by communities along the Atlantic coast (Bakoko).

A comparison of these recordings with 21st century practices raises questions regarding theories of origin, transmission and conservation of rituals and ritual music in Central Africa.

Jennifer Deirdre Gall (Australian National University, Canberra)

Listening to the Past - Performing the Past: Activating historical music collections and musical instruments to reveal the invisible legacies hidden in Australian house museums

My current research has produced audio recordings for three Australian house museums using sheet music and instruments belonging to each home, re-creating music that animated each place over the period of occupation. This music is linked to the cultural origins of the European occupants of the homes: primarily Scottish, Irish and English. Examples (played on instruments belonging to each house) illustrate the taste of the different classes of people who inhabited each property and represent both the oral and classical music traditions. *Listening to the Past* offered a new way for visitors to experience the unique stories associated with three historic homes of different ages; (early 19th to early 20th century) and built in different locations—the rural Mugga Mugga cottage and Lanyon Homestead and the urban Calthorpe’s House.

Musical choices tell us much about the people who bought sheet music and particular musical instruments. Often music is annotated and letters and diaries shed light on hidden meanings in lyrics and melodies. This project has revealed hidden worlds and introduced visitors to the social settings in which music was created rather than consumed. The project provided the catalyst to prioritise the repair of musical instruments in heritage properties, safeguarding these fragile objects for future generations.

Building on *Listening to the Past*, the 2016 project *Performing the Past* invited musicians and composers from different backgrounds to engage with the musical history of two heritage listed homes. By performing within the house and in the spaces around it, using the house music collections and the inspiration gleaned from historical documentation—oral histories, letters and diaries—of the past occupants, the musicians have become intermediaries between contemporary audiences and the legacies of Canberra’s early settlers. This paper examines the question: “What pasts do we imagine such legacies to represent, preserve, maintain, or pass on?”

Elise Gayraud (University Tuebingen)

An imagined community? Encountering the Other's cultures at grass-root international initiatives in traditional music

In the age of digital communications, traditional musicians do not lack opportunities to encounter diverse musical influences. But while myriad studies have investigated changes brought by the internet, less attention has been given to recent world music-related initiatives outside the digital sphere, such as the *Ethno World* project instigated by Jeunesses Musicales International. Challenging participants' perceptions of their own music as well as that of other cultures, *Ethno* holds frequent gatherings of young folk musicians from around the globe, who mutually teach their music for a week, then perform as a world music ensemble.

Sharing and understanding foreign traditions is fundamental to *Ethno*'s ethos, as it provides an insight into different cultures. Since 1990, it has drawn together several hundred young musicians, in countries as varied as England, Sweden, Croatia, Estonia, Jordan, Uganda, Australia and most recently India. Many participants became professional folk musicians and integrate features of the musics learnt at *Ethno* in interpretations of their own traditional music and compositions, a long-lasting legacy of their participation. Thus, as well as connecting folk scenes worldwide, *Ethno* also greatly influences repertoires, interpretations, perceptions, and encourages certain types of musical hybridisation. Examining these processes is particularly valuable in understanding and analysing current world music.

Furthermore, the organisation has served as inspiration and defining standards for a number of comparable grass-root intercultural exchanges and festivals, such as *Rila Music Exchange* in Bulgaria, *Folklang* in Germany, *Chiletno* in Chile, and the *Folk Marathon* in various places, seen as part of the *Ethno* movement. This paper, based on interviews with participants and organisers at the events, explores the impact of the initiatives on folk musicians, the broader traditional music scenes and their reception and perception worldwide.

Sarah-Jane Gibson (Queen's University Belfast)

“And now the choir will murder the anthem.” The decline of the traditional church choir in Northern Ireland

Whilst observing a choir rehearsal one Friday evening in Belfast, I was approached by one of the tenors. He had brought with him an article that he felt I needed to read. It was calling for churches to abolish the choir from their congregations. With a sincere look in his eye he said, “Now that is something that needs to be researched.” He was the first of many community choir members to approach me with this concern. After further discussions with ministers and community musicians in Northern Ireland the evidence was overwhelming: amateur Protestant church choirs are in decline. For some, this is a positive move, whilst for others (typically older parishioners) it is the loss of a valued tradition.

In Northern Ireland, religion, music and politics have deep and complicated connections. The current shift in attitudes towards musical expression within the Protestant church is therefore an ideal opportunity to investigate whether musical change is a reflection of a wider change in religious, and possibly social, ideology. This paper explores that question by focusing on the response to the decline of the choir in three churches in Donaghadee, a Protestant town twenty miles east of Belfast. Current findings suggest that the change may be unwelcome by some members of local congregations. This has led to an examination of what deeper meanings lie behind the church choral tradition as well as a consideration of why there is a wider initiative within the Protestant church to move away from it. Ethnographic data has been gathered through interviews with church members and musicians, ministers, and participant observation. It is an extension of my PhD research into community choirs in Northern Ireland.

Eliana Gilad (Voices of Eden-Ancient Wisdom & Healing Music Institute)

Sound, science, and the ancient feminine voice

In the ancient world, women were healers (Benedek 1975). Voice and rhythm were used to reduce stress and anxiety. Leaders would go to temples for special sonic applications that bypassed the intellect and brought them to a higher state of mind (Jayne, 1962). For example, Moses' sister, the prophetess Miriam, is known to have been the central source of vitality for Israel's needs during their time in the desert. The Rabbinic texts (Midrash, Sifrei on Deuteronomy, 275) portray her as foremost leader, the central source of vitality who cares for Israel's needs in the wilderness. In midrashic account, Miriam led by chanting, (Pesikta Zutarta Lekah Tov, Ex. 15:20).

Today this ancient music legacy is re-surfing for modern application in the healing arts and feminine leadership development (Gilad and Arnon, 2010). Exploration of a live healing music study conducted in a 50/50 Israeli-Palestinian neonatal intensive care and other research (Sultanova 2011) show the heritage of voice and rhythm used by women in the eastern world. This supports restoration of the creative voice and power of feminine leadership to its rightful historical and cultural context (Yeomans 2013). A live demonstration, similar to my ancient feminine music performances over 18 years in 13 countries across 4 continents—also taught through online immersion courses—provides the best example for the scholarly examination offered in this presentation.

Ortensia Giovannini (Università di Roma "La Sapienza")

“It is going to die.” Paths of Armenian musical legacies

In doing research about the Armenian diaspora and music, I tried to interpret—by the dialogic approach—the musical knowledge of the communities' individuals and their self-identification as Armenians through music. Instead of a unique Armenian musical culture, I found various

identity constructions. In this paper, I present different perspectives on how Armenian musicians imagine and deploy ideas regarding Armenian culture to situate themselves and their art within an imaginary legacy of *Armeniannes*.

“It is going to die.” This statement always arrives in speaking about Armenian liturgical singing with Aram Kerovpyan, one of the most active promulgators of Armenian traditional music in Paris. As director of the Centre for Armenian Liturgical Chant Studies of Paris, he is the focus to sharing and pondering my opinions and experiences about Armenian traditional and liturgical singing. In Kerovpyan’s musical ideas there is a clinging to a “true” Armenian sound and an idea of loss, of a tradition that is disappearing, due also to the persistence of the denial of the genocide. I examine his way to transmit his musical knowledge to his sons and how this musical legacy gained in the family environment influences their musical production in the group Medz Bazar. Kerovpyan’s legacy is not limited to family and Armenian circles. He also works with the Teatr ZAR in Poland, on a project dedicated to the history and culture of Armenian people.

I point out that selectively “nostalgizing” *Armeniannes* is a normative activity in today’s Armenian music culture, thus in different ways due to individual experiences. I locate my conclusions in the ethnomusicological theory that is brought to bear on the subject of nostalgia, imagined communities, cultural policies regarding the creation of modern nation-states, and their counter-hegemonies.

Monique Giroux (University of Lethbridge)

From Identity to Alliance: Challenging Métis “Inauthenticity” Through Alliance Studies

In 1982, the Métis gained recognition as Aboriginal peoples under the Canadian constitution. Since then, there has been growing interest in the boundaries of Métis identity, that is, who counts as Métis, and what cultural, social, and political practices are “authentically” Métis. In the context of music, a concern with identity has led to considerable interest in defining the Métis fiddle style. The overarching tendency in this process of definition has been to limit the

boundaries of Métis fiddling to a style that was most popular in the past, and that is audibly distinct from mainstream fiddle styles. As a result, Métis fiddling has been bounded by patron discourse—by categories that were created and maintained by the dominant audience (van Toorn 1990, 103)—and the fiddle styles adopted by contemporary Indigenous youth have been labelled inauthentic by some (e.g., see Lederman 2009, 371). In this paper, I argue that Diamond's alliance studies model—a research emphasis that offers an alternative to that of identity (2007)—allows for a more nuanced and accurate understanding of Métis musical practices, and the political and socio-cultural meaning they hold for Métis citizens. Focusing on the John Arcand Fiddle Festival in Saskatchewan, Metisfest in Manitoba, and the Summer Youth Cultural Program in Ontario, I will demonstrate how the strategies of alliance adopted in each context produce unique musical practices, and indeed unique musical styles, that accomplish goals specific to the respective Métis community.

Himalaya K Gohel (Jawaharlal Nehru University, New Delhi)

Observations on the relationship between traditional music and dance: A case study in Mer community dance from Saurashtra, India

'Mer Raas' has its origin in the Saurashtra region of Gujarat in Western India. This dance stems from the community expression of the 'Mer' people, and is almost always accompanied by specific music composition played on string instruments by the same community. In my research, I have observed the development of dance at times of Goddess worship festivals, weddings, and other family gatherings, closely following the rhythm and tempo established by the music that is being played for and by the Mer. This dialogical relation between dance and the music may also be seen in other community dances of Saurashtra, largely known as 'Garba' dances, and for which music leads the dance. The movements of the dances are thus developed in order to maintain the harmony with the music. In this context, can dance movements be observed independently from the music that it accompanies? Can these movements be incorporated to other genres of dance? This paper approaches these questions through the case study of the Mer community dance (Mer Raas). As for other community dances in Saurashtra, the interaction

between the traditional music and the movement structures in Mer Raas reveals not only the socio-cultural context of the dance, but also a kinaesthetic understanding of space and sound, deeply embedded in the land and history of such communities. In this paper, I intend to present the movement structures of the Mer community dance form vis-à-vis its musical structure and investigate the possibility of choreographic structures outside its traditional context.

Nayive Ananías Gómez (Pontifical Catholic University of Chile)

“A otros dieron de verdad esa cosa llamada educación”: the legacy of “El baile de los que sobran” of Los Prisioneros in the Chilean student protests

In 2016, *Pateando Piedras* —an important album in the career of the Chilean rock band Los Prisioneros— turned three decades. It is interesting to understand “El baile de los que sobran” (third track of *Pateando Piedras* and whence its title comes from) from its interaction with the audience and its process during its long history. It should be pointed out that Los Prisioneros transcended because of their mordant lyrics, which interpellated to a society under Augusto Pinochet’s dictatorship. This song can be catalogued as emblematic, taking the concept of Ayats (2005): “[It] acts with such value of sign or explicit emblem identifying a group of people.”

To illustrate that idea, which allows us to approach the reception of “El baile de los que sobran” and its value as performative song, we will review three moments in which it rearranges the soundscape and the social space. These cases correspond to events in the context of Chilean student protests since 2011. The exclusion represented in this song works as an identity factor, intensifying the present experience, which is also a timeless experience: marginalised groups from different eras can join.

Georgiana Gore (University Clermont Auvergne)

Legacy displaced: Enacting the Nigerian Edo Igue festival in Dublin, Ireland

The Igue festival, the annual ceremonial rituals celebrating divine kingship amongst the Edo of Southern Nigeria, invokes historic events through dramatised and danced actions. It engages its participants not only in a recollection of ancestral prowess, but also in a spectacular enactment and affirmation of contemporary power in which past, present and future are condensed, especially when the Oba (king) of Benin dances and tosses the eben (bronze sword) to honour his own head (Bradbury, 1959; Wierre-Gore, 1998). The festival is constituted of some ten rituals consolidated, since its revitalisation, at the end of the civil year so as to enable the participation of the “sons and daughters of the land”, who return to Benin-City over the Christmas holidays. What of those, however, who cannot make the journey home? Such is the significance of Igue for the Edo that it is celebrated in various guises throughout the Nigerian diaspora. Sometimes it becomes seemingly only a festive gathering of speech making and food sharing as in Belgium, for example, or in the United States a means to share the legacy of identity with children who practise the ritual dancing for fun. More dramatically, however, in the Republic of Ireland, it has become an annual celebration with ritual-like enactment including song, dance and the chiefly tossing of the eben (sword) as in the home context. Participants in this event include not only the Edo themselves but guests from other communities including representatives from civil society, testimony to the creative dynamics to which legacy may be contribute. It is this ritually more complex manifestation of Igue, which will be the focus of this paper. Finally, it is proposed that analyzing such ritual dance reconstructions shall contribute to understanding how legacy is sustained through creative reconfiguration in diasporic contexts.

Georgiana Gore (University Clermont Auvergne)

Ritual, dance and legacy

Our panel Ritual, Dance and Legacy will focus on the role of ritual as a device for the preservation and transmission of “sedimented” actions and normative values, while simultaneously giving space for imagination and creativity. Ritual enables the transmission of legacy in condensed and economic form since it does not rely for its efficacy on elaborated discourse, but rather on the allusive and allegorical impact of gesture, sound, song, dance, music, costuming, and so on. Moreover, it sets in motion complex relational configurations, which may instantiate past events or be spaces for the creation of imaginary futures. The fact that ritual is recurrent and its very structure constituted of repeated action is consistent with the idea that it is a form of legacy. However, unlike other forms of legacy, ritual is rarely conceived as a property to be handed on. It is an activity to be performed. It may be constituted of stipulated actions with which members of a group must comply or of symbolically charged creative enactments interpreted in singular manner by its participants. In this panel, we aim to explore these and other ideas concerning ritual as legacy with examples from diverse contexts and perspectives. Barbara Čurda will examine the strategic manipulation of legacy in the Indian classical dance Odissi, Georgiana Gore the creative staging of the Nigerian Edo Igue festival in Dublin, Ireland, Andrée Grau current challenges to the legacy of Tiwi mortuary rituals in Northern Australia, and Csilla Könnczei the Romanian borica dance ritual in “Seven villages” (Hétfalu) in Braşov county as an instance of kinetic and musical legacy.

Catherine Grant (Griffith University, South Brisbane)

Music sustainability, climate change, and the paradox of academic flying: a personal reflection on a personal and professional problem

The sustainability of cultural practices can be (and often is) deeply interconnected with environmental sustainability (Maffi & Woodley, 2012). Recent research in fields including

ecomusicology, ethnomusicology, and biocultural diversity makes explicit some ways in which climate change, in particular, is presenting an escalating threat to the maintenance of certain cultural practices. This research includes examples of how climate change has already led to serious musical and cultural crises in some communities (e.g. Moyle 2007).

This paper offers a personal reflection on academic flying in relation to my own research on music endangerment. I regularly conduct overseas fieldwork and attend international conferences to share my research findings on this topic; this ‘academic flying’ is by far the single biggest contributor to my personal carbon footprint. In 2016, my carbon emissions due to academic flying alone (c.4 metric tonnes) were roughly eleven times the average annual carbon emissions of an individual in Cambodia (c.0.35 metric tonnes, based on World Bank 2011 data projected for 2016), the site of most of my fieldwork. This situation has become morally untenable to me. Yet the alternatives appear to involve significant compromises and even risks to my trajectory as an academic and music researcher. In this paper, I table my options (as I view them) and their implications; reflect on how these considerations may be relevant to many other ICTM scholars; and propose ways by which professional associations like ICTM may support a future in which the environmental and cultural impact of academic flying is an integral ethical and moral consideration in our work.

Catherine Grant (Griffith University, South Brisbane)

The plane truth: Academic flying, climate change, and the future of music research

Climate change has been called “the major, overriding environmental issue of our time” (UNEP, 2010). It is widely agreed that limiting the global average temperature increase to under 2°C will require rapid reductions in emissions (UN, 2016, Article 2; Rogelj et al., 2016). Increasing temperatures are already being recorded (NOAA, 2016), and the associated impacts of climate change are expected to be particularly damaging in poorer areas of the world (IPCC, 2014).

Meanwhile, international air travel, accessible to only 2-3% of the world's population, continues to contribute disproportionately to global greenhouse gas emissions (ICAO, 2010; Chancel & Piketty 2015). Within the scholarly community, 'academic flying'—flying for research fieldwork, dissemination, and related professional activities—is coming under increasing scrutiny. Discourse in many disciplines is beginning to question whether such flying is necessary, sustainable, and even ethical (e.g. Bows-Larkin, 2015; Nevins 2014; Wilde 2015).

Ethnomusicological research has long engaged with questions of privilege and sustainability, and ethnomusicologists continually work to address problematic dynamics in our research relationships. And yet, for many of us, air travel—a uniquely privileged and ecologically costly activity—seems inextricably linked to our work. Indeed, it could be argued that the development of the very discipline of ethnomusicology has relied upon the parallel development of the global aviation industry.

In the spirit of this year's theme, 70 years of ICTM: past, present, future, this panel asks whether things have to be this way. At this point in our history, do ethnomusicologists need to fly? Should we? As the international community rallies to bring climate change under control, these three papers problematize the role of air travel in ethnomusicology. We consider ethnomusicological flying from personal/professional, community, and academic perspectives, and we evaluate strategies and solutions for the discipline, imagining the ICTM of the post-carbon future.

Andrée Grau (University of Roehampton, London)

Tiwi classical rituals in the age of hypercapitalism

Mortuary rituals among the Tiwi traditionally worked on a number of levels. They maintained and passed on a legacy given by the ancestors during the Dreaming, whilst at the same time, through the creation of new songs and dances necessary for certain moments of the rituals, they offered a space where the status quo of the society could be explored, occasionally challenged,

and new possibilities offered. This paper examines how this traditional system is threatened by the difficult economic and social choices made in the 21st century. In 2001 the Tiwi Land Council and the Northern Territory government approved the clearing of savannah woodland to establish woodchip plantations. In 2014 Tiwi Plantations Corporation signed a sales and purchase agreement with Mitsui, a Japanese company to ship woodchips and market them to overseas paper manufacturers. Mitsui and the NT Government also invested into a deep-sea port facility venture, Port Melville, a \$130 million development by the Singapore based company Ausgroup, so that the woodchips could be transported easily to Japan. All this happened at huge environmental costs. Interestingly, in May 2015 the Australian Broadcasting Corporation revealed that even though the Tiwi islands were recognised by the Northern Territory as ‘sites of conservation significance’, Port Melville had opened for business ‘despite no formal environmental impact assessments from either the Northern Territory or Commonwealth governments’ (ABC News 5.5.2015). Mitsui also recognised that they would not recoup their investment through woodchips alone and that Port Melville would also be used for oil and gas exploration. Considering the significance of land, evidenced throughout all Tiwi ritual activities, one wonders how the Tiwi Plantations Corporation can argue on its website that their venture is about ‘Tiwi people using their forests to support their culture, their ceremony and their way of life’.

Guan Bingyang (Shenyang Conservatory of Music)

Turbulence under the fog: North Korean soundscape in *New Korea* magazine, 1951-1970

It is known that art in North Korea, or ‘Juche art’ as it is called and presented to the outside world by North Koreans, is a tool of politics and subject to political control. But, has this phenomenon started at the end of the Korean War, as claimed by some scholars (e.g. Portal 2005)? Descriptions in *New Korea*, a magazine published in North Korea in Chinese since 1951, along with other documents from both Korea and China, suggest that such a different North Korean soundscape existed in 1950s-1970s. On the one hand, it featured new songs of praise in concordance with the policy of art by Kim Il-sung, but on the other hand, there were different

artistic practices. Jung namhui arranged Ch'angguk from P'ansori works such as Ch'unhyang jeon and Simch'eong jeon, and played Kayagum sanjo in public. An kiok was imitating the sounds of ancient instruments from the Silla period. Instruments associated with aristocratic elites, such as ajaeng and komungo, were still in use in various types of Korean national orchestras and highly praised in articles until the late 1960s. Back to North Korea in 1950s-1970s, before it was obscured by fog, a heteroglossia of soundscapes had been there - maintaining, changing and recycling tradition, along with innovations for political purposes.

Helen Gubbins (University of Sheffield)

Radio programmes as mediators of change in Irish traditional music, 1970-1994

Radio Telefís Éireann (RTÉ), the Irish public broadcaster, was one of the key sites for Irish musical production and debate in the twentieth century. This paper introduces early doctoral research on the institution, concerned with investigating the influence that RTÉ's representation had on Irish traditional music and activity, ideas, and discourse within the time period 1970-1994. The relationship between RTÉ's musical programming and musical change in that period is central to our understanding of the watershed of Irish traditional musical activity and thought embodied by the dance show *Riverdance* in 1994 (which was significant in shifting the focus of commercial activity in Irish traditional music from the aural experience of radio towards the audio-visual events of film, television, and theatre). A case study of that time period, and presented in this paper, is *The Long Note* (1974-c.1991), a weekly Irish traditional music radio programme involving multiple presenters, producers, and performers. Preliminary programme listening and interviews conducted by the author with key personnel indicate that *The Long Note* was a significant development from previous radio programming, directly engaged with current musical events, and concerned with its audience members, beginning at a time when revival in all areas of Irish traditional music was leading to a debate on certain practices within this musical tradition.

Calling upon key texts on the mediation of music, such as Malm and Wallis (1984, 1992), Bohlman (1988), Neuman (1990), Danielsen (1998), Laird (2005), Stokes (1994, 2010) and others, I will explore the relationship of *The Long Note* – with its novel magazine-show format of current commercial recordings combined with archive and outside recordings and topical events – to shifts in Irish traditional music terrain in this period.

Jennie Gubner (Indiana University Bloomington)

Teaching about music and Alzheimers through applied ethnomusicology and digital humanities

In this presentation I argue that the use of DH and multimodal research methodologies in the field of ethnomusicology can facilitate more sensorial modes through which to understand and analyze complex, non-verbal emotional dimensions of music making. In response to the conference thematic question of “whether DH relegates the sensitive and emotional dimensions of music to a second level of analysis,” I will encourage scholars to think about the potentials digital methods offer us both in the classroom, in our publications, and in our public sector work, especially when dealing with sensitive and emotional dimensions of music.

As a case study I will draw on the work I have done with my students and the Music and Memory Project. This U.S. based NGO distributes iPods to assisted living facilities and trains nursing staff to create personalized music playlists to help trigger memory and combat depression, sundowning, and other issues of wellness related to Alzheimers and Dementia. Using footage shot by my students during two separate courses taught in Maine and Indiana, I will show clips of the short films made by my students that chronicle their ethnographic experiences making playlists with elders. Moving away from more scientific approaches to studying of music and the brain, I will discuss experiential and sensory filmmaking as a powerful mode through which students are able to process and produce scholarship about complex emotional encounters and share this work in scholarly and public settings. Finally, I will argue that this kind of work

not only employs digital methodologies but embraces DH as a dynamic space through which to teach and raise awareness about the growing field of medical ethnomusicology.

Paulo Murilo Guerreiro do Amaral (Universidade do Estado do Pará (UEPA))

About Felix Robatto's musical know-how and Amazonia's cultural formation linked to the tradition of guitarrada

Soon after the turn of the last millennium, the city of Belém - State of Pará, Northern Brazil, one of the most important cities in Amazonia - has revived an ancestor musical tradition called guitarrada. Old masters of popular culture - experts on guitar and handmade strings instruments - migrated to that locality and began the dissemination and popularization of that popular music genre, predominantly instrumental, through which we can assert about a regional history linked to musical knowledge/practices from the Caribbean and Latin America. From the musical discourse of Félix Robatto, a guitarist of the current music scene in Belém, and also from speeches about the music he produces, performs and announces, we intend to reflect on significant cultural and musical meanings of guitarrada, including its definition, behavioral aspects of musical know-how, and identity features. This study also points out to an ethnomusicology in Amazonia with focus on urban popular artistic and musical expressions, featuring new scientific interests and regional musical references. The guitarrada can be understood, in the first instance, as instrumental lambada, in which voice is not admitted, at least not as a principal soloistic part. This normative issue goes back to the historical landmarks of guitarrada in Pará in the 1960s. In Brazil and abroad, lambada got popularity from the second half of the 1980s to the first half of the next decade. After resounding media success, the lambada would have “fallen in the dark”. However, after 2000s, it was reborn under the “robes” of musical guitarrada, in order to revive the past of guitar masters, however through a contemporary musical language.

Lea Hagmann (Bern University)

Emic and Etic Transcription Systems: Ethnochoreological and Linguistic Analogies

The relationship between ethnomusicology and linguistics is a long standing one, with common ancestors such as Alexander John Ellis with both his invention of phonotypics, the predecessor of the International Phonetic Alphabet and the cent-system, Kenneth L. Pike and his work on speech rhythm, as well as his useful introduction of the dichotomy etic - emic, and George Herzog and George List, who both analyzed the relationship between speech and song melodies. Ethnochoreology entered this field, which Steven Feld and Aaron Fox have termed 'musico-linguistic anthropology' considerably later and at a time when ethnomusicology and linguistics became separated.

In her work on Tongan dance (1999), Adrienne L. Kaepler suggested the use of phonetics and phonology as a basis for the analyses of movement entities, and in analogy to linguistics, she introduced the terms 'kinemes', 'morphokines' and 'allokines'. However, the system she developed is specific for Tongan dance and therefore moves on an emic level of transcription. Kaepler deliberately refrained from finding a kinetic analogy to the linguistic 'phones', and only briefly mentioned Labanotation as a possible analogy to a phonetic close transcription method.

Such a kinetic close transcription seems however highly relevant. Not only would it enable comparison between different dance movements on an etic level, an undertaking, which has long been severely neglected, but it would also facilitate different emic transcriptions to become more standardised. In order to develop such a system in collaboration with experts from both choreology and phonetics, this paper discusses various emic and etic transcription systems that have been developed so far and evaluates the most suitable approaches for development of an etic transcription system for ethnic dances.

Lea Hagmann

Interdisciplinary Approach on Movement Analysis

Though treated as separate disciplines, ethnomusicology (former comparative musicology), ethnochoreology, and linguistics share a common root. Before the former two turned towards the cultural studies, they were strongly influenced by linguistic structuralism, in that they viewed music and dance as complex systems of communication. In order to be able to analyse language and music systems, researchers in the 19th and early 20th centuries made first attempts to establish the smallest meaningful units in both music and language, in particular concerning sounds, which led to the introduction of phones and phonemes on the language side and to the cent-system on the music side. The idea of establishing a set of the smallest units of movement has been likewise addressed by numerous ethnochoreologists and dancers, such as Adrienne L. Kaeppler (1999), Theodor Vasilescu (1969), and Egil Bakka (1991). As all of them rejected dance universals (e.g. Kaeppler 2000) and developed their systems on various emic levels, intercultural comparison became impossible.

Based on interdisciplinarity involving dance studies, ethnomusicology and phonetics and in concordance with Anthony Seeger's critique that music and language studies "rarely communicate among themselves", this panel argues that the emic level of analysis does not exclude close-transcription and that both approaches have their advantages. By analysing traditional dance through the computer-based video annotation research tool Anvil (Kipp 2000), we aim at developing a method that enables dance analysis on both etic and emic levels, which enables multi-layered illustrations of dance structures and cross-cultural comparison of movement systems.

Barbara L. Hampton (City University of New York)

Contesting silences, claiming space: Discourses on music, gender and sexuality and representations of gender and sexuality in academia and on the stage

These panels are sponsored by the Music and Gender Study Group of the ICTM, which was founded in 1985. The papers on these panels present new research and/or new contributions to the project of theorizing gender and sexuality in ethnomusicology. They place musical data into the interdisciplinary conversation on the feminist frameworks and queer theory. Each feminist analytical framework argues a specific and different answer to two principal questions: a) what are the causes and b) what are the consequences of women's subordination. Of the several frameworks, three are represented here: the radical feminist framework (Michiko Hiramata of the Toho Gakuen College in Tokyo, Japan), intersectionality (Barbara L. Hampton of the City University of New York, New York, USA) and the transnational framework (James Nissen of the University of Manchester, UK). They detail how structures of patriarchy adopted from a neighboring culture eroded women's musical presence in an Asian culture; how global capitalism has constructed new gender norms at international performance settings; and how intersecting social identities have together been subjected to related systems of domination affecting women in an African nation. Moving beyond issues of gender, the panel also addresses sexuality as represented by a study of country dance and two-step as performed in gay bars in the American South. Kathryn Alexander (Macalester College, St. Paul, Minnesota, USA), using queer theory, addresses several issues, including the implications of a push toward heteronormativity. By contesting previous silences about gender and queer theory these studies carve out a place for musical data and show how placing it into the interdisciplinary conversation may serve to modify, subvert, reinforce or otherwise refine and deepen the collective understanding of gender and sexuality.

Barbara L. Hampton (City University of New York)

Positive responses, uneven experiences: An intersectional analysis of Ga women's Adaawe

In 2015 Ghana launched its National Gender Policy. This followed the creation of the Ministry of Gender, Children and Social Protection, which incorporated and expanded the former Ministry of Women and Children's Affairs (Executive Instrument E.1.1). The policy affords mechanisms by which women can lodge complaints, seek redress, and create substantive change. Grounded in the lived experiences of Ga women of Afuaman, a village in the Greater Accra Region, this study of Adaawe music, a recreational genre reserved exclusively for women, seeks to understand the impact of the new structures and policy in their community.

While admonishing and regulating social behavior is a salient feature of Ga musical aesthetics and practice overall, Adaawe musicians garner compositional procedures and other musical resources available to all Ga musicians in order to articulate aspirations, to seek and to obtain redress for women. The Gas are a minority population, and Afuaman women work in the rural agricultural and informal sectors. Using intersectionality, women's subordination is analyzed with attention to the specific matrix of domination that circumscribes their lives in terms of gender, ethnicity and class. Adaawe is constructed in community, in historically shared and group-based experiences. The analytical value of Adaawe lies in the optic that its content and performance practices train on the microdynamics of power, subjectivity, and discourse. While its repertoire reflects women's concerns and plans within the context of regional and national developments as well as local ones, the efficacy of the music remains localized. The women's perception of it as singularly serving distinct needs ensures its durability. Seeing power as exercised, rather than simply possessed, enables insights not only into Afuaman women's experiences of authority, but also into the ways in which they empower themselves, negotiating the shifting patterns of ethnicity, class and gender as forces that shape their lives.

Mei Han (Middle Tennessee State University, Murfreesboro)

When the old meets the new: The identity transformation of the Chinese zheng under conservatory pedagogy

This paper examines the legacies of the last generation of “folk” zheng musicians and that of the first generation of the “professional” concert zheng artists’ in the context of the initial stage of zheng’s modernization in the 1950s in the People’s Republic of China.

The zheng is a Chinese long zither with multiple strings and movable bridges. Before the 20th century, the instrument was predominantly utilized in small ensemble performances in rural regions and traditionally disseminated through oral tradition. In the 1950s, zheng performance was established as a conservatory course and a number of traditional musicians were recruited to instruct. At the Shanghai Music Conservatory, the prospective students to take on this new program were students majoring the piano. As the students “abandoned” Western classical pedagogy to embrace a Chinese folk tradition while the instructors transformed from “amateur” to “professional,” the two different cultures clashed. The result of this encounter of the old and new marked the most crucial chapter of zheng’s transformation in modern time. It also left rich legacies of the two generations of zheng performers.

Utilizing fieldwork material and personal experience as a student who studied with both a prominent traditional musician and a conservatory trained zheng artist, the author argues that the modern pedagogy for zheng performance has made a great impact on the instrument’s metamorphosis, resulting in a significant shift of zheng’s traditional musical and cultural identity.

Yohanes Hanan, Akiko Nozawa, Bambang Sugito (Universitas Negeri Surabaya, Nagoya University, Universitas Negeri Surabaya)

Music for The Lord of Mountain: identifying music instruments in Candi Penataran, East Java (12th – 14th century)

This film tells about the important role of some music instruments used by the ancient Javanese communities. The existence of such tools is known from the reliefs sculpted along the foot of the pavilion terrace and part of the inner wall of the main temple at the complex of Candi Penataran. Candi Penataran is the royal temple complex of the three kingdoms, namely Kediri, Singhasari and Majapahit, which lasted from the 12th-14th century. During this period Candi Penataran had been crowded by many people to worship the deities or to do religious study. Since the downfall of Majapahit Empire in late of 15th century, this site was abandoned by the pilgrims. The remains are the debris of stones and reliefs, which become a silent witness of the past. Based on the identification done by the archaeologists and ethnomusicologists, music instruments used at that time have been used until present days and those have scattered in many places in East Java as well as to the outer islands. Music instruments of Candi Penataran are classified into: drums (membranophone), cymbals or kecer, kenong, bende, kempul, gambang and genta (bells) (idiophone). Through a comparative study with similar musical instruments in Java and Bali, there is a high possibility that the instruments used in the Candi Penataran have been used until nowadays. Those music instruments had two functions, which were social and religious. In social context those music instruments were played by hermits, knights, nayaka and punakawan (government middle officials). Through music, they led the devotees to achieve their sacred goal, united with the Mountain Lords who resided at Candi Penataran.

Benjamin J. Harbert (Georgetown University, Washington)

Disciplining jazz: The history of contemporary jazz and the legacy of traditional blues at Louisiana State Penitentiary

Louisiana State Penitentiary at Angola is simultaneously one of the most notorious and most musical prisons. The prison's roster of musicians includes Leadbelly and Robert Pete Williams, well-known blues musicians who worked with folklorists John Lomax and Harry Oster respectfully. As a result of folkloric collection in prisons, blues and chain-gang songs represent the voice of the American prisoner. There is, however, a more diverse musical tradition of music tied to the ways that imprisonment changed through the twentieth century.

The prison newsmagazine, local newspapers, and interviews with prisoners and staff alike show that jazz was the most active and popular musical practice through the 1960s. Small combos toured the dilapidated prison camps on prison farm playing current arrangements and original songs. Musicians worked the fields as they silently rehearsed Coltrane's harmonic innovations. Bands toured outside the prison—the administration showcasing aural results prison reform. Angola's prison drew heavily upon professional black musicians from New Orleans. These musicians capitalized on the new institutions that arose from 1950s reforms—the education and recreation departments and the prisoner-run Inmate Lending Fund.

The first part of the paper is revisionist, presenting a musical history that includes the vital tradition of prison jazz alongside the already recognized folkloric collections. The second part investigates how prison management has used the legacy of traditional music to distance itself from its violent past—music employed to creating what Hannah Arendt calls a “founding event.” Leadbelly factors prominently in the prison museum alongside the decommissioned electric chair. The professional jazz scene complicates the legacy of prison music because its practice was entangled with the administration and contemporary practices of incarceration. This paper offers new ways of thinking about how creative practices connect to the ever-changing and ever-growing carceral practices in the United States.

David Harnish (University of San Diego)

Gendang beleq: The negotiation of a music/dance form in Lombok, Indonesia

Gendang beleq (large drum), a ceremonial ensemble of the Sasak in Lombok, has always combined music and dance in performance. Musicians are generally the dancers, moving in specific and gendered ways as they play their instruments. The music is purely instrumental and there is no overarching narrative to the dance. The movements primarily express the spirit of the music.

Both the music and dance, however, have changed dramatically since the 1980s. In the national drive to modernize the arts, specialists from the government set about “improving” the music and dance in raising regional arts to an Indonesian standard. Up until that point, gendang beleq had been used to perform for life-cycle rites and harvest rituals. Due to the further Islamization of Lombok, the ensemble was neglected until the government selected it to engage Sasak youth in the arts. In the process, the music and dance were first decontextualized and spruced up with new musical elements, more instruments and musicians, faster tempi and virtuosic parts, new costumes, and new movement vocabulary. Seed monies and community support over a twenty-year period resulted in the numbers of new gendang beleq troupes to exceed 2,000.

This paper will discuss the aesthetic synthesis of music and dance within gendang beleq and identify how and why the musical parts and movement vocabulary changed. Most changes are linked to Indonesian arts policies and the actions of musicians, dancers, and government specialists. Gendang beleq assumed a series of new meanings as youth were attracted, competitions developed, new secularized performance contexts emerged, and the form was used to build Sasak sociocultural identity. The modifications in the music and dance are key to understanding not only the changes in the ensemble over time but also the political, religious, and aesthetic priorities in Lombok.

Kristin Harris Walsh (Memorial University of Newfoundland, St. John's)

“The music goes right to my feet”: Legacy, performance and mediation in Newfoundland step dance

Step dance in Newfoundland and Labrador (NL), Canada, is understood to Newfoundlanders as being embedded in the cultural fabric of the province. What Newfoundland step dance is, exactly, and who dances Newfoundland step dance, varies amongst communities, individuals, and generations. As a vernacular percussive dance form, Newfoundland step dance boasts neither a linear history nor a clear pedigree. As such, the “legacy” of Newfoundland step dance is complex and relies as much on the individual dancer as well as the culture’s collective memory. The result is a hybridized identification of local step dance that relies heavily on both fierce local independence and an equally fierce sense of Irishness.

This paper examines the notion of legacy in contemporary manifestations of Newfoundland step dance through fieldwork with step dancers in St. John’s, NL. As tradition-bearers, these dancers embody this dance form and carry forward its legacy through their kinaesthetic, spatial and memory capabilities, alongside their personal notions of culture, memory, and tradition. I explore the words and steps of my informants through the theoretical lens of Paul Connerton’s dual concepts of incorporation and inscription, which navigate the tensions between the ephemerality of a dance performance, and the permanence of a performance mediated by formalized structures or recording technology. From informal kinesthetic transmission and untrained improvisation to formalized classes and video recordings, the legacy of NL step dance will leave its cultural mark in myriad ways as a traditional dance form comes to terms with how it is learned, taught, and performed in the twenty-first century.

Robin P. Harris (Center for Excellence in World Arts at GIAL, Dallas)

Life and death in Siberia: Keys to resilience for intangible cultural heritage

Significant historical, global, and political forces of the Soviet period undermined the performance practice of the Sakha olonkho epic tradition in north-eastern Siberia, impairing the potential for sustainability of this ancient epic song-story tradition. This presentation discusses the changes in the solo performances of olonkho—from a home-based entertainment mode to an expression of ethnic identity (affecting function), from the creativity of oral improvisation to largely memorized performances of short duration (affecting innovation), and from master-centered learning to educational contexts such as schools and olonkho camps (affecting transmission). Since its proclamation by UNESCO in 2005 as a “Masterpiece of the Oral and Intangible Heritage of Humanity,” various forms of olonkho have benefited from energetic revitalization, with large budgets and staff members of several educational and research institutions devoted to bolstering the sustainability of the genre and related derivatives. On the other hand, despite vigorous promotion of the revitalization process by the government of the Republic of Sakha (Yakutia) and by a broad range of scholars in the academic community, levels of transmission and creative innovation for traditional olonkho performance have not yet reached a stage that guarantees the survival of the genre’s original form as improvisationally performed by master olonkhosuts. This Siberian case study analyzes changes in the balance between the stable and malleable factors that historically provided resilience for olonkho, demonstrating why a related genre—theatrical olonkho—shows more promise for a sustainable future through the needed resilience markers of broad-based functionality, high levels of creative innovation, and robust systems of transmission.

Aurélie Helmlinger (CNRS, Paris)

“Panepedia”: For a comprehensive organology of steelpan

Changes in the practice of ethnomusicology offered by the field of digital humanities can touch at least three aspects of our discipline: (1) ethical, with the promotion of “open access to data and metadata”; (2) scalar, with the possibility of broadening the corpuses; and (3) methodological, with the apparition of brand new research tools. As it has always been, technological possibilities are at the heart of the heuristic process. It can facilitate a naturalistic and cognitive approach to ethnomusicology, trying to understand culture rather than taking culture as an explanation (Atran 2003: 137).

A study of the variety of original settings of the musical scale has been undertaken with the aim of developing a comprehensive approach to organology of steelpan, a family of melodic idiophones invented in Trinidad and Tobago in the 1940s. Acoustic constraints, combined with the concave shape of the playing surfaces (made of oil barrels) and the number of oil drums used for one instrument (from 1 to 12 for each player), have created a large variety of very original note layouts. They form therefore a variety of “public representations” (Sperber 1996: 49) of the musical scale on 2 to 3 dimensional patterns.

A vast collection of layouts used in Trinidad and Tobago as well as a bibliographic review has enabled to gather about 300 variants of steelpan layouts, now available in vectorial images. Following the DH paradigm, the website <http://panepedia.cnrs.fr> has been created both as a collaborative database and research tool. It will allow a large scale study of the use of pan styles, testing cognitive hypotheses on the dispersion of the intervals spacing to understand the popularity of certain styles, as well as highlight sub-cultures (Slobin 1993) within the pan world and across the years.

Flora Henderson (SOAS, University of London)

Talking about texture: Gesture and timbre in Japanese-western cross-cultural music

The privileging of some sounds over others in music is culturally defined. Timbre is no exception. In many East Asian instrumental traditions, timbre is privileged in musical structure with defined techniques, seen, for example, in the music of the Japanese shakuhachi flute. During the latter half of the twentieth century, international composers (Denyer and Regan for example) trained in Western art music became fascinated with the timbral techniques of the shakuhachi, and made extensive use of them in cross-cultural compositions, framed in Western art music approaches. These cross-cultural works have been presented to analysts familiar with Western art music but who rarely had knowledge of Japanese traditional musics, so lacked the tools with which to discuss these unfamiliar timbral techniques and their musical use. This highlighted an analytical problem: how can these unfamiliar timbral techniques and their musical privileging be recognised and discussed?

New approaches to the analysis of musical sound, such as recent research in gestural analysis (Gritten and King 2006, 2011; Godøy and Leman 2010; Ben-Tal 2012) and in timbral research (Tsang 2002, and McAdams 2004), offer possibilities to address this question. By using Halmrast's et al (2010) idea of the timbral gesture, Ben-Tal's definition of gesture, and Tsang and McAdams respective frameworks of timbral rhythm and timbral trajectory, we can frame the privileging of timbre in different musical cultures in an analytic paradigm. I will demonstrate this model with an analysis of cross-cultural shakuhachi composition. I will also consider the application of this model to traditional shakuhachi music, to highlight the potential application of this timbral-gestural analysis to the many global music traditions in which timbre is privileged, with the aim of enabling the timbral priorities of a music community to be recognised and explored in ethnomusicological research.

Janet Herman and Sonam Dorji (Music of Bhutan Research Center, Santa Cruz & Music of Bhutan Research Center, Santa Cruz)

Zhungdra, Boedra, and Gross National Happiness: “Safeguarding Identity” at the Music of Bhutan Research Centre

In Bhutan, “preservation and promotion of culture” is recognized as one of the “four pillars” of Gross National Happiness (GNH), the government's development philosophy that holds that the pursuit of economic growth should not come at the expense of other more qualitative factors related to spiritual and social well being. As this small, historically isolated kingdom now confronts globalization and disproportional power relationships in its dealing with other countries, the safeguarding of Bhutan's traditional heritage, values, and “sense of identity” is understood to be crucial to the nation's survival.

This paper addresses challenges faced by the Music of Bhutan Research Centre (MBRC), the only non-governmental institution dedicated to documenting, preserving, and promoting the traditional music of Bhutan, in researching and delineating native music styles within this greater context of urgent concern regarding heritage. As scholarship on the topic of Bhutanese music is scant, the field is just now developing. MBRC has the opportunity and responsibility to help conceptualize, archive, interpret, and articulate Bhutan's enduring musical “legacy” so that it may be an accurate, meaningful, and useful cultural resource.

An area of particular complexity is the boedra genre, which is considered to be one of the two major types of folk song indigenous to Bhutan. Boedra can be translated (as per Sonam Kinga) as either “melody of Tibet” or “melody of the boegarp” (Bhutanese officials who visited Tibet mid-twentieth century), and it is accepted that the form is somehow influenced by Tibetan music. Yet discussion of the origins and characteristics of boedra and the nature of Bhutanese/Tibetan musical exchange are complicated by a sensitive political history. This paper explores MBRC's research-based suggestions for new perspectives and terminology in song classification that seek to employ clarity and rigor while also supporting the vision of GNH.

Michiko Hirama (Toho Gakuen College, Tokyo)

The Incorporation of Patriarchy: The Chinese Impact on Women's Presence in 8th Century Japanese Music

Through analysis of historical records, this paper will attempt to identify the impact of the Chinese social system on the ancient Japanese court and its influence on music and dance performance by women. In ancient Japan, one governmental institution consisted solely of female performers, although the already-established main bureau of music and dance comprised both male and female members. Various historical studies verify that Japan was originally not a male-dominated, patriarchal society, but instead, this system, along with other political and cultural elements, was incorporated from the Chinese court. Because the ceremony that the female performance institution was in charge of started around this same period of change, music and dance performances were significantly influenced, causing certain ceremonies to be held only by women.

This research is conducted from three perspectives. First, it details how the Japanese female performance group functioned. Second, it examines the surrounding gender-equal society in Japan and how the introduction of social customs from China changed it. And third, it points out the political significance of women performing as well as the content of their performance itself in the ancient Japanese court. It is clear that Japanese culture, including its music, developed with indispensable influences from China. We can see how this development occurred through the process of cultural incorporation, eventual adjustment and adaptation, as well as how music and dance performances emulated this political situation. Speaking methodologically, historical study in East Asia is privileged because of the abundance of philological materials of good quality, especially Chinese and Japanese official histories. Since those descriptions provide rich information about society and human, specifically women's, activity in the past, they can function in the same way as ethnographic fieldwork. Such philological music research qualifies as part of ethnomusicology because it explores "music in its social context" in ancient times.

Anna Hoefnagels (Carleton University, Ottawa)

Rethinking language and discourses on gender and “feminism” in ethnomusicology: global contexts, scholarly trends and future directions

Ethnomusicological discourse on ‘gender’ is often equated with the study of women, and women’s activism is equated with ‘feminism’. These terms and their implied meanings suggest colonial leverage and western preconceptions about women’s roles in supporting their communities and the ways in which they challenge hierarchical structures within their society. Through case studies from different music traditions, this roundtable challenges assumptions around language choice regarding female/gender/queer activism in/through music and invites engagement with queer-feminist perspectives within ICTM and ethnomusicology in general. The opening presentation outlines shifts and trends in conceptualizing and theorizing gender and sexuality within ethnomusicology, calibrating between the significance of gender/queer concepts and a critical review of their applicability in music and dance research. The first case study examines discourse around female leadership and social/musical activism within contemporary Indigenous social movements in Canada, arguing that “strong Indigenous women” do not necessarily identify with “feminist” labels, and that culturally-appropriate language must be respected. The case study of Dalit women musicians/activists from West India problematizes Indian ethnomusicology’s engagement with and discursive representations of gender and caste; it engages with ‘Dalit feminism’ and its challenges to colonial-western knowledge and upper-caste ‘feminists’. The third case study engages with the sonic reenactment of socialist feminism in the area of former Yugoslavia in the context of emerging transnational women’s activist movements. It critically addresses the Cold War narratives and supremacy of a western-democracy epistemological heritage regarding grassroots feminist activism. The final case study discusses the contents of the Programme Book of the Brazilian Association of Ethnomusicology between 2002 and 2015 to highlight the intersectionality of various social markers and to advance the concept of epistemological femicide—the invisibility and misogyny in Brazilian knowledge production that denies women and transgender people as important protagonists in music experience, culture, and politics in general.

Lyndsey Marie Hoh (University of Oxford)

Benin as Crossroads: circulations of musical materials, past and present, in the Afro-Atlantic world

In this panel we turn our attention to the central importance of Benin in the circulation of materials and ideas across the Atlantic, and highlight the value of these processes in transmitting musical and cultural legacies between the generations, continents, and the spiritual imaginaries of the expanding African diaspora. We are especially interested in understanding socio-musical identities and imaginaries as they developed in dialogue with Benin's colonial history and transatlantic relationships. Scholars in political science, anthropology, and comparative religion have articulated renewed interest in the cultural crossroads of the Republic of Benin since it reopened to the world economy in the 1990s, but music scholarship has been slow to join the conversation. Placing Benin at the center of an international conversation about the circulation of culture transforms many scholarly assumptions about the Afro-Atlantic world, and exposes some of the historical structural inequalities that existed between divergent colonial histories within West Africa.

Bringing together presenters of three different nationalities from institutions in four different countries, this panel provides a space for emerging cross-disciplinary research and academic exchange. Our papers draw from different regional and ethnic perspectives, and cover topics of trans-Atlantic transformations of Beninois royal court styles, transnational performances of Afro-Brazilian heritage, local understandings of imported musical instruments, and historical transmission of sacred ritual repertoires. In all four cases, we seek to complicate dualisms such as inside/outside, modern/traditional, imported/local, foreign/familiar, and other/self by drawing attention to how these categories interchange and overlap in specific musical bodies and sounds. Out of our dialogue emerges Benin as a crossroads—of history, culture, religion, trade routes, objects, and disciplines.

Lyndsey Marie Hoh (University of Oxford)

Brass Instruments in Benin and Experiences of the Historical

In an effort to understand what it means to play brass instruments in post-colonial places, recent scholarship has framed postcolonial brass instrument performance in relation to histories of militarism and colonial legacies and cultural modes of mimesis, indigenization, and appropriation (i.e. Brucher & Reily 2013; Collins 2013; Booth 2005; Flaes 2000). This paper asks whether such a framing accurately represents the experience and perceptions of African brass musicians today.

Drawing from ethnographic fieldwork with young, amateur brass players in southern Benin, I employ a phenomenological approach to balance previous conjectures about this particular musical practice and its relationship to history with my informants' experience of the historical. How have Beninese brass players learned and interacted with events like colonization, and military and missionary brass bands? What are the stories that have come to be told about those events? What narratives are put in the centre, pushed to the side, or actively ignored? What other memories, ideas, and imaginations emerge in their experience of playing these instruments?

My ethnography reveals that musicians maintain indistinct colonial memories and disinterest in political and ideological discourses against discrete interest, feelings, and valuations around material, bodily, and acoustic registers. Brass players are not enacting social scripts of (post)colonial resistance—there is no longer talk of 'indigenizing or 'appropriating' the instrument of the colonizer (Ranger 1975), nor are brass instruments necessarily thought to be European. Rather, musicians' narratives evoke a variety of pasts and futures, sensations and imaginations, all of which collide in their instruments. In conclusion, I suggest that brass instruments in Benin are objects of 'imperial debris' (Stoler et al. 2013)—colonial things that remain, 'entangled' (Mbembe 2001) yet still alive, in the postcolonial setting—whose assemblages of associations help illuminate a more nuanced experience of the historical.

Made Mantle Hood (University Putra Malaysia)

Integrated Sonic and Movement Systems as Inductive Determinants of Cultural Expression in Balinese Performing Arts

Balinese classical dance forms (topeng, baris, arja, etc.) constitute 'structured movement systems' where a dancer's movement vocabulary dominates the discourse between dancer and drummer. A dancer's darting eyes, sharply pivoting head or her cadential sequence all dictate to the drummer what to play and when. Although drummers exhibit a degree of independence within their pattern formulations, a dancer decides how choreographic events are sequenced in real-time performance. Within such classical 'flexible frameworks', cues and cadences that sculpt aesthetic form are clearly at the discretion of the dancer. In this paper I focus on the sensing of co-communicative, non-verbal networks between Balinese dancer and drummer. In these networks exchanges of shared tacit knowledge happen instantaneously between two integrated systems during performance. These systems may be described as music and dance. But it is more accurate to explain them as structured sonic and movement systems because both 'action and interaction' are integral to each. While the same can be said for other performing arts, I hope to demonstrate that the degree to which dancers internalize percussion cues, signals and cadences is exceptional to the region. I argue that in Southeast Asia generally and in Bali specifically, dancers' elevated status in traditional performing arts is due in part to this depth and breadth of structured sonic system. By utilizing 'inductive ethnomusicology', the integrated sonic and movement systems in this analysis emerge as a more accurate theoretical positioning than the often reductive and hegemonic categories of music and dance.

Keith Howard (SOAS, University of London)

Tradition as Institution: Embedding Form in the Legacy of Korean Music

Kugak, Korean traditional music, is considered to mark an inherited tradition. Korean musicologists measure contemporary practice against historical scores and written texts to establish a sense of legacy, and the primary music institution, the National Gugak Center, considers itself a contemporary incarnation of something stretching back into distant times. But, with decline in the court and the aristocracy, and shifts in performance culture towards theatre stages, as well as a harsh Japanese colonial regime, marking the first half of the twentieth century, much of what today constitutes kugak has undergone restoration, revival, or development. This has happened at the same time as Western music (yangak, sŏyang œmak) has been introduced and popularized, and as Korea has struggled to modernize and develop against its background of colonialism, division, war, and reconstruction. Arguably, the efforts have had great success, so that kugak now stands as the 'soundworld' for Korea both at home and abroad. This paper questions the extent to which kugak can be considered 'traditional', and how its repertoire embeds structures and forms that interpret the past for the present and future. I take, as case studies, Chongmyo cheryeak (music and dance at the Rite to Royal Ancestors, Important Intangible Cultural Property 1), p'ansori (epic storytelling through song, Property 5), sanjo ('scattered melodies' for melodic instrument and drum, Properties 16, 23 and 45) and Taech'wit'a (the court processional music, Property 46). I utilize theoretical ideas from new institutionalism, and recent literature exploring indigenism (Alberts 2015) and heritage discourses (Howard 2012, Bendix, Eggert and Peselmann 2012, Foster and Gilman 2015) to situate my discussion of how scholarship, musicianship, and state interests have come together to promote a sense of kugak as national intangible cultural heritage.

Hsieh Chieh-ting (Freie University Berlin)

Dance as the figure of music: the dynamics of nan-kuan music and dance in Chen Mei-e's work

Nan-kuan is one of the most ancient Chinese music traditions. It has stimulated Taiwanese nan-kuan musician Chen Mei-e's imagination of the scenes of music and dance in the ancient China and inspired her to represent them on the stage. In her work *Night Revels of Han Hsi-tsai*, the dance, which is derived from the movements and gestures in the Chinese tradition of li-yuan theatre, is choreographed for nan-kuan music to represent the scenes of music and dance that are depicted in the Chinese ancient painting of the same name. Since nan-kuan music is a tradition without dance, her work that integrates nan-kuan music with the dance is often considered as non-traditional. Nonetheless, her work, as I argue, has put the ancient Chinese dictum into practice—the dance is the figure of music. It means that to dance is to make the form of the music that cannot be seen but emerges as listening manifested. For me, what the dance in Chen's work makes manifest is the dynamics of nan-kuan music. In her work the dance corresponds to the music like the movements and gestures in li-yuan theatre do. Nonetheless, it does not only mean to dance to the beat of the music. Rather, the dancer has to listen to and correspond with the dynamics of music which I define as the interactions of the different forces which the nan-kuan musicians use while performing. As I argue, it is these forces that make the form of the music emerge in listening; it is also these forces that are enacted in the dance and manifested as the dance.

HUANG Yi'ou (Shanghai Conservatory of Music)

Music and Music Culture during the Reign of Emperor Renzong (reigned 1022-1063)

By the first decades of the twelfth century, the Song Dynasty China had built a vibrant world of art, entertainment, and ritual musics, such as state sacrificial music (yayue), ci songs, guqin instrumental solos, and commercial shows of songs and dances, that nobles, literati, and

commoners of the time would produce and consume in their social-political specific times and places. How and why such an urbanized and diverse music culture emerged is a fundamental issue in Chinese music history. This presentation examines available historical data on music and music culture during the reign of Emperor Renzong (1022-1063), searching for roots and forces that generated vibrant music developments that took place in the first decades of the twelfth century. Emperor Renzong's reign is the longest in Song Chinese history, and he personally launched two rounds of reformation of music theory and performance practices. During the emperor's reign, many prominent figures in Chinese cultural history, such as Fan Zhongyin (989-1052) Ouyang Xiu (1007-1072), and Su Shi (1037-1101) were active, and helped elevate many Chinese expressive practices to unprecedented levels. In late eleventh-century China, the artistic and musical genres of ci songs and qin solo playing developed significantly. New genres, such as peddler's calls (jiaoguozi) and other secular and commercial modes of musical entertainments also emerged. To reconstruct music and music culture during Emperor Renzong's reign as a predecessor to the vibrant musical world of early 12th century China, this paper culls social and musical data from a variety of historical sources and examines them with current theories of soundscape and musicking.

Huang Wan (Shanghai Conservatory of Music)

Voices from an unsealed 'time capsule': decoding the vocal styles in Okinawan folksong singing by Argentinian Uchinanchu

Argentina is one of the five South American countries with a large Okinawan Diaspora (Uchinanchu), which history can be traced back to 1908. Due to the long distance from the homeland and their long history of emigration, Okinawan music (both classical and folk) in Argentina is naturally thought to be a 'time capsule' that preserves the early style.

Existing research covers its history from 1908 to 1993, focusing on collecting its music and interpreting mainly its song texts and social behaviour, understanding their musicking as "to remember, negotiate, and construct identity" (Olsen, 2004). But I was unexpectedly enchanted in

my fieldwork (2014) with a high incidence of falsetto singing (Uragoe) and strongly ornamented vibration by many younger individuals and groups, emerged in the last 20 years, that were not covered by previous researches. It triggers an inquiry: why these unrecorded minute vocal features are highly welcomed and what value can be decoded from them?

This paper adopts a computational method and fieldwork data into analysis, aiming to give evidence supporting an argument that the “time capsule” has actually been unsealed, and that four influences so far contribute to this unique vocal phenomenon: early chest voice singing from the first generation, little vibration from Ko-bushi and Enka from Japan, highly ornamented falsetto singing from Shima-uta of Amami, and La Baguala style falsetto from Northwestern Argentina. Finally, this phenomenon is in accordance with two cultural processes of change in Okinawa, the Yamatonization and Classicization since 19th century; and in Argentina, an identity rethinking after a project for young generations to ‘return home’ (1999). Different vocal technique mirrors different re-position culturally within the concept of ‘Argentinian-Uchinanchu’ (Pablo Komesu, 2014).

Gertrud Maria Huber (Independent Scholar, Baldham)

Female representation in academia and music education

It is well established that music education has the power to form legacies in its representations of pasts, its maintenance of cultural values and its envisaging of new possible futures (Anderson and Campbell 1996). Yet, the representation of women in music education and the effects that gender representation has on the legacies formed are mostly overlooked. Looking at female representation in academia and the music industry, this panel addresses the main strategies and obstacles surrounding gender in music education and musical performance through case studies of Italian music education, world music education in the UK, and zither performance and scholarship in Austria and Germany. We examine how social ideals and political beliefs are embedded into processes of cultural knowledge transmission in formal and informal musical contexts, supported by analyses of music curricula, musical instruments, teaching practices,

institutional policies as well as by ethnographic experiences of music education, music performance, community projects, and cultural institutions. Beyond this, we assess the impact of music education on gender biases, new and old, in musical practice, in musical discourse and even in wider society.

In providing new insights into the intersection of music education and music and gender studies, this panel offers an intervention on the importance of addressing gender representation in any study of music education, advocating the stance that gender issues are so ‘compelling’ in all such phenomena that they simply cannot be ‘refused’ (Green 1997). Moreover, by delving into the complex relationship between systems of music education, musical performance and musical legacies and broader cultural attitudes and social behaviours, it interjects a unique gender perspective into the discussion on the extent to which ‘education follows society’ (Mark 2014), touching on fundamental debates about the way that musical, cultural and social legacies are created and negotiated.

Gertrud Maria Huber (Independent Scholar, Baldham)

The Alpine zither backstage: academic lectureship and women

Changes in the face of academic Alpine zither lectureship in Middle Europe (Salzburg-Innsbruck, Vienna, Munich, Bozen) during the last thirty years can best be observed as manifestations of gender identification.

Alpine zither presence in society, as a whole, is characterized by an active amateur musical scene closely identified with folk music traditions on the one hand, and by a small, barely existing professional scene on the other. Both scenes are dominated by male zither performers. Academic zither education is rooted in the late twentieth century and has up to now been dominated by female zither students.

In contrast to academic music education of western classical music instruments, players of plucked instruments such as the guitar, the harp, the mandolin, and the zither are still exposed to the tension existing between identification as a folk instrument with amateur players on the one hand, and identification as an instrument of western classical and contemporary music played in professional music circles on the other. Today zither performance is undergoing change, tending toward a new cultural understanding.

In my study, I would like to investigate possible reasons for gender-based differences in the field of academic zither lectureship, including the setting down of curriculum guidelines. Have gender-bound causes lead to the massive under representation of women on the academic teaching staff? What effect does unilateral gender regimes at the academic level have on prospects for the future of the zither and on the public image of the instrument?

Eric Hung (Rider University, Mercer County)

(Be)Longing and (Be)Longing Community: A Musical Intervention in the U.S. Gun Debate

As part of the 10-year memorial of the Seung-Hui Cho shootings in March/April 2017, Virginia Tech will produce (Be)Longing, an oratorio by composer Byron Au Yong and writer Aaron Jafferis. Connected with this performance is (Be)Longing Community, which includes town forums, exhibits, and workshops that will encourage participants to create artworks and activities based on the issues brought out by the piece. Au Yong and Jafferis believe that, in order to move forward in enacting more effective public policies about gun violence, we need to go beyond the polarizing national debate by building community through the use of personal stories. These might include direct experiences, or responses based on talking to friends and family or reading memoirs, fiction, and news stories.

After introducing the work, my paper will first discuss how (Be)Longing brings different and cross-cultural arguments in the gun debate into conversation with each other. I will pay particular attention to how the oratorio mirrors the conversations/arguments that occurred between the

survivors, victims' families, and the larger Virginia Tech community. Afterwards, I will explore how Au Yong and Jafferis use musical techniques, audience participation, and choreography to add further perspectives into the work and to move the audience from the polarizing politics to community formation.

The participants in a four-week workshop on (Be)Longing in March-April 2016 were highly engaged and built a strong community during the workshop. However, getting everyone to move beyond the polarizing national debate proved extremely difficult. I will conclude by reflecting on the events and discussions at Virginia Tech in March 2017.

Susan Hurley-Glowa (University of Texas Rio Grande Valley)

How legends are made: building the legacy of Cape Verdean folk hero Norberto Tavares

The Republic of Cape Verde became independent in 1975 as the consequence of the Portuguese Colonial War (1961-1974). The legacy of activist, visionary, and revolutionary leader Amilcar Cabral has been important to postcolonial Cape Verde as it established a new democratic government. Building on Cabral's ideals beginning in the 1970s, social activist and bandleader Norberto Tavares (1956-2010) used his songs to fight for social justice and racial equality in the emerging nation. Steps have recently been taken in Cape Verde to honor Tavares' legacy. For example, his hometown has opened a cultural centre and museum in his name, and friends and family have established The Norberto Tavares Foundation, dedicated to building and maintaining his cultural legacy. I worked closely with Tavares as an ethnomusicologist and fellow musician for twenty years, and have numerous artifacts from our work together, including a documentary film about him. As I work with the foundation, interesting dilemmas are arising as we try to reconcile divergent views of Tavares in the construction of his legacy. For example, some board members want to link Tavares' motivations to evangelical Christian beliefs—to make him a religious prophet of sorts. However, Tavares was a spiritual man but not a practicing Christian in my experience. These conflicting views raise important questions concerning the process of imagining and constructing a legacy. What and whose purposes do legacies serve? Need legacies

be grounded in facts? How has my work with Tavares contributed to his legacy (Barz & Cooley 1997)? A postcolonial Cape Verdean hero is clearly in the process of being imagined and written into the nation's history. As a contribution to the growing body of scholarship on the nature of legacies and consequences of fieldwork, this paper details the establishment of a new musical folk hero in the Cape Verde islands.

Ubochioma Stella Igbokwe (University of Uyo)

Íriráábú: the significance of musical satire in Ékpè dance music amongst Obohia-Ndoki people

Íriráábú is a music genre among the Obohia-Ndoki people of Abia State, Nigeria. It features songs of praise, insult, communication, folk tales, war, and many more. Can anybody compose Íriráábú? The answer is: no! Composition in this genre is spontaneously done as the dance progresses. Hence, the process of creating Íriráábú music requires special skill and ingenuity in the crafting of the text/lyrics as well as in its sonifications. Primarily, Íriráábú music ridicules deserving members of the society repeatedly, thus provoking them. Members of the Obohia-Ndoki community dread Íriráábú as it can leave indelible impression about them in the minds of others.

The Íriráábú music genre is unique and has a conspicuous place in Ékpè dance music. The Ékpè dance is performed during an organized annual event that marks the end of a farming season and creates hope for a plentiful new season. Ékpè and Age Grades move in *pari passu*, as rivalry amongst members can serve as a creative avenue for composition. Conversely, their protection can serve as a shield for a composer of satire.

In this paper, I examine the creativity and creative framework of the Íriráábú music within the performance structure of the Ékpè dance music. Furthermore, I explore the mystery in the Íriráábú music—the satire and its significance to the Obohia-Ndoki people.

Zilia Imamutdinova (State Institute for Art Studies, Moscow)

Historical practices of plastic movement as a form of spiritual self-expression in the culture of Russia's Turkic peoples (Bashkirs): on the statement of the problem

The paper is focused on forms of plastic self-expression historically tied with Bashkirs—Russia's Turks who predominantly occupy the Ural-Volga region. The art of Bashkir dance and, in a wider sense the art of movement, develops under the influence of various factors: religious cults (totems), family (weddings), agricultural (harvests) and other rituals.

The Soviet epoch marked a milestone in the development of Bashkir folk dance, which acquired (along with the art of other peoples of Russia) its professional forms leading to the establishment, in 1939, of a famous Bashkir ensemble of folk dance, and the use of folk dance elements in Bashkortostan's ballet art, etc.

The author of this paper is especially interested in the forms of religious plastic self-expression among Muslim Bashkirs, which became unacceptable in the Soviet period due to the atheistic campaign on the one hand, and the fact that they were not welcomed by the majority of the Ural-Volga mullahs (clergymen) before the 1917 Revolution on the other hand. Due to the wide spreading of ishanism (Sufism as a separate dimension of Islam) the region witnessed the carrying out of a "loud" Sufi zikr (zikru jahri—rituals bringing their participants into a special ecstatic state). This is proved by historical sources: the works by Marjani, Fahreddin, and others. A widely-known example is carrying out of a loud collective zikr by famous Sufi Zaynulla Rasulev (1833-1917) together with his murids (followers).

Loud Sufi zikr, practiced in different Sufi brotherhoods, is accompanied by characteristic rhythmic movements. Its specific character as a historical phenomenon in the region requires separate research.

Inoue Sayuri (Graduate School of Language and Culture, Osaka University)

Musical notations in Burmese classical songs' oral tradition: harpist U Myint Maung's challenges in transcribing music

This paper explores notations of Burmese classical songs transcribed by outstanding harpist U Myint Maung (1937-2001). Burmese classical songs' texts have been transcribed from the eighteenth century, as confirmed through research. However, styles of singing and instrument playing are still transmitted orally today. There have been attempts at transcribing the music. The notations that I have collected were written between 1938 and 2005. These notations were not used effectively because oral transmission is more convenient for musicians. Further, all the notations transcribed simple songs, except those of U Myint Maung, and musicians do not need them because they can master those songs easily by ear. U Myint Maung became interested in notations when he taught harp playing to an ethnomusicologist, Judith Becker, through observing her use of notation in 1960. He was learning notation by copying what she was doing. He also learned how to write notations from the remarkable harpist U Ba Thant (1912-1987) for one year in 1962. After that, he started to aggressively transcribe notations and created a few hundred notations that are not distributed and are only used by his pupils. Daw Khin May, the wife of U Myint Maung and also a remarkable harpist, uses his notations when she teaches her pupils. She uses these notations only to recall the style of U Myint Maung' playing and teaches orally to her pupils. His notations are scattered because he wrote them for each of his pupils by hand. I analyze the extent of his notations in Burmese music repertoire within the compass of what I could collect. I argue that the challenges faced by U Myint Maung in transcribing notations resulted in new modes of Burmese music transmission.

James Isabirye (Kyambogo University)

Ebigwala (royal gourd trumpets) music of the Basoga from Uganda: a future from the past

Continuity of society and its values is a concern of the Basoga people from Eastern Uganda. The Basoga have a saying, "Emiti emitto n'Ekibira", which means "young trees are the forest". They believe that youths must be socialized properly to enable them to function in acceptable ways according to set values and norms; values and norms passed down orally through generations. One of these major oral expressions is Ebigwala music and dance. This idiom carries values and norms that should shape those "young trees". The Ebigwala heritage is a unique sound from a set of gourd trumpets that are blown in hocket plus drumming, singing, ululating and dancing. This music and dance practice influences royal ceremonies and affects communities as a career of philosophy and language in song texts. Song lyrics highlight the power of leaders, history, aesthetics, and general artistic reflections on society and peoples' behaviors. Ebigwala is no longer regularly performed because almost all people that had mastered its practice have passed away. Only one ailing proficient player can be found. However, Ebigwala was inscribed by UNESCO on the list of Intangible Cultural Heritage (ICH) in Need of Urgent Safeguarding. Subsequently, community measures to revive its practice are ongoing. The ICH section of UNESCO, the National Council of Folklorists of Uganda, and the government of Uganda funded the Ebigwala safeguarding project. This paper will investigate the contemporary role and meaning of Ebigwala music and dance, the ongoing community safeguarding processes, and look into the future of this heritage in the face of the globalized cultural production.

Matías Isolabella (Universidad de Valladolid)

Clay drums production in Morocco: an overview

The variety of shapes, dimensions, and decorations of clay drums in Morocco is remarkable. Some of these differences seem to have an esthetic *raison d'être* that can be attributed to stylistic areas: the decorative patterns employed in Asfi, for example, differ from those of Fes or

Marrakech. This general observation is applicable to all kind of clay objects, not only instruments. Furthermore, some ateliers decorate ta' rīja-s with different colours and motives every year as a marketing strategy.

On the other hand, the variety of clay drums shapes and dimensions respond to the many different contexts in which these instruments are employed, from ritual practices to secular music. The morphology of the instruments for the achoura differs from that of female professional music ensembles, or from that of the Hamadcha of Fes, the Hamadcha of Gharb, and so on. In addition, musicians sometimes modify their instruments to improve its sonority, or assemble and decorate them according to specific sacralizing rituals.

A part of this mass semi-industrial production, we observed the persistence of a small-scale clay female production based on a different technique and oriented to a local and peripheral market. Located in small and sometimes hard to reach villages along the Riff mountains, female potters' activity is mostly oriented to the fabrication of daily use objects. In some cases, a marginal production of clay drums is still observable but, most of the times, it is only a memory of a lost practice.

In this paper I will discuss some aspects of clay drums production, its morphology, and its symbolic and sacred connotations according to its different uses.

Daniela Ivanova-Nyberg (Bulgarian Cultural and Heritage Centre, Seattle)

Folk dance as obsolete vs folk dance as vital: field research and study in the USA

This paper aims to address the question “how is folk dance perceived today?” The investigation presents and analyzes ways of understanding of folk dance today, drawn from research conducted among American Balkan folk dance communities in the Pacific Northwest and native Bulgarians settled in the area, newly introduced to Bulgarian folk music and dance. Also reviewed are web descriptions of university world dance courses.

The question “How is folk dance perceived today?” was provoked by these factors: lower interest in international folk dancing, gradual disappearance of folk dance and folk dancing from the American universities and colleges, and the heightened interest in Bulgarian folk music and dance among the Bulgarian diaspora across the US.

Questions in interviews include: how do popular understandings of world music link to world dance? How is “world” dance understood to be different from “folk” dance? Does “folk” dance imply an obsolete and unattractive activity, and if so, to whom and why?

Based on my twelve years of fieldwork in the States, I argue that Balkan folk dancing in the US, which has a long history, became a “fashionable” trend in the 1960s but is in decline today. This decline happens both at the community level (recreational folk dancing) and higher educational level, where institutions withdrew folk dancing from the physical education curriculum. Current interest among younger Americans toward live folk dance events comes via world music, which became a stimulant for specific interest in Balkan music and dance. Simultaneously, the interest among native Bulgarians in America toward Bulgarian folk music and dance stands on a different historical and cultural foundation. It responds to needs that may be summarized as keeping the cultural ties with the homeland alive.

Gisa Jähnichen (Shanghai Conservatory of Music)

Moving and moved singers: non-vocal embodiments of vocal expressions in the era of mass media

This panel aims at focusing on non-vocal embodiments of vocal expressions, moving and moved singers who combine non-vocal embodiments as an essential content that their singing conveys. In a number of already well-studied cultures, gesturing and moving singers are a widely known appearance. During the past centuries, some special movements and gestures, facial expressions included, are part of specific, orally transmitted traditions. Those traditions comprise most

frequently vocal practices such as music theatre, cabaret, or singer-dancer performances. However, transmitted movements in close connection with vocal expressions are often highly individualised although shared regional, including ethnic, social, gender, and age-related commonalities can be recognised. The main questions are how these transmissions and their apparent outcomes are impacted by various means of mass media and which development stages can be found according to their introduction from early gramophone recordings up to the establishment of "smartphone cultures" that provide nearly unlimited access to visual stimulation.

In three papers, each dealing with another phenomenon, these questions are the central point of departure, thus giving a differentiated overview about the wide field of non-vocal embodiments of singers and their relatedness to mass media developments. All papers are based on participant observation, ethnographic accounts, and audio-visual analysis. The three speakers are connected through joint studies on performing arts in and about Asia.

This panel fits the theme "Exploring Music Analysis and Movement Analysis in Ethnomusicology and Ethnochoreology" taking up the question of context addressed in analyses of music and movements. The panel papers will respond to specific points mentioned in the three guiding questions under the conference's theme.

Gisa Jähnichen (Shanghai Conservatory of Music)

The motionless emotion in the South Vietnamese songs of nostalgia

The South Vietnamese Hat Cai Luong is emblematic for a renewed theatre tradition that draws on local and foreign sources of music and performance practice. Main characters are introduced and developed through Songs of Nostalgia (Ca Vong Co) that were introduced by Cao Van Lau in the early 1920s. These Songs of Nostalgia are musically idealised as a high art form and carefully studied within the country and abroad. In the context of the performance, they are typically performed without corresponding facial expressions and minimised body movements.

In video productions from the 1990s up to now, the motionless emotionality is still strongly emphasised. Interestingly, singers educated in modern conservatories and music institutions of the country have to work hard on suppressing gestures and facial expressions that they observe in many other vocal genres and music practices through mass media.

Critically following some suggestions by Lawrence Zbikowski about Grounded Cognition, Music, and Movement (2012), an analysis of selected performance features can reveal an accumulative fragmentation of motor responses to vocal expressions. The correspondence of singing and movement implied through mass media productions, the sense that music and movement connect, as Zbikowski puts it, is practically questioned through an explicit traditional performance that requests a motionless expression of a strong emotion.

The increasing introduction of body movements into the tradition of the South Vietnamese Songs of Nostalgia is often perceived as destructive to the tradition regardless of the fact that the music itself experienced already important changes during the last few decades. This paper is based on long-term participant observation in a South Vietnamese urban context, interviews with singers and music directors, and detailed studies of the South Vietnamese Songs of Nostalgia.

Nur Izzati Jamalludin (King's College London)

The construction of an imagined legacy of Mek Mulung

Mek Mulung, a traditional Malay dance-drama with more than 400 years of history from the village of Wang Tepus in the northern state of Kedah, Malaysia, was reconstructed in 2002 by the PETRONAS Performing Arts Group (PPAG) into a concertized version on the proscenium stage to an urban audience in the capital city of Kuala Lumpur. Before the PPAG was disbanded in 2011, Mek Mulung's concertized version, which was influenced by modern popular stage performances, became the template for the staging of Mek Mulung by other professional performing arts groups in Kuala Lumpur. The Department of Culture and Arts of the Ministry of Tourism and Culture, commissioned a series of concert tours in six states throughout the country

to promote Mek Mulung to a wider national audience. While the urban audience continues to watch the modern concertized Mek Mulung, the village performance in its original form continues within the Wang Tepus community.

Hence, the creation of the concertized Mek Mulung performances has brought three pertinent questions. First, are the urban audience reflecting behaviours of ‘colonial mimicry’ (Homi Bhabha) by being captivated by the prestige of the westernized theatre? Second, did the reconstructed version of Mek Mulung reflect an ‘invented tradition’ (Hobsbawm and Ranger)? How have these changes affected the urban and village versions to coexist entirely for different circumstances? Hitherto, this paper will present all the above.

Jen-yen Chen (National Taiwan University, Taipei)

Music and religion in cross-cultural movement: Cecilianism and the practice of Catholic sacred music in 20th-century macau

The fame of the Chinese city of Macau as a major site of the "great encounter between China and the West" (in the words of David Mungello) lies in its four-century history as a Portuguese colony, the early phases of which were marked by its status as the principal base for the Jesuit missions first to Japan and then to China. By the early twentieth century, the practice of the Catholic liturgy had become so deeply rooted as to offer a fertile context for the promotion of an Asian-Lusophonic Cecilianism, echoing the nineteenth-century European movement to promote “true” church music through valorization of Gregorian chant, Renaissance vocal polyphony, and other early repertoires. This paper examines the distinctive Macanese realization of such a music, a phenomenon implicating both Portuguese and Chinese agents in the shaping of identities. It shall take as a focal point the work of Father Guilherme Schmid (1910-2000), composer and teacher at the Seminary of St. Joseph's, the city's leading institution since the nineteenth century for the training of Catholic clergy. Fr. Schmid's musical style, oriented towards a simplified, a cappella idiom, and his instruction of numerous students in chant performance, counterpoint, and harmony stands as an essential contribution to the attempted recreation of a Western

ecclesiastical-musical ideal within an Asian milieu. My discussion will consider not only affinities but also incompatibilities between Portuguese and Chinese attitudes towards music's sacred dimension, in order to delineate the complexity of this specific instance of cross-cultural movement. In particular, Fr. Schmid's compositional use of traditional Chinese musical elements (such as melodies) in an effort to bridge the divide between cultures will be examined from the viewpoint of its reception by the local population, with consideration of its status both as cultural hybridity in Homi Bhabha's sense and as an exoticist phenomenon.

Jen-yen Chen (National Taiwan University, Taipei)

Music, Religion, and Identity in Macau: The Dynamics of Sacred Music Practice in a Colonial Multicultural Context

The southern Chinese city of Macau, a colony of Portugal until 1999, offers an illuminating case study in the practice and articulation of religious belief within a context of negotiations among enormously differing cultural identities. From its establishment in the late sixteenth century as a Jesuit enclave for the order's Christianizing efforts in East Asia, up until the present day, Macau illustrates the "East-West" dimension of global, multicultural interaction to a degree that seems to make it exemplary of a hybridity of identity, yet also to problematize the very notion of cultural "mixture." This panel explores Catholic religious practice, institutional policy, and musical composition, teaching, and reception in Macau during the past two centuries. It opens with a paper which broadly contextualizes the cross-cultural dimension of Macanese sacred music through an introduction to the priest-musicians (or musician-priests) of St. Joseph's Seminary, the leading Catholic educational institute in the city since the mid-eighteenth century, where students of diverse backgrounds received training to become clerics. Then follows a second paper which examines the orientation of Macanese liturgical-musical culture towards Cecilianism, the movement to cultivate "true" church music through promotion of early sacred repertoires; its principal case study is the music of Father Guilherme Schmid, whose simplified idiom and use of native Chinese elements attempted the complex double task of fulfilling liturgical music's essential sacral purpose and bridging diverse identities. The third and final

paper discusses the life and cultural significance of Father Áureo Castro, especially his decision to adopt Macau as a “homeland” despite his strong Portuguese roots and the ways in which this chosen path shaped a body of religious and secular compositions as well as a set of institutional activities which epitomize the rich fruits of intensive cross-cultural dialogue.

Jia Yi (Central Conservatory of Music, Beijing)

Leaves Blew Away and Become New Roots: a Discussion about the Chinese Nanyin Bands in Singapore

Nanyin, or Southern Sound, is a music genre popular in the Quanzhou area of the Fujian Province in China, as well as in Taiwan. This type of music has been transmitted to Southeast Asian countries via the Chinese immigrations, and gradually its Chinese identity has become vague in its new homes.

This paper, based on fieldwork carried out in Singapore, looks at two Nanyin bands I have investigated, not only to see what has changed as compared to what is played in China, but also to the musical activities related to social contexts, as well as to what the interviewed—Singaporean populations of different ages which emigrated from China—think of role of music in their lives as they transformed their nationalities from Chinese to Singaporean. The people immigrated for a wealthier life in new home, but they miss the culture of their former homeland. The spiritual needs for these immigrants in Singapore are stronger than those still staying in China. On the other hand, the country’s policy and cultural relationships among Singapore, China, and other southeast Asian countries make the Nanyin in Singapore special. The maintenance and innovation of traditional Chinese music in Singapore is the result of the balance between reflection of the cultural roots in China and the national identity of Singapore.

Raquel Jimenez Pasalodos (Universidad de Valladolid)

The drums of the women: clay drums and feminine contexts in Morocco

Clay drums are the most common musical instrument in Morocco. They are frequently found in households and take part in some of the most important private celebrations, but they are also present in an enormous variety of musical contexts and in diverse musical styles. From small drums of only a few centimetres high, such as the little children ta' rīja for achoura, to the large harrāz of the Ḥamādcha, the drums are mass produced and sold in millions every year, becoming an important element of Moroccan identity.

Furthermore, one of the most remarkable features of these instruments is their close connection, together with frame drums, with feminine performative and ritual contexts. Archaeological, historical, and ethnographical sources show a noteworthy continuity in the significant relationship between clay drums and women in Morocco.

This paper explores that solid association through the archaeological record, the historical sources, the contemporary practices, and the individual experiences of women in modern Morocco, taking into account the continuities and changes in their production process, their uses in musical contexts, and the cultural concepts associated to the instrument. On the one hand, this diachronic approach will permit the understanding of the massive modern production and consumption of clay drums and their current significance. On the other hand, the ethnographical sources will unveil hidden meanings of past practices, not only through direct analogies but also through ethnoarchaeological and ethnohistorical approaches.

Sherry Johnson (York University, Toronto)

“If you Notated Them, They’d be Exactly the Same”: How Different Epistemologies Can Work Together to Create (More) Meaning

At a recent gathering of Canadian, Irish, and British step dance researchers/dancers, I presented two steps, from two different Canadian step dancing traditions—Ontario old-time and Ottawa Valley—that share the same rhythm. “Well, they’re obviously the same step,” said one colleague. “No, they’re not,” I replied. “Yes, they are. If you notated them, they’d be exactly the same.” I was shocked. I knew, from having performed both styles of dance for over 35 years, that they did not feel the same. I wouldn’t dance them in the same contexts, and I assumed that my fellow dancers in both the Ontario old-time and Ottawa Valley traditions wouldn’t conceive of them to be the same step either. And yet, there seemed to be some agreement among the experienced step dancers and researchers in the room that the two steps were, indeed, the same. Despite years of more highly valuing the insider’s perspective of culture, in this case developed through reflections on my own embodied practice, as well as extensive ethnography within the Ontario step dancing community, I began to wonder if the outsider’s view, acquired by my colleagues through movement analysis and notation, could add anything new. Was there anything to be gained by more carefully considering an observation that I had originally so quickly dismissed?

In this paper I examine the role of each of these epistemologies (embodied knowledge, ethnography, movement analysis and notation) in deepening my (and others’) understandings of this dance experience. I examine the strengths and weaknesses of each, as well as how they might inform each other so as to provide a more complex knowledge of these two steps. In doing so, I both draw on and contribute to an ongoing interest in the epistemologies of dance (e.g., Bales & Eliot 2013).

Sherry Johnson (York University, Toronto)

Legacies of Inscription, Embodiment, and Absence in Canadian Vernacular Dance Traditions

The three papers in this panel consider different kinds of legacies at play in four vernacular dance traditions in Canada: two in Ontario, one in Nova Scotia (Cape Breton), and one in Newfoundland. Although these dance traditions exist at significant geographical distance from one another, they all share (or at least are believed to share) roots in Anglo-Celtic dance traditions of the British Isles. As vernacular dance traditions, they all lack a substantial archive (Taylor 2003) or inscribed record (Connerton 1989). Consequently, the legacies of these dance forms are carried forward in time in bodies, transmitted both orally and kinesthetically. A lack of documentation creates possibilities for change and variation, whether deliberate or not. Different bodies, shaped by different cultural and dance practices and informed by different kinds of knowledge, “know” dances in different ways, affecting how dance forms are notated and documented (when and if they ever are notated and documented).

Harris Walsh explores Newfoundland step dancing and how legacy is created both through informal kinesthetic transmission and formalized, mediated practices. Johnson considers how different epistemological approaches to dance—embodied knowledge vs. movement analysis and notation—result in different understandings of two Ontario dance traditions. Sparling considers how and why, in the absence of an inscribed history of square dance in Cape Breton, the once iconic and central tradition of “calling” could disappear, not only without a (physical) trace, but apparently without memory too.

Jaime Jones (University College Dublin)

Beyond Interlocutors: Ethnography and Self-Curating Musical Cultures

In my current research on underground (punk, DIY, noise) music in Dublin, I find myself frequently collaborating with interlocutors who are also active culture brokers or curators within their own musical community, usually through online mass-mediated forms. Their work both draws from and contributes to a translocal musical ‘underground’ that is simultaneously a community, a set of ethics, a network, and a body of musical texts and practices. When insiders post videos of live performances, broadcast interviews on YouTube or blogs, or even comment on Facebook, their online contributions use frame, style, and narrative devices to gloss the projections they make into a larger transcultural network. Like ethnography, the work of sustaining a local underground music community online has much to do with storytelling.

In this paper, I examine the work of a number of Dublin-based underground musicians, filmographers, and promoters, and I suggest that by paying attention to both presentational and methodological aspects of self-curation, we might also be better equipped to think about what it means to do musical ethnography in 2016. Through their own acts of online world-building, the individuals with whom I work do many things that ethnographers do; they attend closely to musical experience, use presentational styles that convey the act of performance in vivid ways, interpret and analyse music by telling ‘impressionist tales’, worry about issues of representation, and maintain an archive that reveals the values of its community. What kinds of questions do we need to ask ourselves as ethnographers when we participate with and observe participant observers, and as we theorise music that is already theorized through its own mediated forms?

Luis Jure (Universidad de la República, Montevideo)

Timeline patterns in Uruguayan Candombe drumming

The term "timeline" was first introduced by Kwabena Nketia to refer to a short rhythmic pattern repeated cyclically in sub-Saharan music, serving as a reference for temporal organization and also as an identifier for each rhythm or "song". In the last decades, terms like timeline, guideline (or guide pattern), bell pattern, or "clave" have been extensively used by many researchers analysing and/or comparing the morphology and the use of these patterns in the music of Africa and the diaspora.

Uruguayan Candombe drumming is deeply rooted in the Afro-Atlantic culture, and has many characteristics in common with other musics belonging to this tradition, among them, the structural importance of the timeline patterns in the rhythm. The way these patterns are integrated into the Candombe rhythm presents, however, some distinguishing features that set it apart from other rhythms of the same tradition.

Not very well-known abroad, the Candombe tradition has a long and rich history; in 2009 it was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO, being considered a symbol of the identity of communities of African descent in Montevideo. The purpose of this paper is to analyse the characteristics of the Candombe timeline patterns, highlighting the elements in common with other timeline or clave patterns in the Afro-Atlantic music, and also disclosing some important differentiating traits.

Zuzana Jurkova (Charles University Prague)

Music behind the Iron Curtain—and What Happened When the Curtain Fell

When investigating music as a medium of remembrance, one encounters various types of appropriations. In this context, the case of folk singer Karel Kryl (1944–94) is especially

interesting. Being regarded for his songs as a symbol of anti-communist opposition, he had to emigrate to Germany after the Soviet invasion of Czechoslovakia in 1968. For the following 20 years, he was separated from his audience by the Iron Curtain. Despite this, his songs were the most frequent ones in songbooks of Czechoslovak youth of that time, and after the fall of the Iron Curtain two of his albums were best-sellers of the 1990. After his return from exile, he was considered one of the national heroes. Nevertheless, the concept of Feld's (1994) schismogenesis (“recontextualization of sounds split from their sources”) is applicable to all his work after his emigration: the music separated from its author was imitated for various purposes by which its meaning changed. This became even more apparent after Kryl’s death.

Two decades after, it opened a space for appropriation of his music and literary texts by various sides as well as for forgetting some segments of his work. The ways that parts of Kryl’s legacy are treated thus demonstrate different modalities of remembering Kryl—and, by that, illustrate the thesis of Erll (2011:8) that an alleged remembrance of Kryl is rather “an expressive indication of the need and interests of the ... groups doing the remembering in the present.” Three of these modalities are the subject of my presentation. Their shapes and social contexts show both a multitude of remembrances of various social formations (and thus the multi-memory nature of modern societies) and at the same time the dynamics inside one of them – the national one.

Ram Prasad Kadel (Music Museum of Nepal, Kathmandu)

Twenty-two years of the influence of Music Museum of Nepal, established at the beginning of the 1995 - 2006 civil war, on the current status of the conservation of Nepali traditional music and dance culture

The founder of Music Museum of Nepal (MMN) had already identified a decline in Nepal's, once extremely rich, cultural heritage when the museum was established in 1995, but the civil war of 1995–2006 caused a huge escalation in this decline and most noticeably in traditional music and dance culture. The many public festivals and ceremonies, which provided the greatest

opportunity for the celebration of traditional music, were not able to be held and continuity was lost. In addition, a whole generation of young men and women left their village communities to join the Nepali army or the opposition forces, and consequently the centuries old Guru-pupil system by which music culture had continually been passed from one generation to the next was disrupted. Few youngsters returned to their home villages after peace was declared, and more continue to leave, now for economic reasons, to find work or to study. Over the last 22 years MMN has endeavoured to collect and record as much and as great a variety as possible of the remaining musical knowledge from Nepal's traditional human database of music Gurus. This small landlocked country has more than 100 castes and ethnic groups and an equal number of languages and each cultural group has developed their own distinctive music styles, lyrics, dances, religious rituals and musical instruments to accompany every ceremony and rite of passage from birth to death and beyond. The analogue archive of MMN holds thousands of hours of audio and video tapes and is in the process of being digitised so that it can be made globally available.

Damascus Kafumbe (Middlebury College)

Musical Performance, Inter-Clan Repatriation, and Oral History in Buganda

Traditionally, musical repatriation has involved a previously dominating party and a subordinate party, with the former giving back musical materials that were taken from the latter. In some cases, the process of returning these materials has acted as a way of healing the scars of colonial practice. Nannyonga-Tamusuza and Weintraub have defined the process as a conversation about power dynamics in representing culture, as well as “a model for disassembling and potentially undoing” colonial relations (Nannyonga-Tamusuza and Weintraub 2012: 209). Diverting from studies that have approached the topic of musical repatriation with a post-colonial tone, this paper discusses more egalitarian relationships between the parties involved in a repatriation process. The paper draws on ethnographic and secondary research to interrogate inter-clan relations among the Baganda people of the Kingdom of Buganda. It argues that the musical performances of the Kawuugulu Clan-Royal Ensemble act as a space for Ganda clans to

repatriate familial ties and performance paraphernalia (made from clan totemic animals) back to the clans from which they have historically acquired them. Kawuugulu repatriation is unique because it functions more as an ongoing and active (rather than a singular and passive) event; it requires participating parties to maintain constant links through musical enactments that allow the parties to honor historical ties to each other; it is a two way street (towards and away from involved groups); it occurs during performance, with the aid of specific musical motifs and practices; and it requires participating groups to symbolically return to a physical site. These interactions are informed by origin stories, which either tell performers what cultural materials will be given back or shape the process of repatriating them. It is these origin stories that additionally lay the groundwork for a system of inter-clan politics that both unites participating clans and restricts Kawuugulu performances.

Gaku Kajimaru (Kyoto University)

The melody as a mold: a comparative study of the melody–word relationships of three types of Asian reciprocal songs

Reciprocal singing is a style in which two or more singers sing improvised words to each other with a fixed melody in the form of a conversation. There are many traditions of reciprocal singing in East and Southeast Asia, but very few have been investigated thoroughly. This paper aims to demonstrate how melody molds words by investigating the melody-word relationships among three reciprocal songs: two kinds of “mountain song” in Guizhou in China called “Buyi’ge” (Buyi song) and “Han’ge” (Chinese song), and “Kakeuta” sung in Akita, Japan. Han’ge is characterized by a rigid regularity in versification. It is composed of eight lines with seven simply rhymed syllables, and the position of each syllable in the melody is fixed. So we can say that the melody functions as a mold for the lyrics. Buyi’ge does not have such a rigid regularity in versification. However, singers of Buyi’ge use some fixed phrases as composing units. Kakeuta, the last example of reciprocal songs, shows another type of connection between the melody and the words. Kakeuta also has a rule of versification and seems to have a loosely fixed position for each syllable like Han’ge, but most aspects of regularity are not actually

observed except in the melody itself. The melodies of Kakeuta songs are like a framework that allows flexibility of wording to some extent. The relationships between the melody and the words differ among these types of songs, but what is common among them is that the expression of the melody itself plays a minor role in the evaluation of the singer's skill. It seems that the melody functions primarily as a mold for the lyrics in the reciprocal song, but what kind of mold that is depends on each tradition.

Sayumi Kamata (Tokyo University of the Arts)

Structure and metaphor: changing techniques in the Kabuki-Hayashi ensemble

The Japanese 'Hayashi' ensemble plays an important role in the accompaniment of performances. It is interesting that Noh and Kabuki (the well-known traditional performing arts) use the same Hayashi music for completely different types of dances and melodies. Since Kabuki-Hayashi has adopted the instrumental composition and a number of techniques from preceding Noh-Hayashi, the Noh-derived techniques in Kabuki are considered similar to Noh. In modern times, however, they have been changing significantly between Noh-based structure and Kabuki-based metaphorical use. This study clarifies the actual state of the changing techniques in the Kabuki-Hayashi ensemble. In this presentation, a change in postwar Hayashi is discussed from the following two viewpoints: (1) standardization of musical structure; and (2) diversification of musical usage. The first topic refers to general Hayashi adjustment for Kabuki and Noh, and identifies the specific change in the music for stage effects. In the second topic, some musical piece groups are illustrated to show metaphor and flexibility peculiar to Kabuki. According to Noh play, Noh-Hayashi music is hierarchically structured: each technique is generally made up of a collection of Dan (segment), and each Dan consists of a collection of various Te (melodic or rhythmic patterns.) Kabuki-Hayashi music, on the contrary, does not necessarily have such system of hierarchical structure: rather, a system of implied meaning has been traditionally prioritized. For metaphorical usage alone, it is sufficient to play flexible Te quotations without Dan. For these reasons, Dan segments have been rarely formed before for Kabuki play. However, new trends toward Noh-based structure are reflected on the perspective

of the Noh-derived techniques in Kabuki. The above research clarifies that the changing techniques in Kabuki-Hayashi appear in various forms between structure and metaphor.

Andrea Kammermann (Lucerne University of Applied Sciences and Arts)

How to explain discrepancies and similarities in the tonal ranges of alphorn music and natural yodel?

The length of a natural horn instrument, like the alphorn, directly regulates the range of the natural overtone scale that can be played on the instrument. The length of the alphorn was standardised around the 1950s, and pictures of earlier instruments show that they were of various lengths and very often shorter than the current standard length. Thus, the tonal range of these earlier and shorter instruments would be narrower compared to modern instruments. Mutual influences of alphorn music and yodeling, especially in Switzerland, are indicated in a number of historical sources. Therefore, the tonal ranges of the early instruments and the early yodel recordings or transcriptions should show parallels. However, there are some inconsistencies. An organological examination of historical instruments will help to shed light on this problem. Methodological triangulation in analysing iconographic sources, historic instruments preserved in museums, and textual descriptions lead to a comprehensive view of the modification in the form of the alphorn over the last 200 years.

Ruijun Kang (Central China Normal University, Wuhan)

Commoner music in the Northern Song Chinese court (a.d.960-1127): a case of changing institutions, roles, and identities

Music and music culture in the Northern Song court are known for its grand and established institutions, namely the Court of Ceremonials (Taichangsi), the Office of Entertainment Music (Jiaofang), and the Bureau of Music of Great Brilliance (Dashengfu), which practiced a variety

of musics performed at a diversity of palace venues and by court and commoner musicians. With established offices, codified rules, and designated roles for supervising music performances, court music officials closely and critically controlled interactions between court and commoners' genres, which included, for example, state sacrificial music (yayue), variety drama (zaju), suites of songs and dances (gewu, gewu daqu), medleys of songs in changing modes (zhugongdiao), and ensemble and solo playing of instrumental music. Many genres of commoners' music were performed at secular functions inside the palace, a development that raises many historical and musical questions. For example, one asks: what kinds of commoners' music were introduced into the court? Where did they come from? Once performed inside the palace, how would the commoners' genres transform, adjusting to changed performance venues, and performers' transformed social identities and performance roles? Over time, how would the adjusted performances, institutions, and participants develop, thus shaping Song dynasty music history? To answer these questions, this paper will examine and compare available historical data to construct an interpretive history of music institutions and practices in Northern Song China, arguing that they reveal changing roles and identities of music officials and performers.

Noora Karjalainen (University of Vaasa)

“Her voice is butterflies and dappled light”: The female folk singer and gendered authenticity

Presentations of contemporary female folk singers are gendered in both textual and photographic media through romanticisation, idealisation, and objectification. This genderedness evokes nostalgia in their media representations, constructing them as authentic folk music artists. In this paper I discuss the gendered media presentations of folk/traditional singers Julie Fowlis, Muireann Nic Amhlaoibh, Kate Rusby, and Emily Portman, and examine the gendered language and imagery in their PR photographs and media texts written about them. The paper is part of my PhD research on female folk singer media representations. By analysing gendered features in the texts and photographs, I point out how these factors construct the folk singer media representation and make the artists appear authentic as folk singers. It is notable that the texts are

produced by journalists and other writers, not the artists themselves, whereas the photos are produced on the basis of how the artists want to portray themselves. Despite this the media representations constructed by the texts and the publicity photos are surprisingly similar and follow the same conventions. The theoretical framework is based on the concepts of cultural memory, nostalgia, and authenticity, and I apply the theories by Svetlana Boym (2001), Aaron Santesso (2006), and Astrid Erll (2009) in interpreting the ways in which nostalgia is evoked in the material. I refer to the concept of authenticity as discussed by Regina Bendix (1997), Hans Weisethaunet and Ulf Lindberg (2010), Keir Keightley (2001), and Allan Moore (2002) in interpreting how genderedness and nostalgic features construct the folk singer authenticity. I also make use of Edward T. Hall's (1966) works in social semiotics and visual culture and media studies by John Berger (1972), Marita Sturken and Lisa Cartwright (2001), and Irene Costera Meijer and Liesbet van Zoonen (2002) in analysing the genderedness of the singers' PR photographs.

Athena Katsanevaki (University of Macedonia, Thessaloniki)

“What is there in a musical form?” “Hidden” messages in the vocal tradition of Western Macedonia in Greece.

Western Macedonia in Greece participates in the wider context of the musical system of Western Greece and Southern Albania (Northern Epirus). Regular ethnographic and anthropological approaches as well as linguistic data divide the area into two basic zones: the Greek-speaking part, which is strongly related to the central mountainous area of Pindus, and the Slav-speaking one extending to the Northeast. These approaches, however, ignore the cultural background of its populations, who self-identify in both cases as local “Macedonians”: the Greek-speaking ones as “Greek Macedonians”, while the Slav-speaking are “native Macedonians”. Nonetheless small-scale fieldwork has revealed important data about the vocal traditions of these two groups and interrelationships which unify the areas and provide information for its connection with the central zone of the Pindus mountains despite the two different languages. Furthermore the musical forms of specific ritual songs in the different local traditions reveal the historical past

and the different eras of the area as well as the reasons for and the process of the gradual introduction of the Slavic language in the wider area of Western Macedonia in Greece and beyond Greece. It also reveals that language can be in certain cases a secondary cultural identity while “hidden” self-identities can be represented by other cultural expressions that are carefully guarded by the communities though they are not apparent to outsiders.

Jared Katz (University of California Riverside)

The Maya Music Program: Using a 3D Printer for community outreach

This paper will discuss the Maya Music Program, an outreach course I developed that uses music to teach people about ancient Maya culture. The largest challenge facing the study of ancient Maya music is the inaccessibility of the musical artifacts. For the past two years, I have been traveling to archaeological laboratories and museums in Belize, Guatemala, and the USA to create the largest database of ancient Maya musical instruments. The database is comprised of audio recordings, photographs, contextual information, and high-quality 3D models of the musical artifacts. This database is meant to allow scholars around the world to study ancient Maya musical instruments, but is also intended to help get a broader audience interested in the study of ancient Maya music and culture. This summer, I designed and ran an outreach programme for middle school students. The program uses playable 3D printed replicas of ancient Maya instruments to teach students about Mesoamerican archaeology and Maya music. I presented each student with a playable replica of a musical artifact, which helped to bring the past to life for them. Music, being a subject people can relate to, is perfect for generating interest in the study of ancient Maya culture. 3D printing allows people to play and engage with identical replicas of these ancient musical instruments while preserving and protecting the original. The program was very successful and 87% of the students reported that receiving and playing the 3D printed instruments was their favorite aspect of the course. 100% of the students reported they would recommend that their friends and peers participate in the Maya Music Program. This paper will discuss the programme, the ongoing research to enhance the programme, and additional courses and museum exhibitions that are being designed and run over the fall of 2016.

Inderjit Kaur (University of California Davis)

A “mother’s voice”: ethical affects in Sikh sacred song practice

Feminist philosopher Nel Noddings (1984) has put forth the concept of “ethical affects” to foreground what she calls the “mother’s voice” in the discussion of ethics, and “human caring and the memory of caring and being cared for . . . as the foundation of ethical response.” She posits ethical affects as processes in which feeling and cognition are intermingled in the creation of ethical responses. This paper is a study of ethical affects in Sikh sacred song practices.

Participation in sacred musicking (sabad kirtan practice) is the central form of worship for Sikhs around the world, who sing and enjoy the sacred songs (sabad) in a variety of genres ranging from classical to popular. A dominant theme of the sabad-texts is living an ethical life engaged with the world. In this paper I argue that sabad kirtan practice is a primary means of imbibing Sikh ethics, not just intellectually through an understanding of the sabad-texts, but as an embodied experience through musicking in a nurturing context laden with affect and affective gestures. I base my arguments on two years of ethnographic study of sacred musicking in the highly participatory popular genre of the Akhand Kirtani Jattha community of Sikhs. I investigate the presence of a “mother’s voice” in various aspects of this practice, including musical features, musicians, musicking, and its associated practices. I explore how through these practices morality is experienced as an embodied phenomenon rather than a set of rules. I argue that Sikh sacred song practices are sites of affective-somatic-cognitive preparation and structuring of the body for everyday ethical living.

Daithí Kearney (Dundalk Institute of Technology)

A quest for meaning in Irish folk traditions: the legacy of Fr. Pat Ahern

As a young curate, Pat Ahern was appointed to the Catholic parish of St. John's Church, Tralee, in the south west of Ireland, with a specific purpose of establishing a choir. Having established the choir, he embarked on a series of theatrical productions on religious themes that involved the local community. As a fiddle player from the rural hinterland of North Kerry, Ahern has a keen interest in the local folk traditions, particularly the step dancing traditions that he himself learned from the travelling dancing master Jeremiah Molyneaux. Combining his passion for folk traditions with theatre, Ahern established Siamsóirí na Ríochta, later Siamsa Tíre, now The National Folk Theatre of Ireland. Over the past half century, his work has led to a rich body of productions but also a quest for a deeper, spiritual meaning expressed through the folk and manifested through music, song, and dance traditions. Now in his eighties, Ahern is made conscious by friends and colleagues of the need to document his life's work in order to create a legacy from which others can develop and understand his quest. In this way, he can partly shape this legacy, making decisions on what is highlighted and providing context for some of the material that exists. This paper interrogates Ahern's awareness of his own legacy and how he is influencing that legacy and the role of others in assisting him. Through discussions with Ahern, the paper examines the elements of his life that he hopes to represent, preserve, maintain, and pass on. The paper seeks to establish what he imagines he is leaving for those who follow and what he imagines for his legacy when in the hands of those who will inhabit unknown futures.

Catherine Hiebert Kerst (American Folklife Center, Library of Congress, Washington)

Return to the appalachians: Maud Karpeles and Sidney Robertson Cowell retrace the Steps of Cecil Sharp

This paper explores the ethnomusicological field documentation that Maud Karpeles and Sidney Robertson Cowell conducted during the fall of 1950 when they spent three weeks travelling

together in the Appalachian Mountains of Virginia, North Carolina, and Tennessee. For Karpeles, it was a return visit to retrace the steps she had taken with noted British folk song and dance collector Cecil Sharp in 1916, 1917, and 1918, seeking performers who knew traditional English songs and ballads. Cowell had also previously collected a noteworthy amount of traditional English-language songs in the Appalachians for the Resettlement Administration during the New Deal in 1936 and 1937. The women carried an Eicor tape recorder borrowed from the Library of Congress and travelled by car. From the 6 September to 4 October 1950, the 47-year-old Cowell accompanied Karpeles, some twenty years her senior, seeking performers who had sung songs for Sharp and herself many years before. Remarkably, the two women turned up thirty-one performers or their close relatives from the early part of the century whom Sharp and Karpeles had heard sing. In this paper, I am examining the significantly different styles of work, approach to folk song collecting, and interaction and rapport with singers that Karpeles and Cowell possessed, drawing on the approximately 4 ½ hours of recordings they made, plus field notes, photographs, and correspondence housed at the Library of Congress and Vaughan Williams Memorial Library. Within the context of this panel, the perspective taken here will highlight Cowell's attitudes and methodology, but it will also serve to elucidate substantial trends in the field of ethnomusicology and especially the field documentation of traditional music that occurred during the early and mid-twentieth century.

Catherine Hiebert Kerst (American Folklife Center, Library of Congress, Washington)

Sidney Robertson Cowell (1903-1995): An American pioneer of the ethnomusicological documentation of folk music

This panel is the first dedicated to the work of Sidney Robertson Cowell (1903-1995), a woman whose pioneering and multifaceted contribution to folk music collecting and ethnomusicology has only recently begun to attract the attention it deserves. The panel seeks to explore Cowell's innovative, distinctive, and open-minded approach to field methodology; her dynamic and broad understanding of the vitality and importance of living musical traditions; her fierce dedication to performers' rights; and her commitment to providing rich contextual detail, not only of the music

she recorded, but also of how she located and documented these traditions. The panel also charts Cowell's career development: from her early formal music studies to her world music studies with Ernst Bloch in the late 1920s—which she incorporated into her music teaching—to her solo travels in the 1930s over thousands of miles throughout the South and Midwest making disc recordings for the New Deal's Resettlement and Farm Security Administrations; and her groundbreaking California Folk Music Project (1938–1940) for the WPA, recording the music of recent as well as long-standing cultural groups in that state. Organized single-handedly, this ambitious project surveyed—in many cases, for the first time—European, Middle Eastern, and English-language music-making throughout northern California. Cowell was an early contributor to the activities of ICTM and, upon meeting its long-time secretary Maud Karpeles at the 1950 conference, they embarked on a retrospective trip to the Appalachians, retracing the seminal fieldwork Karpeles and Cecil Sharp conducted there in 1916-1918, an encounter that later enabled Cowell's work in Ireland in 1955-6. Indeed, the 1950s see Cowell's work expand to include world music in its home countries: Canada, Ireland, Iran, Turkey, Lebanon, South and Southeast Asia, and Japan. This panel assesses Cowell's remarkable legacies – methodological, archival and ethical.

Fattakh Khaliqzada (Azerbaijan National Conservatoire, Baku)

Western ethnomusicology and Azerbaijani mugham

The main purpose of this paper is to discuss ethnomusicological methods in study of Azerbaijani mughams, one of the distinguished national types of the maqām art of the Muslim peoples. So far this subject had been studied by medieval and contemporary scholars of the culture bearers. At the same time, there is a certain gap between the historical and contemporary scholarships in question. Among practice-based researchers we can mention such famous scholars of the nearly past as U. Hajibeyli and his followers A. Badalbeyli and M.S. Ismailov. As for the contemporary mugham students of Azerbaijan—tar or kamancha players on the one hand, and musicologists educated at European-type state conservatories on the other—one can see a certain disconnection of the practical and theoretical discourses. The situation in the music education system had

gradually been changed after the establishment of the Azerbaijan National Conservatory at the very start of the new millennium (2000), when practice-based performers united the traditionally oral theory of the art and written scientific works (F. Chelebiyev, A. Kuliyeu, R. Musazade). At the same time, towards the end of the twentieth century, by reviving ethnomusicological concepts independently created by Hajibeyli at the first half of the century, Azerbaijani music researchers began to learn of the relevant works by Russian and renowned Western scholars. Some of them had offered speculative thoughts for the study of mugam within the socio-cultural environments of the last two centuries. In some cases we also can point out fieldworks conducted among teachers, students, and performers of the mugham art. But the most important research works among them would be the independent ones, combining the best methodological approaches of Western ethnomusicology with Eastern mugham traditions.

Ronald Kibirige and Alfdaniels Mabingo (Norwegian University of Science and Technology, Trondheim)

Cross-cultural adaptation of traditional music and dance movement legacies to post colonial education contexts: a dance practitioner's perspective

Since the pre-colonial period, traditional dance practices in Uganda have experienced transformation. In the postcolonial era, dislocations in the ways dances are celebrated, created, and performed have been caused by the establishment of commercial dance troupes and traditional music and dance festivals, the implementation of formal dance teaching programmes, and the exchange of artistic ideas. In these contexts of practice, individual music and dance teachers have cross-culturally imagined, and acculturated traditional music and dance materials in educational environments, drawing from the 'original' music and dance traditions as intangible cultural heritage. Drawing on our auto-ethnographic reflection, research, and experiences as teachers of traditional music and dances in East Africa, this paper reveals how the pedagogies that we have applied have acted as sites where complex legacies of the traditional dances have been kinesthetically activated, extended, embodied, and conceptually rationalized.

We engage in introspection on our professional and artistic journeys to locate and invoke the vivid memories that relate to artistic negotiation of these traditional dance legacies.

In this paper, we argue that while formal and informal teaching and learning processes are not inversely proportional, they serve as locations where the legacies of traditional music and dance are reinvented into the contemporary, modern, and postmodern reality. This understanding uncovers a comprehensive phenomenon that traditional music and dance movement expressions, as humanistic disciplines are more than what is visually explicit. We do not seek to compare the academic and nonacademic contexts of traditional music dance practices and education. Rather, we intend to expand discourses that surround the phenomenon of cross-cultural acculturation of traditional music and dance as intangible cultural heritage in postcolonial communities. To aid this presentation, we will use music and dance notation, and audiovisual and live music and dance performance excerpts.

Jean Kidula (University of Georgia, Athens)

All things are possible: subverting religious songs for political activism

During the run-up to the general elections in Kenya in 2002, which appeared to be the catalyst for a new type of republic in the country, the general public was mobilized and courted through song. Some of the most potent lyrics and tunes were appropriated from religious songs, in particular Christian songs that had become common national lore due to the burgeoning gospel music industry not just in Kenya but in most of Africa. The increasing availability of social media further facilitated easier access to the musics and its implications for political action. Beginning with the religious ditty ‘Yote Yawezekana kwa imani’ (All things are possible by faith) whose lyrics were subverted to Yote yawezekana bila Moi (All things are possible without Moi) in the service the rhetoric of the opposing political coalition parties, this paper will problematize the continuing legacy, work and potency of Christianity, Islam, and other non-African continental social and political systems in tandem with Afrogenic religious and cultural systems, to trace contemporary musical trajectories that are activated, signified, and reinforced to

invigorate political, economic, social, and cultural trajectories on the continent. I will further outline the power of cellphones, which are ubiquitous on the continent, to further the political, economic, and cultural advocacy.

Sonja Kieser (University of Vienna)

The Ronda: social implications on creativity in performative spaces of Italy

How does creativity in music, poetry and dance respond to the social environment? This paper will document improvisation and variation in individual expressions by comparing creative processes in concerts, gatherings and Ronde (circular performative spaces) in the Southern Italian Province of Lecce, and isolate different social and musical features that foster spontaneous creative acts in music, poetry, and dance. Previous work on the musical scene of the Salento focused on the commodification of the Pizzica through the festival “Notte della Taranta”; or the creation of the terms Neo-Pizzica for the contemporary form of the dance, and Neo-Tarantism for interpretations of the current therapeutically use of the genre. Instead of constructing ‘neo’ identities, I emphasize the features of actual performances of the local traditional music and elaborate the context and genre-dependent characteristics of performances and depict the features for the varying possibilities of creativity in individual expressions of music, poetry, and body movement. The remarks are based on data collected in a project-specific field research, combining a dialogic approach with the documentation and ethnography of participant observation and learning to perform. Using socio-musical space as a heuristic tool I show that event-constituting characteristics, like formal and informal, public and private, religious and secular, ritual and mundane, representational and interactive, impact creative processes in musical, poetical, and corporeal performances. I examine the local specialty of the Ronda (musicians, dancers and spectators form a circle), and depict the dance genre Pizzica, which requires diverse structured movements from contemporary dance at the stage, to popular dance at gatherings, to martial art when performed in the ritual context of the religious celebration of Saint Rocco in Torrepaduli. The aim in this (ritual) Ronda is to create a special atmosphere through a collective codified performance.

Benon Kigozi (Makerere University)

Legacy within imagination and creativity: the case of traditional music of Buganda

Imagination as the creative ability to form images, ideas, and sensations in the mind without direct input from the senses is the cognitive basis of musical activity and musical creativity manifested through composition, improvisation, and performance. Traditional indigenous music in Uganda, mostly acquired through non-formalized, informal oral and aural transmission from generation to generation bases its survival on creativity and imagination. This act of creativity is a lifelong process through which individuals have acquired, over the years, performance skills, attitudes, and insights from daily experiences and exposure to musical environments (Kigozi 2014). The acquired knowledge has proved applicable in solving problems as the process has been fundamental to integrating experience in indigenous education. This concept of creativity and imagination within indigenous music education takes the form of socialization and maturation of the young as a way of inducting them into the musical heritage of their predecessors. The young listen to elders telling stories and other narratives that form the basis of their music in which the exactness of the stories is the fundamental factor to evoke norms, traditions, and culture. The process of indigenous education is a systematic activity carried on outside the framework of the formal system. While creativity and imagination have enhanced the transmission, preservation, and continuity of traditional music, some elements have been diluted or even lost along the way, thus threatening its authenticity. The legacy of traditional music in its uniqueness has potential for heightening the general quality of life. However, because of the impending authenticity challenges it faces, it has fallen short of this role. This paper addresses selected challenges faced by Buganda's traditional music and proposes possible remedies.

Rolf Killius (National Museum of Qatar, Doha)

From the pearling ships into the museum? Traditional music, an important part of Intangible Cultural Heritage (ICH) in the Persian/Arabian Gulf, and its representation in the region's museums

The author investigates how traditional music is represented and valued in the museums of the Persian/Arabian gulf region. He explores how tangible and intangible 'objects' complement each other, considers the importance of short films and audio in museums, and discusses the role of UNESCO in preserving ICH. Part of the presentation shows the relative independent importance of a Gulf Arabic music culture (despite the historically strong cultural influences from Egypt and the Levant). The author questions the lack of musical material shown in museums and emphasises the significance of traditional music as an element for developing identity and its inherent ability to teach ethical values based on a multi-faceted and multi-cultural musical past. He argues, that if this is achieved, it creates interest in and appreciation of the subjects and aesthetic forms depicted, and so has the ability to appeal to a national and international visitor alike. Further he investigates the following topics: the importance of sea music for a social history of the Gulf; the relationship between archival and new field recordings; the interplay of onsite and online exhibitions; the special importance of ICH for the Gulf museums, and the role of museums in preserving ICH. The paper is based on the author's first-hand experience in working as a curator on a digitisation project at the British Library, various exhibitions he curated, his present work for the National Museum of Qatar, and visits to the region. In addition he shows his own short films from online and onsite exhibitions and plays digitised shellac 78rpm discs.

Hyelim Kim (SOAS, University of London)

Legacy and future of East Asian flutes: Taegŭm, Dizi, and Shakuhachi

The taegŭm, the oldest wind instrument in Korea, symbolizes the uniqueness of Korean beauty which is connected to East-Asian aesthetics. In this paper, I will demonstrate how the Korean taegŭm has become popular in contemporary music by situating the instrument in East-Asian contexts, specifically Korea, China, and Japan, and comparing taegŭm in Korea with aspects of the modernisation of other flutes in neighbouring countries. The contemporary performances of the flutes show diverse factors that sprung from the historical development, but this paper will use two main concepts, nationalism and orientalism, to explain the legacy of East Asian culture. The contemporary history of the Korean taegŭm has also reflected conflicts of orientalism and nationalism. Orientalism in Korean music was and still is constructed by Korean composers in Western art music, who lived either in or outside Korea. Nationalism promoted by the state is aligned with the political strategies so that the preservation and modernisation of the flute is separated from the essence of the traditional context. However, the popularization driven by the public used folkloric elements to evoke the communal pathos that the instrument has in opposition to political suppression. Correspondingly, in China, the dizi was revitalised as a symbol representing nationalism, supported by the socialist government during the Cultural Revolution. In Japan, the spiritual images of the shakuhachi functioned as a spur to the orientalist perspective outside Japan. The contemporary practices of three East Asian bamboo instruments will demonstrate the conceptualization pertaining to preservation and modernization of musical cultures of today's taegŭm.

Kim Jung Ye (Asian Music Research Institute)

Exploring the dramatic situations presented in a P'ansori repertory by applying the 'tone painting' technique

P'ansori is a narrative song form that emerged in seventeenth-century Korea. It can be thought of as analogous with opera in western art music in terms of four elements: a saseol (辭說; text) is equivalent to a libretto; a sound (song) to an aria, aniri to recitative secco; and ballim to acting in P'ansori and opera respectively. In particular, ballim heightens dramatic effects in performance. Tone painting is defined as 'the use of varying timbres and sound symbolism in creating musical effects, especially in programme music'. The P'ansori singer expresses symbolically a meaning represented in a saseol with a sound. In particular, s/he performs its dramatic element indicated in a text with a means of tone painting and enlivens P'ansori performance with its atmosphere. Then its stylised expression of the realistic representation allows the audience to become immersed in the performance as if they are appreciating a play. The tone painting technique used in P'ansori includes the elements of melody, mode, jangdan (rhythmic cycle), mimesis of a real situation, and so forth. In order to express such dramatic situations, P'ansori singers go through a dokgong (獨工) process that hones their skills after learning it from teachers. Then they make their own styles, a process called 'deoneum (더늠)'. Only the P'ansori singer who can express deoneum is regarded as having reached the stage of deugeum (得音) finally obtaining the title of 'myeongchang (名唱)', master singer. I will explore the way by which P'ansori singers create dramatic situations while in performance by applying the tone painting technique.

Dorit Klebe (Berlin University of the Arts)

Germany's ICTM since the reunion of the ICTM National Committees of the "two Germanies" in 1990: challenging the ethnomusicologist's scholarly tasks and objectives from East/Western German and multiethnic communities up to those of recent large-scale refugee immigration

At a meeting on 10 September 1990 in Bamberg, members of the ICTM National Committee for the Federal Republic of Germany—in the presence of board members of the National Committee of the German Democratic Republic—discussed the modalities of an association for 3 October. The 42-page record of the meeting shows that, besides topics related to legal issues, the naming of our discipline was discussed in particular. Furthermore, in addition to the adoption of objectives, contents, and tasks in accordance with the statutes of ICTM, special emphasis was laid on the promotion of young scientists and the exchange of information. Other functions were the holding of conferences and the publication of conference proceedings. After a new chairman was elected and new statutes were adopted in the first quarter of 1991, an all-German ICTM National Committee came into form. In regard to scholarly tasks and objectives for the ethnomusicologist, I will discuss in the first part of my paper the main points of the protocol, focussing on inner German affairs, examining its implementations and evaluations critically. The second part will deal with responsibilities regarding the current developments in Germany, a country that is again in transition. It faces major music-sociocultural challenges, on the one hand from the growth of national aspirations, in common with some other European regions, and on the other hand by recent immigration and refugee flows across continents. The third part of the paper will show selected examples of recent music-cultural projects, especially integrating musicians among the refugees into the hegemonic society and/or migrants communities, living already in Germany since the 1960s, and develop widening scopes for the future.

Jan Sverre Knudsen (Oslo and Akershus University College)

What is a musical alliance? Connections, bonds, and boundaries

In this paper I investigate the notion of alliances as a cognitive concept and as a tool for ethnomusicological analysis in culturally complex societies. Diamond's (2007) "alliance studies" model is examined, particularly in view of Barth's influential works on ethnicity, boundaries, and connections (Barth 1969, 1990). I argue that to shift our focus from identity studies to alliance studies, as Diamond suggests, we need to regard alliance as a cognitive construct and

look at the images and assumptions that we associate with the concept as well as the practical musical discourses which may promote, develop, or challenge alliances. Alliances in musical performance and promotion are rarely formalized, but are conceived as images emerging from strategic action and practical experience. I present various examples from Scandinavia of how music performers of immigrant backgrounds create and relate to images of alliances. This is intended to illustrate some variations in how alliances are conceived and how they work; how they may serve external and internal purposes of immigrant groups and individuals; how they are part of power discourses and struggles for visibility; and, how they create affordances as well as limitations. Informed by these illustrations I suggest some categories for analytical thinking about alliances: the boundary-crossing alliance, the community alliance, the artistic alliance and the orchestrated alliance.

Atsuko Kobayashi (Meiji University, Tokyo)

The transition of Ma in music and dance movements of Awa Odori

This paper examines *ma* (a perception of space and time) in Awa Odori. *Ma* is an important element in Japanese traditional performing arts such as *zyoruri* (narrative) and *shamisen* (*nagauta*, *kiyomoto*, and *tokiwazu* music). Awa Odori is a Japanese traditional folk dance in Tokushima city on Shikoku Island. It is characterized by its energetic dance movements and music, and has become a stage show attracting 1.2 million spectators a year. The music of Awa Odori is performed by lively playing of Japanese traditional instruments such as *shamisen* (3-string guitar-like instrument), *wadaiko* (Japanese drum), *fue* (bamboo flute), and *kane* (metal chime). The music and dance of Awa Odori share *zomeki*, which is a simple 2-beat bouncing rhythm that easily assimilates with foreign elements such as mambo and rock. *Shamisen* and *zyoruri* flourished in Tokushima city until the 1960s. The object of the research is to clarify how *ma* rhythm has been expressed in music and dance movements from 1920s to date under the influences of tourism, development of media, and globalization. Resources for analysis are articles of newspaper and magazines, videos of Awa Odori performances, investigation of performances and practices, and interviews. Especially the steps of the dancers are analyzed

from the perspective of the relationship between dance movements and music. It was found that factors influencing the disappearance of ma are the incorporation of foreign music with a strong beat, the degeneration of shamisen playing, and the uniformity needed for orderly making several formations on stage. The maintenance of ma was attempted by protecting authentic zomeki, training shamisen players, leaving free dance movements in male dance, and creating stream-like movements of step in female dance.

Randall C Kohl (Universidad Veracruzana)

México's (reddish) orange economy: politics, jobs and money in the Veracruz son jarocho

In December, 2015, the Mexican federal government created a Secretary of Culture with the express purpose of supporting and promoting culture and art throughout the country. Its directive includes the financial sponsoring of artists and their creative projects as well as the organization and funding of exhibitions, libraries, and schools for the arts. This comes at a time in which the “Orange Economy” in Latin America, as presented in *La Economía Naranja: una Oportunidad Infinita* (Buitrago and Duque, 2013), is reaching an all-time high in public policy awareness and commercial importance. But what effect do Mexico's economic policies historically have on culture and how do they compare with its more recent cultural-political history? And, more specifically, what are the economic realities for practitioners of regional musics today? In this paper I will briefly outline Mexico's broad economic policies in the 20th century and comment on concurrent musical tendencies as well as relate them to actual socio-economic propensities and the labor situation of contemporary son jarocho musicians working in Xalapa, state capital of Veracruz, Mexico. The composite image that the current situation paints for these music laborers lends to the notion of a “reddish-tinged” orange economy due to frustration and anger towards an authoritative and paternalistic socio-political system as well as towards the violent turmoil that the country experiences from drug cartels. The data presented is from my three-year microeconomic study on the musicians' labor market in Xalapa (2013-2016) and, though specific to a particular locale and time, will give insight into the realities of traditional musicians' working lives anywhere today. The results will be interrelated with those of similar empirical

and theoretical works on the topic such as *El Mercado Musical Mexicano: Calidad de Vida y Cultura Regional en una Economía Globalizada* (Torres, 2008) and *How Music Works* (Byrne, 2012).

Karen Kohn Bradley (Laban Institute of Movement Studies, Brooklyn)

Building the box: choreometrics through technology

The vision for re-imagining and re-imagining Choreometrics is multifold. At one level, simply digitizing and making accessible this unprecedented collection addresses the need for access and repatriation of the dance material. At another, the digitized clips will be annotated and tagged with specific movement components using both Laban analysis and Choreometrics analytics at a communal locus, and contextualized through online discussions by experts, providing layers of analysis and framing beyond what was formerly possible. The technological and ethical challenges of such a project are addressed, focusing on the value of transmitting cultural knowledge, preserving past dance ‘languages’, and teaching dance style analysis. Measurement and analysis of dance, though controversial, can lead to new understandings of human history, of ancient and modern migrations, and changing ethnic frontiers. Quantification of movement elements can also reduce dance, especially dance based in a particular culture, to a series of meaningless postures and gestures, a printout of actions rendered generic and insignificant. In this paper, ways in which technology can instead enhance the understanding of meaning will be postulated, with approaches to capturing and analyzing movement in an online, adjudicated and crowd-sourced environment. The plan for a Global Jukebox including the Choreometrics films will propose new approaches to statistical analysis, utilization of gesture analysis, interaction analysis, and group movement as shared cultural behavior. The project is a complex choreography through competing priorities, historic mis-steps and cross-disciplinary considerations and a new understanding of the work of the very complicated Alan Lomax.

Csilla Köncei (Babes-Bolyai (BBU), Cluj)

Ritual: a time-tunnel to legacy?

The first known reliable source attesting to the borica dance ritual in ‘Seven villages’ (Hétfalu) in Braşov county, Romania is dated in 1862, though in the broader region it is referred to already in 1781. We can decipher that its kinetic and musical content has not altered significantly, or maybe at all in this period, through the written documents existing for 150 years, the photographic documentation for 115 years, the musical records for 60 years, and the filmic documentation for 40 years. On the other hand, it is possible to trace different types of changes expressed in external mediums, such as garments, colour symbolism, usage of ritual objects, and especially in the ideological and functional entourage, which can be plausibly interpreted in the context of the mutations of the power systems and scopic regimes. It seems, that kinetic and musical substance is able to survive historical changes, as if they would form a neutral skeleton of the ritual, in case of being taken over by new social and political system. It is a theoretical challenge to find explanatory points for this phenomenon, and to investigate the circumstances of the durability of the ritual motion vocabulary and structure. What might intrigue us about this supposition could be formulated in questions such as: Is it possible to find adequate research methods for tracking back in history older conditions of present day traditional rituals, considering its kinetic and musical component? Are danced rituals suitable for the historical research of human legacies from the unrecorded past?

Ellen Koskoff (UR/Eastman School of Music)

SEM headline: ethnomusicologist turns music theorist

I have been an ethnomusicologist for all of my adult life; a people-and-music-person. But, for the past 15 years or so, I have become fascinated by the sounds of the Balinese 4-tone gamelan angklung, an ensemble that accompanies Hindu cremations. I realized early on that I was not particularly interested in the people for whom this music is intended, or in its relationship to core

cultural values or practices, the normal stuff of ethnomusicology. I was fascinated by the music itself, its structure as sound. I was uncomfortable with this; it caused a minor identity crisis. Was I now a music theorist, separating the sounds of music from the people and contexts where it is made? It took me a while to realize that my discomfort arose mainly from a gendered assumption, that women are simply not music theorists. This paper explores the gendered markers and underlying assumptions within the academy, examining why persistent gender hierarchies remain within the music disciplines.

Mojca Kovačič (ZRC SAZU Institute of Ethnomusicology, Ljubljana)

Sounds of national religiosity: Polka Mass between Slovenia and USA

In the life of Slovene immigrants living in Cleveland, church plays an important role in terms of social networking in connection to their ethnic background. It acts as a bond between religiosity and nationality manifested in practices such as Sunday mass in Slovene language, singing in Slovene language, Saturday school of Slovene language, tradition, history for children, cultural and culinary events, etc. On the other hand, there is polka (both as dance and music genre) that already for a century has played a significant role in ethnic identification among many central and eastern European immigrants. American Slovenians in Cleveland developed a distinctive dance style, dubbed Cleveland style polka, that has crossed national boundaries and gained wider popularity as a musical genre. In the year 1972, father George Balasko (a Cleveland style polka musician and a priest) for the first time combined religion and polka, introducing the polka mass. In this paper I am reconstructing the historical process of the polka mass phenomenon, as well as its current relation to religiosity, nationalism, politics, internationalism and globalization. My interpretations are based on interviews with Slovene immigrants and their descendants in Cleveland, media representations of polka mass in USA and Slovenia, and web comments on the online representations.

Matej Kratochvil (Institute of Ethnology, Academy of Sciences of the Czech Republic, Prague)

‘You cannot play it like this’! Musicians between folklore revival and transformed traditions.

The Czech Republic has a long and strong tradition of the folklore revival movement. This movement emerged at the turn of the 19th and 20th centuries, was used as a political and ideological tool by the communist regime, and continued to thrive after its fall, influencing several generations of musicians and dancers. The main aim of this movement was to preserve traditions that were seen as endangered and disappearing. Therefore the approach to the legacy was rather conservative, preferring modes of performance specific for particular genres or regions, and honoring a specific ideal of purity. At the turn of the 20th and 21st century new forms of music and dance events started to appear, some of them using the traditional material in a new context, combining various sources of inspiration and giving them new life. My paper focuses on a group of musicians who spent an important part of their lives as members of folklore revival ensembles and who are also active in these new or transformed traditions outside of the ensemble context. I will try to show, how these two parts of their musical experience influence each other. How are they using the legacy of the folklore revival to move into new territories and how they deal with possible conflicts between conservative values of the revival and the need for creativity?

Hsiang-Ning Dora Kung (Ohio State University)

‘Diversely heard’: a cross cultural study of pulse and complex-meter perception

Meter is cognitively constructed and culturally subjective. The contemporary western metrical concept is largely shaped by spatial representations derived from musical notation and therefore based on a hierarchical model, with pulse as the referential unit. This notion, despite its great influence on musicological and ethnomusicological analysis, seems fundamentally problematic

when applied to non-Western complex meters. Cognitively, too, the hierarchical model has started facing challenges from studies indicating that pulse and meter may be processed distinctively. The current study revisits the mainstream metrical concepts and reconsiders their inadequacy for ethnomusicological studies. It discusses cross-culturally the relationship between pulse, grouping and meter, inquiring how it is shaped by one's previous metrical experiences. It also examines whether pulse and meter are processed separately in human cognition. If so, how do they relate to each other and are they influenced by cultural factors?

In a behavioral experiment, three groups of participants having 1) Middle-eastern, 2) Indian, and 3) little or no complex metrical experiences, listened and responded to Middle-Eastern rhythmic patterns consisting of either simple or complex meters. Through temporal manipulations, the subjects' percepts of pulse and meter are compared. The result showed that the participants responded differently to the pulse, the periodicity, and the metrical aspects of the rhythmic patterns, therefore suggesting a dissociation between pulse and meter processing. The result also demonstrated that the participants with Indian musical background performed significantly better than the other groups in comprehending the periodicity of the stimulus rhythmic patterns. These findings challenge the Western hierarchical meter theories. The preview of the cultural influences on rhythmic perception also raises our awareness that not only rhythmic practices, but rhythmic perception and cognition, vary among cultures. From an embodied approach, this study provides a new point of view to theorize perception of musical time across cultural boundaries.

Joseph Kunnuji (University of Cape Town)

Intentional syncretism; a musical response to cosmopolitanism and the weakening of traditional structures in Badagry, Lagos Nigeria

The manner in which African States were carved up, without credence to cultural ties, has heightened inter-ethnic tensions and the marginalization of smaller ethnic groups in many African states. The British and French delineation processes imposed international boundaries, which severed *gbe* language groups into four nations, namely Ghana, Togo, Benin Republic and

Nigeria. *Ogu* ethnic group, being the only gbe language group in Nigeria and in close proximity with the larger Yoruba ethnic group, has thus been marginalized over the decades in postcolonial Nigeria. Conversely, within the peripheral Ogu culture of Badagry, Lagos Nigeria, there are nuances and in-betweens in the effects of marginalization, accentuating the heterogeneity in socioeconomic and educational statuses. This paper spotlights the effects of the colonially-induced ostracism of Badagry Ogu ethnic group on the progressive stratum of Ogu youths, who, shaped by the demands of postcolonial modernity, are disengaged from their cultural heritage. Implicit in this paper is a discourse in interculturalism, situating the condescension of the young Badagry elites towards their culture/music, within Lagos cosmopolitanism. It also attempts an epistemological reappraisal of culture vis-a-vis social change. My discourse culminates in a musical reactionary approach to syncretism, which retains Ogu traditional musical elements. This intentional syncretism fuses jazz harmony and arrangement style with Badagry Ogu melodies and rhythms, thus opening up Ogu musical culture to greater accessibility. Jazz harmony is favoured as it is deemed to have the potency of arousing the interest of Ogu youths who have imbibed the ideals of Western tonality from formal educational institutions and religious institutions and for whom jazz represents the height of musical complexity. This approach concurrently aims at addressing the question of the economic viability of indigenous musics in cosmopolitan Lagos.

Belma Kurtişoğlu (Istanbul Technical University)

Legacy of A. Ahmet Saygun

Adnan Saygun and M. Ragıp Gazimihal were appointed as the representative of the government of Turkey for the International Conference on Folk Song and Folk Dance when it was proposed and agreed to form the International Folk Music Council in 1947. Saygun was elected as the one of the 11 members of the first executive board among the representatives from 28 countries. Saygun was a composer, conductor and ethnomusicologist similar to the first President of the Council Ralph Vaughan Williams (1947–1958) in being composer and folk music collector. Saygun was a member of the group known as the ‘Turkish Fives’, similar to the ‘Russian Fives’,

whose compositions are based on folk music. Saygun and Gazimihal studied folk music together and as well as Saygun executed trips to collect folk songs and dances in Anatolia. He experienced the fieldwork in Adana region with Bela Bartok in 1936. His papers about the problems of notation of the folk music, authenticity of it, and about folk dances of Anatolia appeared in the Journal of the International Folk Music Council successively. Saygun was re-elected as a member of the executive board until 1962. After a time gap, Ahmet Yürür, also a composer, ethnomusicologist, and student of Saygun became liaison officer from 1975 to 1984. The committee on radio television and sound/film archives met in Istanbul in 1977 in this period. Again after a gap, Arzu Öztürkmen became the liaison officer in 1995 and she became the chair of the National Committee for Turkey in 1998 up the present, hosting many meetings. This paper tracks the changes in the dance and music studies in Turkey related to the representations and participations in the ICTM, mainly focusing on the Saygun's period.

Donna Lee Kwon (University of Kentucky)

From the madang into the future: strategies of participatory engagement in the performances of creative Korean traditional performing arts teams (*cyhangjak eonhuidan*)

In Korean folk expressive culture, the outdoor village courtyard or *madang* is often conceived of in opposition to the concert stage (*mudae*). As a multidimensional cultural trope, the madang conveys a core of spatial, temporal and social meanings as a courtyard or common, an expressive occasion in time, and a space of embodied participation. As such, the madang continues to resonate with contemporary Koreans and is still a very important cultural arena for Korean traditional performing arts. In fact, one of the most prestigious outdoor performance venues for Korean performing arts groups is the National Gugak Center's relatively new Yeonhui Madang. Instead of looking at more traditional groups that are recognized by UNESCO or the Korean government as Intangible Cultural Heritage, I will examine the continuing legacy of the *madang* in the realm of changjak yeonhui or creative Korean traditional performance. Changjak yeonhui typically draws on older forms such as Korean drumming (*pungmul*), mask dance drama (*gamyongeuk*), or shaman ritual forms, but combines or adapts them into new works that tell

more contemporary stories. In my thesis, I analyze how contemporary changjak yeonhui (creative Korean traditional performing arts) teams draw on madang concepts to develop creative strategies of participatory engagement in order to connect with modern audiences in a range of contexts. Though madang discourse can be challenging terrain, I feel it is important to engage with the specificity of Korean native concepts. I draw on recent ethnographic research with changjak yeonhui groups such as Yeonhui Jipdan The Gwangdae, Norikkundeul Dodam Dodam and the all-female Norikkot. While scholars such as Namhee Lee and Young-mee Lee have written about the madang in the protest-theater form called *madanggeuk*, this paper addresses the need for more scholarly attention to the ways in which changjak yeonhui groups are continuing this legacy into the twenty-first century.

Gene Lai (Wesleyan University, Middletown)

The struggle for an identity within a multicultural society: the idiosyncratic *urumi mēlam* in Singapore

This paper examines how the urumi mēlam, a Tamil folk drum ensemble in Singapore, synthesizes hybridized instruments, musical structures, musical idioms, and extra-musical elements to establish their idiosyncratic identity and aesthetics within the multicultural society. The urumi mēlam, originally from Tamilnadu, South India, became popular in Malaysia in the 1980s and Singapore in the mid 1990s. The powerful drum ensemble, comprising Tamil Hindu Singaporean males between the ages of 16 to 31, casts out evil spirits. The urumi mēlam are hired to provide music for Hindu and non-Hindu festivals, weddings, and rituals. Hindered by the Singapore government's noise control regulations in the city-state since 1973, the urumi mēlam has been under surveillance during public space performances. That political pressure impacted how the ensembles 'behaved' at the rituals. As the ensemble of the Hindu untouchable caste, urumi mēlam in Singapore are also being marginalized by the high caste Hindus, and are banned from major Hindu festivals. In 2016, after series of scuffles, court appeals and public petitions, urumi mēlam were finally allowed to perform at a designed location during a major Hindu festival. In this paper, I explore how local politics, caste, immigration, religion, and

multiculturalism have shaped the localized form of urumi mēlam. First, I investigate their idiosyncratic ensemble sound by examining features such as the localized instrumentation and hybridized instruments. Second, I analyze how the South Indian musical sonorities are maintained in urumi mēlam musical arrangements by identifying extra-musical elements and musical idioms appropriated from the Tamil folk music and Carnatic music traditions. In doing so, I argue that urumi mēlam in Singapore is entirely a Southeast Asian phenomenon, and an important emblem of the Singaporean Tamil Hindu community.

Joseph S. C. Lam (University of Michigan)

Claiming Song dynasty (960-1275) Chinese music for contemporary audiences

For twenty or more years, China has been vigorously reclaiming its historical music and music culture for the nation's present and future. Since the 2000s, musicological scholarship on Song dynasty music and music culture flourished, generating new understandings about the period as a time when many traditional Chinese music concepts and practices first emerged or got redefined. Also since the 2000s, a number of theme-parks and entertainment shows featuring memories about Song dynasty Chinese personalities, sites, and stories have appeared, stimulating general public's interest in the period as a distinctive chapter in Chinese history. To discuss the current reclaiming of Song dynasty Chinese music and music culture for Chinese and global audiences, this panel presents five papers, each a distinctive presentation of cultural-historical evidences, research methods, scholarly interpretations, and practical results. The first paper, by Kang Ruijun, examines court institutions which allowed court and commoner music genres and practices to interact with one another, reflecting participants' identities and agendas. The second paper, by Huang Yiou, examines music and culture developments during Emperor Renzong's reign (1022-1063), when an urban and commercialized soundscape vividly emerged in the capital, Kaifeng. The third paper, by Zhao Weiping, examines preserved notated scores and descriptions of ancient musical instruments to explore possibilities of performing Song dynasty music in contemporary China. The fourth paper, by Li Youping and Yang Yanli, presents acoustic data about 35 early 12th century China bells recently rediscovered, and discusses the

dilemma their present: acoustic sounds of the bells are authentic but musically unintelligible to contemporary audiences; using them to play tunes audiences understand cannot be a historically authentic practice. The fifth paper, by Joseph Lam, presents a theory of “music of reminiscence” (*huaigu yinyue*), which justifies the use of newly arranged/composed music to stimulate engagements with Song dynasty music and music culture.

Joseph S. C. Lam (University of Michigan)

‘Music of reminiscence’ (*huaigu yinyue*): a pragmatic approach to reclaiming Song dynasty music and music culture.

There are many verifiable memories of Chinese Song dynasty (960-1275) music and music culture, which include for example, notated scores for hundreds of art and ritual songs; literary descriptions about music-social activities, theories, and performance practices; instruments and other material artifacts that evoke sounds heard and seen centuries ago. By positivistic criteria, however, Song dynasty music cannot be performed/heard/ again in the present, as their preserved scores, descriptions, and pictorial representations do not and cannot make audible sounds. By traditional Chinese music aesthetics, however, Song musical works can be reclaimed in the present as long as their salient features and meanings are notationally or verbally preserved, and are judiciously recalled by informed musicians and performed in appropriate contexts. This is how and why Chinese *qin* (7 string zither) musicians *dapu* (beating scores into performable and audible compositions) and *kunqu* composers *dupu* (write new lyrics to sing pre-existing tunes/arias). Analyzed as a cultural and musical phenomenon, the Chinese approach to reclaiming historical music does not actually recall music of the past exactly as what original composers had created or audiences actually experienced then. The approach only generates contemporary versions/echoes/reminiscences of what the music was, through which performers and audiences in the present musically connect themselves with past musicians, feelings, and meanings that transcend temporal and acoustic boundaries. When interpreted with current theories of cultural pragmatics, musical ontology, and historically informed performance of music compositions, the Chinese approach can be understood as a distinctive practice, one that I call “music of reminiscence (*huaigu yinyue*)”. With this practice, Song dynasty music that

positivist musicology has silenced can be reclaimed and be heard as a performable and audible legacy that contemporary Chinese can use to express their personal and national memories and imaginations.

Joyce Sze Wing Lau (Vienna Boys Choir Music Academy, Hong Kong)

Sounding treasures: the reconstruction of the sound of 1960s/70s Cantonese music

The film *Sounding Treasures* documents (and partially recreates) the process of a so-called ‘knowledge transfer’ project, which aims to reconstruct the sound of 1960s/70s Cantonese music and to extend the reach of the musical instruments collection at the Chinese University of Hong Kong beyond classroom teaching and educational exhibitions. Through the narrator and project assistant Sze-wing Joyce Lau, the film reveals the process of ‘knowledge transfer’ through informal chats, oral histories, live music sharing and detailed examination of musical instruments. Selected Cantonese instruments of old construction styles are brought to life to recreate the forgotten soundscape of traditional music in Hong Kong. Being ‘knowledge transferring’ in nature, this project has brought many people together. Local Cantonese musicians were involved in selecting and repairing instruments – most of them no longer in use – and more importantly they shared their knowledge and memories of these musical instruments, their performance techniques and contexts. An experienced audio team from the Graduate Institute of Ethnomusicology of National Taiwan Normal University, the major institution for music digitalisation in the sinophone world, undertook the recording and editing of a CD. Perhaps of most significance was the participation of the then 87-year-old Madam Ng Wing Mui (who unfortunately passed away in 2014), who rarely performed in public but generously played an old-style yangqin for the CD and at a concert of Cantonese music as part of the project (at the concert she also sang naamyam, the regional narrative singing genre). The film challenges the timbre of today’s modern ‘traditional’ instruments, which would have been alien to listeners before the 1970s. It proposes potential uses of the instrument collection that hitherto only existed for classroom teaching and educational exhibitions. Finally, the film questions the purpose and meaning of so-called ‘knowledge transfer’.

Yick-sau Lau (National Taiwan University, Taipei)

The circulation of cover versions of Bengawan Solo in post-war East and Southeast Asia

In the growth of the recording industry, 78rpm records were gradually replaced by 45rpm and 33rpm in the 1950s. That advance in technology made recording longer music and fitting more tracks on one disc possible. Thus, there is a boom in need for songs, especially pop songs. Producing cover songs seems to be the quickest way to satisfy this need. In pan-Asian regions, Japanese songs were most commonly be translated into different languages. Besides, Southeast Asian songs were also considered as origins for cover songs production, and they circulated significantly in East and Southeast Asia.

Taking Bengawan Solo, one of the most successful songs to make its journey across countries and language from 1940s to 1970s, as an example, I shall begin this paper by tracing the development of cover songs in East and Southeast Asia. Written by Gesang Martohartono in 1940, Bengawan Solo was considered, in political sense, the song that most triggered the sense of nationalism and independence of Indonesia during WWII. Aside from its political significance, it is interesting to see how the song has travelled across Japan, Taiwan, Hong Kong, Malaysia, Singapore and other Asian countries, and been translated into several languages. In this paper, I argue that the significance of Bengawan Solo is so much more than its partial linkage with nationalism in Indonesia, but rather its musical circulation across Asia. I shall trace the circulation history of Bengawan Solo and compare different cover versions to discuss the musical arrangement and language translation. I shall also argue that it has reflected the degree of acceptance of popular music in different countries, and the importance of language altering in the sense to redefine subjectivity in the postcolonial era in Asia.

Roderick Lawford (Cardiff University)

Perverting the taste of the nation: manele and the Balkan question in Romania

The Romanian historian, Lucian Boia, describes his homeland as being at once ‘Balkan, Eastern European and Central European, without belonging wholly to any of these divisions’ (2001). Similar observations feature in much of the discourse about Romania’s cultural, political and physical location. This paper will investigate these ideas, giving particular thought to the Balkan label, with reference to the Romanian popular song and dance genre, manele. The term manele has evolved, perhaps, into a broad expression that covers various Romanian popular music styles. A narrower definition might describe modern manele as a Romanian musical form that combines local, Southeast European, Balkan and Turkish musical elements, performed (in general) by male Romani musicians using electronic or amplified acoustic instruments. The fan base for manele (often derogatorily referred to as *cocalari* (‘chavs’)) has historically come from among the young, urban working class and Romani communities, but more recently has attracted a middle-class student and professional following.

By contrast, manele is typically detested by many Romanians who broadly identify themselves with an educated metropolitan and cultural elite. They consider the genre to be the epitome of poor taste, one which represents an affront to Romanian culture. This view has received political and some religious support, with calls for restrictions to be placed on the extent to which manele can be broadcast and distributed. Considerations of quality aside, those who seek to denigrate manele do so on the grounds that it keeps alive memories of Romania’s Balkan and ‘Oriental’ past at a time when the nation’s future depends on its relations with the West. However, thinly veiled antiziganism underlies these overt objections, with Romani musicians being held (not for the first time, see Bartók, 1976; Beissinger, 2007; Bellman, 1998) as scapegoats responsible for the perpetuation and popularisation of oriental tendencies in music.

Sylvie Le Bomin (Muséum National d'Histoire Naturelle, Paris)

Circulation of ritual musics in Central Africa

The musical patrimonies of Central African populations are becoming well known and more particularly those of Central African Republic, Cameroon, Gabon and Equatorial Guinea. Although these countries are marked by political boundaries, these do not establish cultural barriers. It indeed seems that by comparing the works conducted by different ethnomusicologists in this region, features of musical patrimonies (repertoires, musical instruments, etc.) are shared by different populations, in the same country as well as in different countries. The historic depth offered by archive documents allows one to see that this is not a recent phenomenon. For example, the practice of rites performed with sound masks is attested since the beginning of the XXth century within several populations which, nowadays, are geographically scattered. By broadening the panel of studies about ritual musics, these comparative works show situations of exchanges which transcend linguistic incompatibilities and direct contacts between populations. This panel expects to present a continuum of situations of the ritual musics circulation and their symbolism by including the links which were established with the African continent through the slave trade. The study of the circulation of these musics allows us to explain the processes of identity construction. It shows for example that certain musics today disappeared within a population and became the emblem of another population. We shall also present the transformations of the elements of these repertoires linked to the circulation process between populations.

Sylvie Le Bomin (Muséum National d'Histoire Naturelle, Paris)

Tell me what repertoire you have and I say you where you come from ...

Central Africa is a region of admixture and circulation of populations. This circulation still in the XXIth century, comes along with exchanges and with cultural borrowing including musical repertoires performed for ritual ceremonies. The extensive field work executed in Gabon showed

a vast network of ritual musics exchanges between several populations. These exchanges take place between populations sharing linguistic characteristics, which can favor the learning of the songs, but also between populations having different languages. Quantitative analyses showed that the same repertoire could be shared by 60 % of the populations. The aim of my talk is to show the distribution of various repertoires (Ngi, Mungala, Lisimbu and Bwiti) among the Gabonese populations. It would like to demonstrate how this distribution could be the evidence of the populations' history and of their different meetings. I will finally explain the various strategies of appropriation of these repertoires through the variability of their musical and/or linguistic features.

Maxime Le Calvé (Centre Georg-Simmel (EHESS Paris)/FU Berlin)

The lively atmosphere of an outstanding electronic music venue: the effects of creative explosions in a sound combustion chamber named “Golden Poodle Club” (Hamburg)

Taking advantage of the atmospheric features of creative explosions described by Dessiatnitchenko (2016), this paper aims to challenge the notion that creativity should be attached to an agent, may it be individual or collective. I will put into use the depiction of musically creative situations drawn from my own ethnographic fieldwork in the electronic music scene of Hamburg in order to explore an alternative concept, that of creative atmospheres attached to performances situated in a specific space-time. I will refer to the situation of creation and its inherent qualities as an ‘atmosphere’, following a stance inspired both by G. Böhme’s ‘aesthetics of atmospheres’ (1996) and by Dewey’s notion of experience, that can be usefully compared to that of ‘atmosphere’ as a unified field of perception/action in a given environment.

The main case study I rely on describes artistic activity observed in a ‘lively’ place of music, the Golden Poodle Club: an iconic venue of the German electronic music scene. Ethnographic materials documenting moments of this 25+ years ongoing creative situation will show how the persons of the collective developed certain skills and evaluating practices in order to take care of the creative atmosphere attached to the place. The heuristic qualities of the atmospheric concept

of ‘explosion, inherited from the ethnographic account of the mugham practice of Azerbaijan (Dessiatnitchenko), will be put to the test: what do the immanent and ephemeral qualities of creative explosions bring to the description of long lasting creative situations? How does this concept contribute to an anthropology of atmospheres? This argument will contribute to a questioning of the very concept of agency in regard to creativity. I will argue in favor of tracing the musical creative potential into ‘life’ itself, seen as the intertwining of ‘life lines’ (T. Ingold 2013).

Hae In Lee (University of Hawaii)

Gwangdaejeon: exploring local identity

Jeonju, a city in the Jeolla province of South Korea, is famous for the Korean traditional vocal genre P’ansori, performed by a singer and accompanied by a drummer. Since 2002, Jeonju has become famous for its traditional house (Hanok) village. The village presents a unique Korean dwelling culture, accompanied by traditional music. Visitors receive an opportunity to live like a noble man (Yangban) and experience the open market, just like in the past. However, commercialism is affecting Hanok village’s identity. In 2003, P’ansori was proclaimed by UNESCO as a Masterpiece of Oral Traditional and Intangible Heritage of Humanity. This helped Korean people to re-think the reality Korean sound, even though p’ansori is still behind than K-pop in terms of promotion and participation. Gwangdaejeon (Battle of the Clowns) is a local television broadcast that premiered in 2012, and it is a survival competition for singers who are already recognized as master p’ansori performers. This program’s motto has been to revive p’ansori stage of the past which thrived around Jeonju, and accordingly, it is filmed in Hanok village.

I argue that this publicized show boosts not only a revival for p’ansori but offers the best chance to popularize p’ansori for the Korean people and to save the identity of Hanok. This program allows non-professionals to experience the original p’ansori stage and to think about Korean musical identity. Moreover, it stimulated amateur performers to launch their own stages inside

and outside of Hanok to promote Korean traditional music. Thus, the innovative strategy combining a popular competitive television program format with Korean traditional music has been instrumental in rebuilding the identity of Hanok village.

Mei-Yen Lee (National Pingtung University)

discussion of the practical significance of Guqin aesthetics of His-Shan's epithets on Guqin music in terms of the tune Mist and Cloud over Xiao-Xiang Rivers of Da Huan Ge Qingpu

His-Shan's Epithets on Qin Music written by Hsu Hong is the most important writing in the field of Chinese Guqin musical aesthetics during the Ming dynasty. The paper aims to investigate the significance of the essay, and to provide one Guqin tune: Mist and Cloud over Xiao-Xiang Rivers as an example to interpret how the Guqin tune embodies the ideal of musical aesthetics of Hsu Hong. The author considers two kinds of important ways for successfully achieving the above stated goal. One is the non-Western approach to examine the method of fingering and gesture, the tone color and form of the guqin tune: Mist and Cloud over Xiao-Xiang Rivers. The other is to employ Western theoretical and analytical approaches, such as melody, tune tone, theme motives and the musical materials to research the guqin tune: Mist and Cloud over Xiao-Xiang Rivers. Then, the paper will present the different features of the guqin tune: Mist and Cloud over Xiao-Xiang Rivers from Chinese and Western viewpoints. Finally, the author will combine these two different ways to indicate how Hsu Hong put his viewpoints of appreciation of beauty on playing Guqin music into effect. The author's opinions are formed not only by a review of musical contexts and analysis of guqin tune, but also by her experiences in playing guqin music for a long time. The final result of the paper will make up for the inadequate research regarding the topic by earlier scholars who had not read Chinese texts or played any Chinese instruments.

Ming-Yen Lee (National Pingtung University)

The invention of aboriginal music: Paiwan two-pipe nose flute transmission in contemporary Taiwan

In traditional Paiwan aboriginal culture, male members of the royalty performed the Paiwan two-pipe nose flute during period of mourning and grief. However, the Paiwan two-pipe nose flute is performed rather differently in contemporary Taiwan. Sauniaw Tjuveljevelj, a Paiwan aboriginal woman trained in Western music, is a renowned two-pipe nose flute musician in Taiwan today. When Sauniaw was a student in a music school, she spent several years learning to play two-pipe nose flute and collecting Paiwan old songs and music pieces. After completing her music training, she started teaching Paiwan music to both Paiwan and non-Paiwan people, and thereafter, released three Paiwan music albums based on her new musical ideas to spread Paiwan music.

This paper draws on the concept of ‘invented tradition’ (E. J. Hobsbawm and T.O. Ranger 1983) to consider the revival of Paiwan music in Taiwan as an invented cultural phenomenon. It argues that Sauniaw’s performance and production of Paiwan music is an invented tradition whereby a traditional Paiwan culture is reinterpreted and transmitted in multiple ways. I will demonstrate how Sauniaw elevated the playing of Paiwan two-pipe nose flute from performance in the tribal setting to the national level. She also pioneered the learning of the two-pipe nose flute beyond the Paiwan tribe and promoted the learning of this musical instrument in public schools and national universities. More importantly, she published a textbook that introduces the cultural methodologies of teaching Paiwan two-pipe nose flute in contemporary society. Her music production and transmission not only contributed to the revival of Paiwan music, but also shifted the performance of the instrument from a small male elite community to a broader Paiwan and non-Paiwan population in Taiwan.

Ya-Chen Lee (Nanhua University)

“Listen! The creative voice of an indigenous woman”: reconstruction of gender roles in Taiwanese Paiwan two-pipe nose flute

This paper reexamines the construction of gender roles in contemporary Paiwan indigenous musical culture. Based on my extensive ethnographic fieldwork, the paper traces the emergence of leading Paiwan two-pipe nose flute (*lalingedan*) performer Sauniaw Tjuveljvelj in Taiwan and argues that her musical embodiment serves as a medium for transgression and re-manifestation of gender identities in Paiwan communities. The discussion of Sauniaw’s music draws from reviews of recent social and educational shifts in Paiwan indigenous culture, personal interviews with insiders, performance observations, and musical and textual analyses.

Lalingedan is one of the most prominent musical instruments of Paiwan indigenous tribe, and the public performance of this instrument was conventionally perceived as exclusively male domains. Sauniaw, as the first female performer of lalingedan in her tribe, who has been nominated for the Golden Melody Awards in Taiwan, is nationally acclaimed as the best performer of her generation. The identity of a female as a professional lalingedan performer and educator who could publish essays on lalingedan was and is still heterogenic in Paiwan culture. This paper explores Sauniaw’s identity with multifaceted roles not only as a female performer and educator of lalingedan in the public domain, but also as a devoted Christian and social worker, whose creative voices sound for marginalized and vulnerable groups. Sauniaw frames herself as an embodiment of the Paiwan, an inheritor who plays a vital role in the processes of maintenance of tradition, as well as a music evangelist who preaches God’s grace and love. The purpose of this paper is to study a local tradition that affects women’s position within Paiwan musical culture and to demonstrate how a traditional indigenous instrument could be transformed from a masculine to a more feminine perspective in contemporary Taiwan.

Mark Lenini (Kabarak University)

Impact of Sampling of Music In Kenyan Popular Music

In the past decade, Kenya has seen the growth of Social media due to better internet access. Social Media's growth has triggered the fast growth in the creation, sampling and distribution of music in Kenya. Social media has been used by Kenyan musicians as a sample library, class and inspiration base. This study will try to answer the questions; What triggers use of samples and creation of art in this day and age? What are the effects that sampling has caused on the Kenyan listeners and the composers/creators? What is the expected lifetime of music that has been created using sampling? This study will focus on analyzing Kenyan popular music in relation to use of sampling. In July 2015 President Barack Obama of the United states of America Visited Kenya for the first time as a President. His visit caused a lot of stir in the social media because of his roots in Kenya . Through social media, many musicians took this chance to showcase their prowess in creation of music using samples from President Obama's speech. By taking parts of his speech, the musicians made tuneful refrains for their songs. Niaje Wasee is one of the songs that went viral on social media during the time of president Obama's visit. To answer these questions, raw data from the field which include; social media and other traditional media will be used to engage an analysis of sampling in Kenyan popular music with an aim of contributing to the new studies of popular music in Kenya.

Bo-Wah Leung (Education University of Hong Kong)

Transmission of traditional music in different contexts

Traditional music is transmitted through different contexts in different parts of the world. Learners with different identities inherit traditional music in different stages of life. Some learn within a formal learning environment while others are impacted by authentic contexts in daily life of specific events and occasions. It is understood that the nature and significance of learning might be different when the learning contexts are different. This panel presentation will start

with discussion on a view of the concept of ‘tradition’ in an academy context. Tullbert discusses the meaning of ‘tradition’ in the context of a folk music course in a music academy in three dimensions: the temporal, the geographical, and the performative. Musical development is discussed in two ways: the evolution of tradition and the personal artistic freedom. Teacher education programmes are another formal learning context which may impact on the future students through school education. Melissa Bremmer & Adri Schreuder address the issue of how teacher education programmes apply theories from ethnomusicology in nurturing school teachers in teaching world music. The other two presentations describe and explore indigenous contexts in North America and Africa with special occasions as the transmission contexts. Tuttle and Lundstrom explore the transmission of indigenous song making in Interior Alaska by detailed description of how the tradition is transmitted through different channels. Kigozi describes how creativity and imagination can help with the transmission of traditional and indigenous music in Buganda. These papers may imply how the future generation inherit their traditional music with the continuously changing contexts in the modern society.

Peter Levai (Hungarian Dance Academy, Budapest)

Improving Hungarian folk dance education methodology: how Labanotation helps the teaching and learning process

In the past 30-40 years the Hungarian folk dance and movement typology contributed much to understanding of the basic concepts of Hungarian folk dances from the point of folkloristic researcher. But, real teaching methodology wasn't born until the folk dance teachers education could get enough ‘space’ and ‘time’ to build a new system of teaching and learning. This system, today called the analytic and synthetic model, reveals the movement possibilities in the process of learning. The concept of the model: the teachers have to know well the basic movements in the specific dance they want to teach. As a start they do not teach complete motives but first they analyse the movements of all the body parts by rhythm, space and dynamics. Only this method can show up how the simultaneity and successivity live together in the authentic folk

dance tradition. The knowledge helps understanding dance structures performed by the different parts of the body.

Labanotation shows exactly the main moments of movements and serves the clear forms and structures of the whole dance. Using these forms together we can see and show how the movements build complete figures/motives in the dances not just for the legs, but for the arms, torso and and its parts. It reveals the important distinctions and connections between supports and gestures as the bases of movement to make complete motives. Finally, notation gives information how to expand the short motives from simple to organic, usable and improvised forms. As an example „szekely verbunk”, a Hungarian man’s dance from Transylvania will be presented on film with notation included.

Li Youping (Wuhan Conservatory of Music)

Ringing Emperor Huizong's bells: to be authentic or musical?

During his reign (1100-1125), Emperor Huizong (1082-1035) of Song Dynasty China had his court musicians compose and perform Music of Great Brilliance (Dashengyue) with newly minted chime-bells (*dashengzhong*) and other traditional and/or innovative musical instruments. In 1125-1127, Emperor Huizong’s culturally efflorescent court was militarily crushed by invading Jurchens, sending its musical instruments, including the chime-bells, scattered all over China. Then, Huizong’s chime-bells became an icon of political disaster in Song dynasty China and an evidence of Northern Song Chinese musical creativity and practical technology of minting bronze bells as musical instruments. Having searched and studied the scattered bells for over twenty years, this author has now assembled 35 authentic samples, generating a material and objective data base for understanding Huizong’s Music of Great Brilliance and its musical technology. All of the 35 bells still generate clear and precisely-tuned tones, demonstrating the musical achievements of Huizong’s court, and generating a most formidable dilemma for contemporary scholars and audience. The bells can be used to play authentic Song dynasty tunes notated in historical scores, but such sounds and tunes might not be intelligible to contemporary

audiences. They do not hear as did their ancestors a thousand years ago. The bells can be used to play music that contemporary audience understands, but such music is historically inauthentic. In this presentation, the authors propose different solutions to the dilemma, which range from playing individual bells as historical sound objects for producing particular modal tones to playing the bells as contemporary musical instruments, generating music that contemporary audience might find expressive of Song Dynasty China.

Huan Li (Wesleyan University, Middletown)

Reshaping performance skills: Peking opera legacy, institutional training, and the performance activities of *qinshi* in reform china

The term *qinshi* refers to musicians who play the leading instrument – *jinghu* (two-stringed fiddle) – in the Peking opera ensemble. Their training and performances have received little scholarly attention. The traditional training method of learning *qinshi* has been replaced by institutional training since the 1950s, which has had a comprehensive impact on their performances. After the 1980s, a comparatively open Chinese society has provided *qinshi* with assorted performance opportunities. Thus, contemporary *qinshi* have developed new performance skills in order to meet various performance requirements in different situations. Nowadays, presenting both the skills of accompaniment and solo performance has become routine in their solo concerts. Meanwhile, more and more female *qinshi* have been criticized because some of their performance body movements and performance renditions are different from traditional ones established by male *qinshi*. After all, there were no female *qinshi* before the 1950s.

Based on my fieldwork conducted in Beijing from 2011 to 2015, this paper observes the relationship between tradition and change through case studies of *qinshi* performance skills in reform China, with primary focus on three intriguing questions: how do individual *qinshi* invent new performance skills through their personal performance experiences? how do female *qinshi* face criticism of their performance gestures and styles, which are different from traditional

performance conventions accumulated by male qinshi? how do contemporary qinshi evaluate their accompaniment tradition and their new performance skills? I argue that in reform China, institutional training and musical innovations have enabled qinshi to initiate explorations of new performance skills in order to participate in a wider musical world. My research will deepen knowledge of how traditional performance skills have been selectively chosen and passed down while new performance skills have been added through institutional training, musical innovations, and personal experiences in a new social-economic environment.

Wei-Ya Lin (University of Music and Performing Arts Vienna)

Representing musical identities of children with migrant background: an example from the research project Music without Borders

In recent years, various studies have shown that ethnomusicology and music education can complement each other by applying similar concepts and research methods to similar objects of investigation, and by posing common questions. Therefore, shared features in academic research and actual practice of music education can be identified. The interdisciplinary project Music without Borders combines scholarly ethnomusicological research methods with praxis-oriented methods used in music education. One major aim of the project is to identify and understand musical identities of children with immigration background. As a result, a CD and a songbook will be created in the final stage of this project. The interdisciplinary approach applied constitutes an optimal cross-section between academic research and musical practise. Nevertheless, different interpretations of various issues rooted in the given disciplinary discourses have to be overcome. How does cross-disciplinary communication work, and which role does an ethnomusicologist play in this scenario? How can both scholarly research and practice-oriented methods benefit from each other? These questions will be discussed in my presentation.

Ling Jiasui (Shanghai Conservatory of Music)

Local elites and transformation of minority music

Under the influence of complex and diverse ecological contexts, the culture and music of minorities has been changed in many aspects. Especially by placing and observing minority music in the ICH system, we can see that minority music is undergoing transformation. It is affected by diverse influences from official, scholars, and folk etc. The group of local elites is developed from the squires of the feudal era, their cultural imagination and activities directly affect, even determine the development of minority music. This paper focuses on the transformation of Chinese minority music. It will take different cases in mainland China and Taiwan for instance, sort out the main ways and types of contemporary transformation, such as ‘from the functional to the aesthetic’, ‘from local to public’, ‘from daily life to artistic work’ etc. Furthermore, it discuss how local elites have made an impact on this music.

Liu Yan-Qing (Central Conservatory of Music, Beijing)

Politics, ideology, and music: the political influences on the publishing of Uighur Ikki Muqam

After 1949, under the guidance of Chinese Communist federal and Xinjiang local governments and leaders of all levels of organizations, Chinese ethnomusicologists have collected, processed, and researched Uighur On Ikki Muqam for a long time, and finally published three versions of muqam music. The first version On Ikki Muqam (1960) is transcribed from the recording of muqam master Turdi Akhon and other musicians in the 1950s. The second version (1993) and the third version (1997) were based on the first version and integrated collected pieces of On Ikki Muqam in southern Xinjiang to construct comprehensive versions. During the publishing procedures of the second and third versions, although the federal government did not ask to rewrite the contents of muqam publication, local government and scholars still changed and adjusted the repertoires and lyrics a lot, due to the ideological influences and political

intervention of mainstream society. Based on my fieldwork and interviews with musicians and scholars who participated in the publishing of three versions of On Ikki Muqam, this paper will try to clarify the procedures and conditions of muqam publishing which were influenced by political and ideological influences.

Liu Hongchi (Shanghai Conservatory of Music)

The city's impression 80 years ago: listening to the world of Dushi Fengguang (1935)

The Scenes of City Life is a comedy produced by the Shanghai Diantong Film Company in 1935. At that time, this film was called musical comedy because of its use of the most advanced recording technology and most composed music in China. The story was about a family from the countryside who followed the crowd to Shanghai. They saw their lives in Shanghai through the peep show at the station. After experiencing a series of misfortunes caused by the female degeneration, they became confused about the city. In the soundtrack of this film, some special sounds in the city were picked out to represent the city environment. The composers also wrote a lot of music to describe or comment on the city life. This film is a way to drive us listen to Shanghai in 1930s, but for a variety of reasons, this film has been deliberately forgotten by people including ethnomusicologists. Using some film maker's notes and some film critics at that time only, I sorted the documents, made interviews, and surveyed these related participants about the producing procedure and historical background of the soundtrack of the film since 2014. I reread the observation and thoughts on the rising of Shanghai from this film maker who represented the Chinese left wing intellectuals in 1930s. Facing the anxiety of new city life, the city women played the double role of victim and scapegoat in the film. With the transmission and inheritance of the left wing thoughts, this image of city women has been inherited in the later literary and artistic works; anxiety towards the urbanization, modernization and westernization has also been inherited along with it.

Liu Li (Jiangnan University, Wuhan)

The interaction between musical culture and political environment in greater China

Throughout the history of Greater China, the musical culture and the political environment have had a close relationship. As the political environment has many kinds of complexity and uncertainties, the effect on musical culture cannot be predicted. The interaction between musical culture and political environment is more obviously reflected in the protection, inheritance and development of traditional musical culture. This interaction manifests in three aspects: 1) under the background of the ideological influences and political intervention of main-streamed society, people's ideas act on the traditional musical culture directly; 2) different culture policies effect on the traditional musical culture in different periods; and, 3) in sometimes, the concrete measures caused by the misunderstanding of some culture policies in the process of execution could affect traditional musical culture.

The first paper focus on the three different versions of Uighur Ikki Muqam publication. Starting from the background of the mainstream ideology of the society, it will discuss the impact on the music of the local government's unauthorized intervention in publishing. The second paper focuses on the cultural construction of Chanhe Taoist chanting group, and analyses the influence of the post Second World War religious environment on Taoist Music in Taiwan. The third paper focuses on the Enshi Tujia Minority musical culture, to explore the impact of the imbalance in the local music culture between the government and the national intangible cultural heritage policy.

Liu Li (Jiangnan University, Wuhan)

The unbalanced administration in protection of intangible music culture: a case of development and inheritance of Enshi Tujia minority musical culture

The Intangible Cultural Heritage policy has been carried out by Notice on strengthening the cultural heritage protection made by the Sate Council since 10 years ago. During this time,

Chinese government has successively introduced a number of policies on protection, standardization, administration, and intangible cultural heritage. The official media reports show that the state and local government has made impressive achievements. However, in the process of policy implementation, the local government takes opportunistic actions and this results in the deviation of the final output of policy from the central government's objective. This was reflected in the establishment of local protection measures, certification and management of intangible cultural heritage successors and the use of special funds. In this case, not all the intangible cultural heritage has been properly and equitably protected. Take the status quo of intangible musical culture heritage protection in Enshi Prefecture. For example, the local government establishes more preferential policy toward Blind Date of Tujia Girls', than other intangible musical culture heritage such as, Enshi Latern Opera, Enshi Nuo Opera, which was really in danger were neglected. These kinds of traditional opera are now occasionally performed on the stage. Moreover, Enshi Dulcimer, an ancient folk art, is encountering the danger of extinction. This paper, based on the status quo of intangible musical culture heritage protection in Enshi Prefecture, deeply analyses the unbalance policy on the protection of intangible musical cultural heritage.

LIU Xiangkun (Shanghai Conservatory of Music)

Smaller seconds in traditional Japanese instrumental music and their significance

Smaller 'minor' second intervals are found prevalent in shakuhachi honkyoku. Although scholars agree on this fact, there was little supporting research done about it. This paper starts with software spectrum measurement of hundreds of pitches in *honkyoku* played by various *Daishihan* (maestri), and based on statistical methods applied to the data the results show that these seconds are 76 cents on average, while the 'major' third above the tonal centre is accordingly augmented by about 20 cents and the other below is not; thus the tonic and mode of a honkyoku can be discriminated. Yet most performers did not realize these differences in intervals and spontaneously omitted them when playing newer pieces. Further fieldwork on koto and shamisen performers reached similar results: the 'minor' second which involves the tonic is about 70 cents,

while the other not involving the tonic varies with individual performers and performances. Again, most performers are not aware and again they reserve this feature only for the earliest traditional pieces. This phenomenon indicates a distinction between traditional and newer music in the performers' mind. Several smaller seconds occur naturally on shakuhachi due to its physical characteristics, but the players have inflected other seconds, making them equally small, and claimed this as the core of shakuhachi practice and its best feature, even though extremely difficult to play; so, it is reasoned that koto and shamisen take on smaller seconds because they often play together in ensemble music (*sankyoku*), and the strings are readily inflected compared with the almost unadjustable shakuhachi. The smaller second is seemingly regarded as a sign of Japanese music tradition and may be symbolically significant in it, and therefore studies of this detail help identify which features play a remarkable role in shaping Japanese approaches to music traditions of this East Asian region.

Sandrine Loncke (University Paris 8 & CNRS)

The *geerewol* ritual dance: performance analysis of a shape-shifting musical object

In the Fulbe Wodaabe nomadic society of Niger, collective choreographies shaping the course of *geerewol* initiation ceremonies display characteristics, rather uncommon in West Africa, which make it impossible to analyze music separately from an investigation into dance and its actors. First, dances are set into motion by the dancers themselves who, as 'musickers' and not 'musicked' accompany their choreographic gestures with singing. A closer analysis of the vocal gestures and choreographic movements shows that they model one another tightly in terms of both spatial and temporal progress, so that it is impossible to decide which one spurs the other. Besides, both singing and dancing are unmeasured and this lack of any shared metric reference leads us to rely on audiovisual tools to question the more global sensory dynamics on which the coordination of singers-dancers depends in a performance context.

The lineage identity of actors involved and the type of relationships (kinship, affinities, political relations) binding one to the other, determine different kinds of choreographic configurations and

patterns of musical interaction that directly influence the voice layouts: from union to rivalry, or from inter-group competition to complete individualization of the parts. Thus arises a wide scope of musical ways of being or not being together, ranging from unison with complementary forms of alternation, through different degrees of heterophonic variations, to the simultaneous juxtaposition of different songs, or 'polymusic'. Hence this paper argues that, in the case of the Wodaabe, music and dance are the aesthetic shaping of relational dynamics that help define the outlines of society. A combined analysis of the choreographic and musical system that does not take into account interactions at work within the performance would thus miss not only the fundamentally shifting, situational, and multifaceted identity of this musico-choreographic genre, but also its social stakes.

Eirini Loutzaki (University of Athens)

The Legacy of Kallirroï Parren and her influence in the Greek folk dance education and culture

The second half of the nineteenth century was an era of reconstruction for the modern Greek state. The new nation struggled to redefine its ethnicity by means of a two-directional, ostensibly paradoxical approach: by modernizing its society, Westernizing it, and at the same time by rediscovering its fundamental Greekness in local customs and mores. The "woman question," which raised feminist awareness in Greek society toward the end of the nineteenth century, influenced the nation's cultural evolution. Toward this end, a group of similarly minded intellectuals sought the development of a new national style in art and local culture. In this sense, folk culture began reflecting the new role women were expected to play in this evolution. In such a social climate, Kalliroe Siganoú-Parren (1861-1940), journalist and leader of the feminist movement and main participant in the 'woman discourse' in the beginning of the 20th c. Greece, was the kind of person to seize every opportunity to make a case for the right of women to education and paid work, as well as to emphasize women's indispensable importance as citizens in the development of Greek society and the viability of the Greek ethnos.

Kallirroë Siganou-Parren seriously ‘acting in politics’ precisely through her participation in educational, charitable and national activities, she was able to transmit scientific and cultural knowledge from the enlightened Western Europe to Greece by inspiring female education charged with forming the future mothers of the nations’ children, but also with providing teachers who would disseminate the ideas and virtues of Hellenism. In 1991, Siganou-Parren founded the Lyceum Club of Greek Women. The creation of this female cultural centre was the result of twenty years of hard work by Parren who, in the spirit of the ‘return to the roots’ movement which dominated Greek intellectual and artistic life aimed to contribute to the ‘pure Greek style’. She created dance workshops where girls would developed the art of dancing based on traditional Greek dances under the instruction and supervision of specific dance teachers. At the same time, the Lyceum of Ellinidon spoke against "xenomania" era, highlighting the Greek tradition, younger and older, and emphasizing the aesthetic, ethnic and social value.

Today the Lyceum of Ellinidon retains its dynamic presence, always relying on the voluntary contribution of its members while attempting to connect the long experience of the social action and the management of cultural heritage and scientific knowledge. In her work Parren probed into relationships between art, race, and national identity, and tackled notions of authenticity and knowledge; issues which are at the heart of the search for an adequate philosophy of dance education. In this paper I will examine how Kallirroë Siganou-Parren’s ideas on Greek folk dance, music and costume could finally transform the rigid style of schooling.

Hsin-chun Tasaw Lu (Institute of Ethnology, Academia Sinica, Taipei)

Museum exhibitions as alternative way of building ethnomusicological knowledge

Most ethnological/anthropological museums established since the Second World War have long been portrayed as colonial legacies. Such legacies with a focus on music and dance are primarily exhibited based on their material/tangible aspects in an apolitical and decontextualized stance. Little attention is paid to their emotional, individual and political particulars. Not until recent years have ethnomusicologists begin to recognize museum exhibition projects as a critical way

of publishing research findings. They have worked as curators, together with cultural bearers and the audience, to experiment with new spaces for more liberal interpretations while creating dialogical modes of presentations. Drawing on case studies shown in the musical exhibition ‘Unfaded Splendor: Contemporary Development of Multiple Representations of Myanmar/Burmese Music’ which I curated at Academia Sinica in Taiwan, this paper explores multiple modes of such presentations. In this endeavor, I will illuminate how ethnographic data, audio-visual materials, and digitization projects have been involved in highlighting the social process and political contexts of the music, its practitioners’ experience and emotions, and its representational/situated meanings at different times and spaces. I will also suggest that such exhibition can spark public awareness of cross-cultural translation, and further inspire dynamic process of knowledge building that goes far beyond conventional forms of sharing knowledge such as articles, lectures, and paper presentations.

Ann E. Lucas (Boston College)

His music, her band: performing fame, dance and gender at the 2016 Ahlan wa Sahlan Bellydance Festival.

This paper will analyze the representative value of live music in the performances of bellydance stars during the 2016 Ahlan wa Sahlan International Bellydance Festival in Cairo, Egypt.

In the styles of bellydance most closely associated with the Middle East, a solo female dancer performing with a live band is considered the norm. The ideal dancer should be able to realize the aural aspects of the live music as visual representations on the body in real time, even in circumstances when the musicians are improvising and the music is unpredictable. Every year a global interest in bellydance brings dancers from all over the world to study with dancers in Cairo, Egypt, one of the primary locations of live music bellydance performance in the Middle East. These dance students often come to study in festival settings like Ahlan wa Sahlan, where they both learn from the biggest stars of the dance and see these stars perform live with their own

bands. Egyptian dancers perform with their own very large bands, while foreign dancers must use a single house band.

Based on ethnographic research in Cairo, my analysis will examine the different types of bands dancers used to convey their different levels of status at the festival, and the extra-musical and extra-choreographic factors that contribute to differing ideas between dancers, musicians and audiences about what it means to dance correctly with a live band. Finally, this paper will examine the gendering of music on stage, where music represents masculinity vis-à-vis the dancer's hyper-femininity, though the dancer also at times represents masculinity. While current analysis of bellydance analyzes issues surrounding female gender, including analysis of music with the dance raises the specter of masculinity being a controlling force on the bellydance stage.

Luo Ai Mei (Chinese University of Hong Kong)

Femininity as Taiwanese new Hakka ethnicities: Lo Sirong and her songs

Among the indie pop productions in post-1990s Taiwan, Lo Sirong is distinctive for her Hakka identification and her special attention to female discourses in her songs. While traditional Hakka female singing is often featured by vocal solo or bayin (lit. 'eight sounds') ensemble accompaniments, and associated with the expression of her roles as a daughter, lover, wife, and mother, Lo's songs utilize a wide variety of materials and techniques from Hakka and non-Hakka oriented cultural expressions, e.g. shange (lit. "mountain song"), blues, Shanghai pop styles, and etc. Viewing Lo Sirong's singing as a performance, this paper examines how an ethnic mind and body representing the Hakka female is vocalized through bodily actions merged with instrumental sounds in Lo Sirong's music, as well as its social significances. By examining the lyrics, sound presentation and their relationship with the social changes in Taiwan, I aim to understand the strategies and concerns of Lo's musical construction of Hakka female identity in the contemporary context.

Through interview and analysis of Lo's albums and her performances in music events and festivals, I propose that Lo's presence as a female music individual embodies a Hakka woman engaging herself with different cultural circumstances not restricted to the Hakka society, but more broadly associated with the Taiwan context. She also challenges the roles of a Hakka female as a thrifty, devoted, and more passive individual by introducing more active and reflexive expressions towards her everyday life, domestic problems, and even social observations about the non-Hakka female stories, and therefore transcends her own ethnic boundaries.

Margaret Lynn (Academia de Música S.Pio X, Macau)

'Pro deo, pro arte et pro patria': Father Áureo Castro – priest, composer, and educator in Macau

Father Áureo Castro was the most eminent musician in the Portuguese enclave of Macau for over thirty years, from about 1960 until his death in 1993. Born in the Azores in 1917, he was sent to Macau when he was fourteen to attend St. Joseph's Seminary, and was ordained in 1943. He would have followed the normal path of priesthood had it not been for his desire, during his leave after completing six years of religious service, to sit the examinations at the National Conservatory of Music in Lisbon as an external student. It was to be a pivotal point in Fr. Castro's life because his excellent results attracted the attention of Ivo Cruz, the Director of the Conservatory. Cruz had an ambition to set up a network of music schools in Portugal's overseas provinces, and he decided that Fr. Castro would be an ideal candidate for realizing his vision. Through his strong connections in the government, Cruz persuaded the Bishop of Macau to allow Fr. Castro to pursue full-time music and composition studies at the Conservatory for seven years, and thereafter to establish the first music school in Macau, the Academia de Música São Pio X, in 1962. Fr. Castro's future was thus determined for him, and this paper examines the many challenges he faced in attempting to build a music institution based on the European conservatory model in the particular context of his adopted "homeland" of Macau, and the extent to which he was able to achieve both his and Ivo Cruz's goals. The paper also focuses on Fr. Castro's development as a composer and explores how the church, his conservatory training, and

traditional Chinese music intersect and shape the compositional outlook of this truly significant personality in Macau's musical development.

Ming-Hui Ma (Nanhua University)

A study of the traditional music characteristics of *lalingedan* by Sauniaw Tjuvelievelj in Taiwan

This paper is going to discuss two traditional music characteristics of *lalingedan* by Sauniaw in Taiwan: *migereger* and *sulapiq*. *Lalingedan* is the two-pipe nose flute in Paiwan, which is a well-developed performing instrument in Austronesian, and Sauniaw Tjuvelievelj is the first female performer in Paiwan nose flute, demonstrating manifold performing styles from traditional to modern. These two music characteristics are significant elements, contributing to form music identity in *lalingedan*; however, previous researchers merely discovered some principles, analysing and categorising these in the western music system and the perspective of an outsider. Kurosawa Takatomo published his investigation in Taiwan aboriginal music in Taiwan in 1943, preserving the oldest recording of nose flute music in Taiwan but there is no further analysis of this instrument. Hu Taili and Huang Yunzhen conducted their research on Paiwan nose flute music in ethnographic and musicological methods, illustrating its systems and some music characteristics.

With the supportive first-hand experience in playing and Paiwan culture by Sauniaw, and neutral spectrum analysis by three pieces of software (Praat, Audacity and Melodyne), more details about music characteristics can be found. Among these, *migereger* is a discernible breathing skill in playing and *sulapiq* is an element to examine music contour, which is different from the notes in western classical music. Both of these two significant music characteristics play an important role in discovering music identity in *lalingedan* in Paiwan. In this paper, these two music characteristics in *lalingedan* can be scrutinised from a cooperative and interactive perspective of an insider and objective data, providing a method to reconsider historical findings and revealing

more details about this aboriginal instrument in Austronesian, which could not be found in previous research.

***Lalingedan* (nose flute) by Sauniaw Tjuvelievelj in Taiwan: music characteristics, gender, and transmission**

This panel scrutinises *lalingedan* by Sauniaw Tjuvelievelj in Taiwan from three perspectives: traditional music characteristics, gender issues, and transmission processes. *Lalingedan* is an aboriginal two-pipe nose flute in Paiwan in Austronesian and Sauniaw is the first female performer and inheritor in history, demonstrating variegated styles from traditional to modern, and bridging the gap between generations in contemporary Austronesian music in Taiwan. The significant music characteristics can be reexamined by an insider's account and neural analysis by spectrum; the investigation of female image reveals the contemporary evolution in this instrument; and transmission of invented tradition reflects the adaption from modern society.

The aspects in this panel reveal three issues in ethnomusicological research in Taiwan, forming an interactive model of a multifaceted investigation in aboriginal music. First, the investigation of two traditional music characteristics (*migereger* and *sulapiq*) in *lalingedan* by first-hand experience in playing and native culture by Sauniaw and neutral spectrum analysis reveals more untold details, acquiring an insider's insight to understand this instrument. The second paper would be discussed the leading *lalingedan* female performer Sauniaw occupies role vital to the processes of maintenance of tradition, and her musical embodiment serves as a medium for transgression and remanifestation of gender identities in Paiwan Communities. The third paper argues that Sauniaw's invented tradition in Paiwan music is reproduced and reinterpreted in multiple ways. It reveals that Sauniaw's music transmission and productions not only contributed to the revival of Paiwan music, but also shifted the performance of the instrument from minority community to a broader Paiwan and non-Paiwan population. Thus, the main contribution of the model in this panel would engender a multifaceted understanding of how a traditional instrument in Paiwan culture can survive in contemporary Taiwan.

Ignazio Macchiarella (University of Cagliari)

Representation and performance of the A tenore singing accompaniment of the dance practices: the case of Orgosolo

The dance's accompaniment is one of the most significant practices of the Sardinian's Cantu a tenore (A Tenore Song). Indeed, the performance mechanism of this peculiar multipart singing (a soloist singing accompanied by three parts arranged in a chord) allows special interactions between singers and dancers. Every village has its own *ballos*, a term that means both specific patterns of interaction between the four parts and peculiar choreographic movements of the dancer's group in circle (*pikkiadas*). The leader (*sa boghe*) starts the performance with a long solo phrase, giving the tune, the tempo, the length, and the tonal shifting. He is also the only one that sings the text. After this beginning (*pesada*) the other three soloists enter and so dance can start. The leader's choices are, of course, musically crucial; but during performance the accompanying parts (and in some extents the dancers) may require adjustments in the music making through special performance strategies. Tempo is an important issue in this kind of music-making. According to a common idea, today the tempo of Tenore a ballu is generally faster than decades ago and is considered to be one of the most evident elements of a certain loss of authenticity of the tradition. My paper deals with this point, focussing the local practice of Orgosolo. In this village the Tenore a ballu is a very lively music making, practiced by dozens of singers and several hundreds of dancers, above all in festive times. Meanwhile, a relevant corpus of recordings since 1948 has been realized in the village. By means of musical analysis, carried out with the help of basic software, I highlight some evidences, discussing how they are differently represented and interpreted by singers/dancers of different generations.

Fiona J Mackenzie (National Trust for Scotland, Edinburgh)

Coimeas/Contrast: a legacy of song from the Scottish Hebrides

‘In the Autumn of 1929 I sailed for South Uist, my ambition was to learn Gaelic and note down unpublished songs.... I took with me a little Irish harp, a pitchpipe and plenty of music paper...I went to live in a thatched house... south of Lochboisdale- just about as far from the life of Manhattan and Carnegie Hall as I could find... ‘

‘Coimeas’ is an enhanced, re-presentation of an unpublished paper, by Pittsburgh born folklorist and musician Margaret Fay Shaw Campbell, original member of the IFMC (present at conference in 1947, London and personal correspondent of Maud Karpeles) ,wife of folklorist John Lorne Campbell. During the 1930’s/1940’s, the Campbells amassed an incredible legacy ,a musical and photographic snapshot of a disappearing way of Hebridean life. What was this legacy, what does it represent and how can we use it today to inspire new generations of musicians and singers? To imagine new work? What challenges now face the current owners of the collections, the National Trust for Scotland, in developing and promoting this legacy? What did John and Margaret Campbell imagine they were leaving for future generations, indeed DID they imagine this? To help answer such questions, “Coimeas” is a song re-presentation, with the presenter’s introduction, of Margaret’s forgotten paper, “Contrast”, depicting her early music training in New York, her life in the Scottish Hebrides, her work collecting Gaelic song in South Uist, an inhospitable environment. The paper includes original audio archive recordings of John Lorne Campbells, correspondence with Maud Karpeles, examples of some of the collected songs, sung by the presenter, and Margaret’s photographs and early film from the 1920/30s.

“I showed the tunes to a well-known composer...He was amazed...”Why these are beautiful-what themes for symphonies”” Themes they are – of the symphony of the life of these splendid people.....”

Fiona Magowan (Queen's University Belfast)

Understanding the social justice mechanisms of sound, music and narrative for Aboriginal Australia and Northern Ireland

In her 2011 Trudeau Lecture, reflecting on the Canadian Truth and Reconciliation Commission's position on residential schools, Beverley Diamond remarked that, 'Particularly, at the current moment, when there is a shared commitment to heal the wounds of past injustices, there is opportunity for powerful repositioning of sounds, images, narratives, and ways of being'. This paper reflects on the ways in which sound, music and narrative have acquired certain kinds of international influence and perspective for social justice outcomes in Aboriginal Australia and Northern Ireland. I would suggest that while sound is the evocation of being, it is seldom if ever explicitly referred to by policy makers as the basis of social justice. How then should sound be brought to bear as a centrepiece in policy arenas? In this paper, I argue that the critical insights into sound and sonic analysis have too frequently been disconnected from the most influential arenas of politics. Using Aboriginal Australia and Northern Ireland as comparative case studies, I take a cross-cultural approach to questions of resistance, resilience and reconciliation to reconsider how sound can intervene in the rhythms of the everyday, and argue that while speaking caresses, cajoles or raises concerns about social justice, music can extend dispensations towards the nature of what participants may experience as resilience and government bodies may categorise as reconciliation, in turn reflecting the contested nature of music as discourse and experience.

Nicki Maher (Cardiff University)

Submission or subversion? the transformation of the *moiroloi* in Greek Epiros

Today, the *moiroloi* (Gr. μοιρολόι) is a form of lament that constitutes one of the most important genres in the folk repertoire of Greek Epirus. Performed by male Romani musicians, it is played as an instrumental piece at the Orthodox Saint's Day festivals in this region. Originally a vocal

form of lamentation carried out by women as part of ancient burial ritual, the *moiroloi* has had a long and contested history, however. In the sixth century BC, Athenian statesman Solon suggested that women exhibited extreme behaviour in their lamentations, which needed to be controlled. Women were stripped of their public roles in burial ritual, and allowed only to perform laments at state supported festivals. Later, the Orthodox Church confined the *moiroloi* to the realm of ‘folk’ religion and it was excluded from the ‘official’ Orthodox funerary service. Deemed as a ‘pagan’ practice, the lament was viewed as contrary to Orthodox beliefs about purification of the soul in death.

This paper explores the transformation of the *moiroloi* from a marginalised vocal form of ritual lament performed exclusively by women, into an instrumental genre played by men and celebrated in Orthodox festivals. It suggests that the *moiroloi* has survived multiple legislations that have opposed it by processes of transformation that have enabled it to thrive within the hegemonic religio-social discourse of the time. Many scholars have produced ethnographic research on the ritual form of this lament as performed in mourning context. Yet the adaptation of this form into an instrumental genre performed at Orthodox Saint’s Day feasts in Epirus remains largely untouched. As well as exploring this topic, this paper contributes to understandings of music and conflict and the processes used to negotiate musical suppression.

James K. Makubuya (Wabash College, Crawfordsville)

Lyres in East Africa: their roles as windows into and mirrors of cultures and environment

‘Lyre’ is a term used in organological studies to describe the entire group of chordophones in which the strings are attached to a yoke that lies in the same plane as the sound-table and consists of two arms and a crossbar. When people hear or see the term “lyre” therefore, the first concept that comes to mind is that of a sound production object used to produce organized sounds created for voices, instruments, or a combination of both. Scholars are also in agreement that lyres represent universal phenomena shared by human society in a number of different ways. But documentation as well as ongoing research also reveals that although lyres represent universal

phenomena, their roles and meanings are different because they get their meaning from the cultures that use them and the environment they originate from. That explains why different cultures design and use lyres differently. Both the building as well as the playing of lyres is a cultural process the identity of which comes from the culture and environment in which the respective people live and experience.

After providing an illustrative definition of these sound production objects called lyres, with the use of past and recent diverse fieldwork picture images, audio and video clips of lyres like the begana, obokano, endongo, krar, etc. that include multiple cultural elements from different cultures, this presentation will conclude by analyzing the extent to which lyre designs and lyre music serve as powerful conduits that are educationally effective as windows into and mirrors of cultures that use them as well as the regional environment they originate from.

Fabrice Marandola (McGill University, Montreal)

Exploring similarities between African and Western percussionists using 2d, 3d motion capture and eye-tracking methods

This research presents results from a large project dedicated to the study of instrumental gesture (Gesture-Acoustic-Music, Sorbonne Universités). Based on a comparative study of xylophonists and drummers from Cameroon (Bedzan Pygmies, Tikar and Eton) on one side, and from Canada and France on the other side, the paper examines to which extent African and Western percussionists share similar performing techniques, and how the morphology of the instrument, the musical language, and the cultural context play a role in shaping those techniques. The methodology involved several sets of data, collected in laboratory conditions (UTC, France; CIRMMT, Canada), and in the field, in Cameroon (8 music ensembles in 2 distinct areas). 3D motion capture data was collected in laboratory conditions, while a set of Go-Pro cameras placed in complementary angles to collect high-resolution 2D data (240 frames/second) in field research recordings. In both conditions, stereo or multi-tracks audio recordings were performed, and a portable eye-tracking device (ASL MEGX-60) was used to simultaneously collect gaze-data.

Despite the difference between the cultures selected for this research, the instruments shared similar features, and the recordings involved a series of common musical tasks crossing cultural boundaries, completed by culturally specific musical works. Analysis of 2D and 3D motion data helped to identify similarities and dissimilarities of stroke patterns for drums and xylophones, within each geo-cultural area and across areas. The combination of motion and gaze data revealed the existence of a strong correlation between specific stroke-patterns and eye-patterns, which is relatively independent from the influence of the learning context (oral tradition versus score-based learning). The combination of quantitative and qualitative approaches helped to define what strategies performers adopt to distinguish themselves from their peers within the boundaries of their own cultural groups.

Fabrice Marandola (McGill University, Montreal)

From the field to the lab – and back: new approaches to the study of musical gesture in a cross-cultural perspective

Instrumental gesture is more than merely a means to produce sound: it is the result of both instrumental constraints (mechanical, acoustical, ergonomic) and artistic choices, while simultaneously reflecting sociocultural values. The instrumental gesture might also bear the identifying marker of a sociocultural group and unique signature of a single performer. This panel is based on the outcome of a research project dedicated to the study of instrumental gesture (GeAcMus « Gesture-Acoustic-Music » of Sorbonne Universités). This project offers a unique comparative perspective on the topic of musical gesture. Focusing on the study of instrumental gesture from oral as well as written traditions in various contexts of production, our data collection includes interviews with performers, audio recordings, 2D and 3D motion captures, and eye-tracking measurements, in settings ranging from laboratory conditions to field research in Central Africa and Central Asia, to live performances in French conservatories.

The aim of the project is threefold:

1° To study the playing technique of an instrument according to its functional, aesthetic and socio-cultural dimensions.

2° To develop new experimental methods to analyse instrumental gesture and embodiment

3° To compare four types of instruments (drum, percussion keyboard, lute, harp) from different geo-cultural areas (Europe, Central Asia, Central Africa)

The panel is composed of three complementary case studies: 1) Exploring Similarities Between African and Western Percussionists Using 2D, 3D Motion Capture and Eye-Tracking Methods; 2) Instrumental Gestures and the Musical Embodiment in Iran and Central Asia ; 3) Defining Cultural Identities through Harp Performance in Gabon.

Based on a multidimensional analysis of instrumental gesture, this comparative and interdisciplinary endeavour allows us to better demonstrate the relationships between a musical gesture, the instrument and the music according to its cultural meaning.

Essica Marks (Zefat Academic College)

Change and continuity in the liturgical music of a small Christian community in the Galilee

This paper examines processes of continuity and change in the liturgical music of a small Greek Orthodox community in Northern Israel. The paper is part of my ongoing research that investigates the music of the Greek-Orthodox churches in the Galilee. The community discussed in this paper, lives in Sakhnin, an Arab town in the Galilee. This Christian community consists of approximately 1,500 persons out of the 28,000 citizens of the town that are mostly Muslim.

Since the period of the Islamic Empire the Greek Orthodox Churches in the Middle East had developed their own version of the Byzantine liturgy. In the congregation presented in the paper there are two specific characteristics: 1) The prayers are performed in Arabic rather than the original Byzantine-Greek; 2) A significant number of the Hymn repertoire was sung in what members of the congregation call "Arab melodies". The local clergymen of the Greek Orthodox Churches in Israel are Arab Christians but the higher clergy are Greek priests. Seven years ago the Greek priest in charge of the churches in Northern Israel started a process of changes in the

liturgy of the church. Presently the changes concern the music – the old tradition of the music in the church is being replaced by the Byzantine chant that is considered the official tradition by the high clergy of the Greek Orthodox Church. This paper will describe the changes in the music of this church and the socio-cultural aspects that follow this process.

Alyssa Mathias (University of California Los Angeles)

Heritage preservation for a *Hye*-tech future: folk music and private sector development in post-soviet Armenia

Discourse on the use of interactive mobile technology for heritage preservation has largely focused on the activities of state-funded cultural institutions. Less studied is private sector interest in digital cultural preservation, particularly innovations by startup companies and individual mobile app developers. This paper considers the intersection of folk music preservation and private sector information technology (IT) development in post-Soviet Armenia, which boasts one of the fastest growing IT sectors among post-Soviet and Middle East countries. Over the last five years, Armenian (*Hye*) developers have produced cultural heritage smartphone applications that allow users to change their ringtones to classic Armenian songs and learn about traditional folk instruments. Privately funded educational initiatives follow suit, teaching children across the country traditional folk songs and the basics of mobile app development. As the emerging Armenian IT industry is widely celebrated as a solution to the country's economic hardships, the interest in folk music among mobile app developers raises questions about the evolving symbolism of folk culture in the post-Soviet space. Following recent research on media and nationalism in the Republic of Armenia, I suggest that both folk music and IT development are imbued with hopes of reducing government corruption while resisting Russian and American hegemony. At the same time, the use of folk culture allows IT companies to brand their necessarily transnational industry as patriotic activity. Drawing on interviews with developers, folk musicians, and app users, I also explore the production and reception of cultural heritage mobile apps with attention to the digital divide. Such an analysis

should shed light on the possibilities and dangers of ethnomusicological collaboration with the IT sector more generally.

Patricia Matusky (National Academy of Arts, Culture & Heritage (ASWARA), Kuala Lumpur)

Exploring music and dance as a unitary phenomenon in theory and practice.

The papers in this panel attempt to broaden existing understandings about relationships between dance (and other movements) and music through the examination of representative genres of performing arts in Maritime Southeast Asia. The authors note that re-thinking the relationship of kinetic movement and musical sound in performance and analysis (in praxis and theory) will lead to a better framework and context for understanding the performativity in the region. With the interrogation of movement/sound relationships using disparate performing arts genres, region-specific methodologies and vocabularies emerge that may be pertinent to the analysis of a broader range of traditions examined in the field of ethnomusicology and ethnochoreology. These vocabularies range from negotiating interstitial space as well as deep and surface analogies (Geertz), to symbiotic relationships between performers, and decontextualizing and re-aestheticizing performing arts genres in a given music-culture.

The panelists explore music and dance as a unitary phenomenon through gauging both the point of view of performers and the examination of the performance itself from the context of change in music-dance genres in which a synthesis of music and dance is essential. Two examples from Malaysia and two examples from Indonesia will be presented to problematize the reductive categories of music and dance. Together the papers exemplify the diversity of music/movement genres that present interdependent syntheses of music and movement elements in performance and, whether designated as 'dance' or other kinds of representative bodily movements, require a unitary approach to the analysis of musical sounds coupled with kinesthetic movements.

Patricia Matusky (National Academy of Arts, Culture & Heritage (ASWARA), Kuala Lumpur)

Puppet movement and music in the Malay shadow play: intrinsic/extrinsic-surface/deep relationships in theory and practice

The Malaysian shadow puppet theater (*wayang kulit*) uses story, narration, dialogue, puppet movement and music, and engages both the audience and the performer at various levels of perception and understanding. As a performative genre, the drama, theatrical conventions, body of the puppet including representations of both humans and animals, the movement/gesture of the body, and the music that accompanies the movement are some of the essential elements of the form.

Considering the body of the puppet, the movement or gesture of the puppet and the music that is inseparable from the movement, this paper examines the ways movement and music are perceived from the performers' point of view. Music in this theatrical exists primarily to accompany puppet movement, and relationships may be drawn between the musical sound and the details of puppet movement. These relationships may be seen at both intrinsic or extrinsic levels (Hodges), or deep and surface levels (Geertz), or as analogue, dialogue or interdependent levels (Ungary) of perception and understanding by the musician and by the puppeteer (*dalang*). The many elements of the music itself can be reflected in the details of movement as seen in shadows on a screen, from the point of view of both the audience (the listener/viewer) and the performer (the *dalang* [puppet master] or the musician. The puppet movements are, in fact, an extension of the kinesthetic movement of the puppeteer who relies on the musical sound to accompany his movements. We may ask, what are the kinds of relationships that exist between puppet movement and musical sound that enable the musician to know and understand the music? How are the performers (*dalang* and musicians) engaged in different levels of understanding and negotiation to make a performance happen?

Mary Mc Laughlin (Irish World Academy of Music and Dance, University of Limerick)

Old roots, new branches? the legacy of Irish traditional Otherworld songs

The Otherworld belief system in Ireland is constituted of an interesting amalgam of fairy and folk-lore, pagan and Christian beliefs, ghosts and ancestors, but it permeates the very fabric of Ireland, leaving its mark on the landscape, on place-names, on literature, on art and on music. To this day, although revellers are often oblivious of it, an ancient belief is annually re-enacted in the ancient Celtic festival of Samhain or Hallowe'en. Although it could happen at any time, it was believed that at this time of year in particular, the veil between the temporal and the Otherworld became thin, allowing fairy beings to enter the temporal world where they would steal humans for their own nefarious purposes.

In this paper I will look at an English translation of a Gaelic song from the mid 1500s in which a nursing mother has been 'taken by the fairies'. In the song she is standing outside the lios (fairy dwelling) ostensibly singing a lullaby to a fairy baby. Under the guise of the song she is issuing a message that she hopes will be conveyed to her husband by a woman standing nearby. Her message outlines her plight and gives detailed instructions in how to rescue her from impending doom, as the time left for her existence 'between worlds' is now just one day, after which she will be absorbed into the Otherworld. In a close textual reading of the song I will examine some of its themes, such as liminality, ritual and the importance of nature. In distilling what the song reveals about the beliefs and traditions of her time, I will also consider how this woman's story may have relevance to 21st century Ireland.

Jonathan McCollum (Washington College, Chestertown)

‘The sound of one hand clapping’: sound and gesture in the ritual enactment of zazen in Sotō and Rinzai Zen Buddhism

Hakuin Zenji's (1686-1786) koan, ‘Two hands clap and there is a sound; what is the sound of one hand?’ ruminates on the Buddhist concept of non-duality, that effect and cause are one, not two. This koan embodies a central tenant of the Zen Buddhist conceptualization of the universe and its multiplicity as a unified reality. Mediating from this premise, this paper examines sound and gesture as coalesced, inseparable conceptions of Zen Buddhist ritual practice broadly and in the practice of zazen, specifically. Founded by Shakyamuni Buddha (Siddhārtha Gautama) in the fifth century BCE, Buddhism ultimately developed into a major religion with diverse doctrines and rituals. Although such eminent musicologists such as Jeff Cupchik, Ter Ellingsen, and Deborah Wong have published on the function of sound in Buddhist rituals from Thailand and Tibet, analysis of sound in tandem with formalized movements in Japanese Zen Buddhist rituals, particularly in the practice of zazen, arguably need more consideration. Although in Zen Buddhist traditions, the practice of zazen requires silence and stillness, it is ironically sound and gestural movements that reinforce various levels of nonverbal kinesic awareness for participants and in turn, express communicative cues that direct ritual flow. Consequently, ritual flow becomes a means by which participants experience the unfolding progression that is guided by rhythm, movement, melody, and the growth and decay of percussive sounds. How does sound combined with movement among and between participants shape the practice of zazen and ultimately, the unique identities of various Zen Buddhist communities? Based upon personal fieldwork at select Zen Sotō and Rinzai Buddhist sanghas and monasteries in Japan and the United States between 2013 and 2016, this paper considers the complex interactions of sound and gesture in the practice of zazen.

Bonnie B. McConnell (Australian National University, Canberra)

My mother's songs: music, gender, and Islam in the Gambia

In contemporary Gambia, Muslim women predominate in many musical performance contexts, community services activities, and social change movements. Women's associations play a central role in organizing public performance events and mobilizing communities to respond to social and health problems. In this paper, I investigate the cultural, historical, and political conditions that have combined to place women's associations, and Muslim women performers in particular, at the center of public life in The Gambia. This study is based on 17 months of ethnographic research with performers and gender activists in The Gambia (2009; 2012-2013). I focus in particular on musical practices associated with the Mandinka ethnic group, including Afro-manding popular music, and the music of women's groups known as kanyeleng and fulankafoolu. Drawing on evidence from interviews and observations of performance events, I examine the way women's musical roles are framed in terms of local concepts of shame (Mandinka, maloo), ideas about appropriate behavior for Muslim women, colonial and postcolonial politics, and development discourse. In addition to analyses of local gender ideologies, I incorporate historical perspectives on women's performance groups and their connection to philanthropic work and gender activism. I show that Muslim women performers navigate complex gendered expectations and religious restrictions in order to access new forms of power and influence in contemporary Gambia.

David A. McDonald (Indiana University Bloomington)

Winning hearts and minds: activist ethnomusicology, free speech, and the 'war on terror'

In November of 2008 five affiliates of the Holy Land Foundation for Relief and Development (HLF) were convicted of, among other things, conspiring to supply material support to the specially designated foreign terrorist organization, Hamas. In what amounted to the largest terrorism financing trial in American history, each of the HLF-5 were sentenced to between 15-

65 years in Federal Prison. One of the five defendants, Mufid Abdul-Qader was included in the indictment due to a series of music performances given at HLF fundraisers. During the trial prosecutors argued that these performances of Palestinian folk songs, protest songs, and political skits constituted prosecutorial evidence of material support for, and affiliation with, Hamas, by effectively winning over the ‘hearts and minds’ of the Palestinian people in support of terror. Building from ongoing ethnographic research with the HLF-5, their families, and the larger Palestinian – American community of Dallas Texas, in this talk I consider the larger impact of this trial on issues of free speech and free association, the "materiality" of performance, and the potential role of ethnomusicological research in confronting the American “War on Terror.” In particular, I argue for the development of an activist – oriented critical ethnomusicology as a means to extend the impact of more conventional applied methods, and to further open new spaces for the creation of emancipatory knowledge in the pursuit of social justice.

Andy McGraw (University of Richmond)

Imagining community in music at Twin Oaks

In this presentation I discuss the role of music in transmitting group legacy and imagining future group sociality in a commune—the Twin Oaks intentional community—in rural Virginia. My research at Twin Oaks is part of a larger study of music as ethical practice in three small-scale American communities: a monastery, jail and commune. In this presentation I occasionally draw upon insights from the other communities to provide a comparative basis for my observations at Twin Oaks. Founded in 1967, Twin Oaks is a 90-member community that provides a near total ideological, economic and aesthetic life for its members. Rejecting explicit governance policies, the community organizes itself through continually shifting guidelines reached through the constant renegotiation, discussion and improvisation of consensus procedures, for which rhetoric and listening skills are key. Members’ ability to act in ways perceived as morally appropriate is dependent on their ability to listen effectively to others and engage in productive conversation. Skills of close listening and improvisatory, dynamic play are honed through and modeled in members’ musical activities. Despite its small population, the community hosts a surprising

number of ensembles, all of which adhere to Turino's (2008) concept of 'participatory musics'. These are musics performed by and for the participants and community members, often arranged in the form of inward facing circles: old-time bands, a klezmer ensemble, shape-note and hymn choirs, and garage bands. In these ensembles community members rehearse through musical interaction the techniques of play, improvisation and flexibility crucial to a society that rejects top-down forms of governance. Through musical interaction they imagine and rehearse future possibilities of sociality and social organization. Through the staging of annual musical theater performances they communicate their shared legacy and ideals to their young and initiates to the community.

Colin Patrick McGuire (University College Cork)

Death of the masters: negotiating legacy during generational shift

When an important tradition-bearer reaches an advanced age, the issue of his/her legacy is thrust into the forefront of consciousness for disciples—particularly when there is no clear successor in place and the master then passes away. The liminal moment of generational turnover is thus a rich site for examining how the past, present, and future of a community of practice are imagined. It is also an opportune time for an ethnographer to observe how people grapple with matters that are often unconscious in day-to-day practice. Drawing on eight years of performance ethnography at the Hong Luck Kung Fu Club in Toronto, Canada, this paper examines the discourses that are constructed around legacy through questions of body-experience lineage and interpretation. Hong Luck is now a multigenerational and multi-ethnic group, but the club's two co-founding masters brought their practices to Canada from rural Taishan County in China prior to the establishment of the People's Republic in 1949. Their curriculum is interdisciplinary and includes martial arts, lion dance, and percussion, which is a common blend in many other types of Southern Chinese kung fu. The challenges of establishing and maintaining a legacy with such a diverse range of practices and people are accentuated by the diasporic situation; the octogenarian head instructors represented a living cultural connection with a historical China that now exists in memory and imagination. Furthermore, the ephemeral nature of these aural and

corporeal lineages highlights the contingency of transmission. I argue that the learned ability to authentically 're-invent' a tradition may be more significant to legacies than either continuity or change. The deaths of the Hong Luck Kung Fu Club's two co-founding masters in 2012 and 2016 provide an example for analysis whose immediacy in the lives of practitioners could inform broader understandings of legacy across ethnographic disciplines.

Simon McKerrell (Newcastle University)

Repositioning the value of traditional music as intangible cultural heritage, commodity, commerce and tacit heritage

This paper examines the question of how to mobilize the heritage value of traditional music for sustainable economic benefits to the community. The paper thereby moves from a brief overview to the question of cultural value of traditional music to consider how the innovative models of musical and cultural value can be mobilized as heritage for economic benefits. The principle case study is Scottish bagpiping, but the paper draws upon comparative examples from other traditions around the world. This is an attempt therefore to move beyond the older 'legacy' presentations of authentic musical experiences as mutually exclusive with economic benefits for the community of practice. As such, this paper's main contribution is to push the epistemological legacy of mid-twentieth century ethnomusicology into a more complex twenty-first century space. I introduce the notion of the 'tacit heritage' of ICH practice in order to bring in the more social and ineffable discourses of belonging into collision with the economic value, to position a more relational and messy conception of the cultural and heritage value of piping and traditional music more widely.

James McNally (University of Michigan)

Reimagining and reinventing Afro-Brazilian *vissungos* in experimental sound

This paper investigates contemporary experimental reinterpretations of traditional *vissungo* songs from the Brazilian state of Minas Gerais. Developed over the course of the 18th and 19th century by slaves working in the region's diamond mines, *vissungos* are traditionally sung in a call-and-response fashion with percussion accompaniment, with lyrics derived from Portuguese, Umbundu, and Yoruba. Today, songs derived from *vissungos* are performed alongside other Afro-Brazilian song forms in *congado* festivals organized by the Catholic Church throughout the Minas Gerais region. As a means of examining their present-day legacy, as a case study, I discuss the album *Anganga*, by vocalist Juçara Marçal and instrumentalist Cadu Tenório. Released in October 2015, *Anganga* features reinterpretations of *vissungos* within an experimental instrumental sonic texture drawing from elements of drone, electronica, free jazz, and noise. Incorporating input from the two musicians and a consideration of the history of work songs from Brazilian slave communities, my analysis focuses on the ways in which the album acts as a means of reinventing traditional Brazilian song forms and reimagining historical Afro-Brazilian musical practices. I argue that the musicians' approach functions as 'symbolic contestation', in which individual actors transform established musical forms that occupy a symbolically dominant position within broader Brazilian culture. Central to my discussion will be a consideration of how Marçal and Tenório conceive of the album's surprising mix of stylistic idioms as a means of respecting the history of *vissungo* practice and capturing the energy of contemporary *congado* festivals, while at the same time reimagining the tradition within a novel musical-structural form with new creative possibilities. I situate this analysis within an examination of the ways in which other experimental musicians in Brazil are transforming Brazilian genres and song traditions on a larger scale.

Mohd Anis Md Nor (Nusantara Performing Arts Research Center)

Searching for the beat, seeking for the rhythm: musicking interstices in Malay zapin.

A segment of muted ‘musical sounds’, with the exception of the soft pulses from the lone dok barrel drum, provides musicking interstices for a dance-music improvisation during a Malay zapin performance. Within these interstices, zapin dancers try to fill the gap of in-betweenness, sandwiching in the mute melodic-harmonic-rhythmic musical sounds by “searching” the dance beats within zapin choremes. Complementing this, musicians ‘seek’ to hear the musical sounds guided by the dancers’ kinesthetic pulses. The dancers ‘search’ their dance beats overlaid with morphokines and dance motifs within the muted sounds whilst the musicians “seek” to hear the dance as reflexive codes of embedded rhythms within the larger constructs of musicking zapin. The interstice teases the dancers to negotiate with the temporality of muted music as they perform the structured movement system, while the musicians engage in hearing the dance from their inaudible musical recitation. The ability of zapin dancers and musicians to comprehend the interchangeable nuances of movements and sounds in muted segments of the zapin music reflects the overall comprehension of zapin as being both music and dance, neither of these exists as a separate entity. The interstitial musicking represents the coherence of inseparability of music and dance in zapin. This discourse continues to frame the zapin performance intuitively as a kinetic and musical bond that produces the aesthetic effect for the enjoyment of the beholders. The dialogic dynamics of actualizing zapin through the inseparability of music and dance acts as the building blocks for guided improvisation for a structured movement system and organized sounds, which holistically represent zapin.

Chinthaka Prageeth Meddegoda (UHPA Colombo)

Voice with gestures and gestures without voice

In continuation of Matt Rahaim’s widely discussed study *Musicking Bodies: Gesture and Voice in Hindustani Music* (2012) this paper is to further differentiate motivations for using gestures

and the individual disposition of the singers using hand movements and facial expressions while performing Hindustani classical music. One striking case is the use of gestures and facial expression instead of the voice while playing the harmonium. This case might be exceptional, however, an analysis of the context such as the awareness of being audio-visually recorded and the connotation of importance to an audience beyond an intimate performance place can reveal complex performative patterns indicating steady changes of priorities in presenting Hindustani classical music.

Using a digitally generated representation tool, an individually constructed scheme of voice-gesture translation can be presented and analysed. This analyses of correlations can help to differentiate the underlying cultural indication from the individual application. At the same time, the role of media in perpetuating non-vocal embodiments in Hindustani vocal expressions has to be discussed as a part of the traditional education provided within a close relationship between teacher and student is complemented by an increasing use of digitally available video recordings. The relationship between teacher and student has to realistically incorporate the mass media effect. Therefore, the quality of video recordings and re-mastered old recordings from historical films and documentations is very important with regard to the inclusiveness of audiences and the immediate response to the performers' achievements. Evolving musicians will have the possibility to relate to high-quality recordings as a model or a source of their own attempts. This paper can help to draw the attention to voice-gesture issues that have to be individually negotiated between tradition and their detached visibility through mass media.

Ivana Medić (Institute of Musicology SASA, Belgrade)

The soundscape of hope

Ever since the escalation of the refugee crisis in 2015, Belgrade, the capital city of Serbia, has been one of the main stops on the refugees' journey through the Western Balkans. In the summer of 2015, an extension of the independent cultural centre Mikser House known as Miksalište, located in Savamala (central Belgrade) transformed into the main support centre of Refugee Aid

Serbia. In the course of just one year, Miksalište helped around 150.000 refugees from Afghanistan, Syria, Iraq and other countries. Aside from providing basic help (clothes, showers, food, medicines etc.) Miksalište has also launched educational programmes and creative workshops in order to foster cultural exchange between the local population and the refugees and to assist their long-term integration into European societies.

In this paper I analyse Miksalište Refugee Aid as a highly politicised space; I aim to demonstrate how music and other sounds construct and shape this new multicultural and multilingual setting, both inside the isolated space of Miksalište and within the entire Savamala, which is currently undergoing a rapid (and not entirely benevolent) transformation. Namely, in April 2016 the original Miksalište in Hercegovačka street was brutally demolished, in order to clear land for construction work. The undeterred volunteers quickly found a new location in Gavrića Principa street, and Miksalište reopened on 1 June 2016. My research is based on fieldwork grounded on ethnographic documentation on the sound topography of Savamala, including Miksalište in all its incarnations. I have also conducted quantitative research in the form of interviews with the residents and visitors of Savamala, including the volunteers and refugees. In terms of theoretical approach, I rely on Sara Ahmed's concept of affective economies (2004) in order to determine how specific communities of shared emotions and attitudes are formed through sound.

Andreas Meyer (Folkwang University of the Arts)

Visitors to music displays: an ethnographic approach

The construction of cultural heritage in a museum is a complex process, which involves individual valuation and revaluation of human forms of expression. The conception and erection of a museum display is strongly connected to esthetical and topical preferences of curators and other people in charge. Visitors, however, often draw their own conclusions, depending on various factors like previous knowledge, interests, imagination, communication with companions and the individual way of access (e.g. the order of viewing the artefacts). The study of museum visitors therefore has long ceased to be limited to quantitative evaluation. There is an extended

list of studies where visitors are considered active interpreters and performers. Music displays have hitherto hardly been integrated in these investigations. A research project on ‘Presentation and Reception of Musical Topics in Museums’ which is affiliated to the Folkwang University of the Arts in Essen (Germany) and funded by the German Research Foundation (DFG) aims to fill this gap. The paper will present initial results of the project. It focuses on the way individual visitors perceive music displays, in particular, constellations of objects, photographs, sounds, videos, interactive stations and commenting texts in comparison to curatorial intentions. The fieldwork was carried out at various exhibitions of different topics (like musical instruments, local traditions, famous composers, popular music, world music). The research was methodologically based on observation, participation at museum tours, semi-structured interviews and free conversations. Included were museums from Austria, Belgium, France, Germany, the Netherlands and the United Kingdom.

Mi Pengxuan (Chinese University of Hong Kong)

Chaozhou opera in Malaysia: preservation and cultural identities of a Chinese traditional opera in a diasporic context

Chaozhou (also known as Teochew) opera in Malaysia has a long history over two hundred years, which is one of the traditional Chinese opera genres based in the Chaoshan region in east Guangdong province, China. Nowadays, Chaozhou opera in Malaysia is usually performed by amateurs (whose purposes are nonprofit) with Karaoke of Chaozhou associations. However, there is one Chaozhou opera troupe, named Jinyu Louchun Chaoju Tuan (Jinyu Louchun Chaozhou Opera Troupe, henceforth referred to as the JYLCCJT) from Penang, that is the only one professional and family-inherited troupe (which is profit-oriented) in Malaysia. Compared with other Chaozhou opera troupes with Karaoke accompaniment, JYLCCJT performs with live accompanying instruments, such as *erxian* (two-stringed bowed fiddle) which is an icon and leading instrument of Chaozhou opera. Moreover, in order to maintain the style of Chaozhou opera, they are upgrading their skills through learning from celebrated masters of Chaozhou opera from Mainland China.

This paper uses the musical practices of JYLCCJT to explore the motivations, attitudes towards affirming Chaozhou cultural identities through musical transmission. Aside from the background of Chaozhou opera in Malaysia, background of JYLCCJT and their weekly practice, I also examine their monthly performances which have performed from the beginning of this year and which have invited musicians of Chaozhou opera from Malaysia and other countries, such as Singapore. These monthly performances give them an opportunity to connected with other communities that share a same Chaozhou tradition to confirm their Chaozhou identities outside China. I suggest that Chaozhou opera in Malaysia serves as an expressive pathway and circulation for diasporic Chaozhou communities in Malaysia to constantly affirm the notions of Chaozhou cultural identities and concepts of home in their regular interactions with Malaysia, Mainland China, Singapore and beyond.

Nefen Michaelides (Limassol)

Duo for violin and piano on a Cypriot traditional music theme

Traditional music serves as a source for the production of new music. This DVD includes a new initiative, a new action for developing traditional music and raising its level. As it is known the traditional music belongs to the cultural, intangible sources of a nation which can be utilized for the production of a new kind of music. The Cypriot composer Phanos Dymiotis (1965-2007) created, in 1985, a new sound of music in his composition 'Duo for violin and piano'. In this composition, he transformed all the characteristic musical elements of a Cypriot traditional song, like the beginning of his composition with a question and answer phrase and the 4th interval jumps after a syncope. This category of Cypriot traditional song represents old poesy with the name 'Dysticho', which exists in the Mediterranean area since the 4th century a.c. Analyzing the music of the Duo and the Cypriot traditional song we can realize that both have the same musical elements, but in a different language. It is the same action of translating a certain book in another language. This is what the composer has achieved. Listening carefully to this DVD, which is presented for you now, you will recognise all this.

On this occasion - 70 years of the ICTM existence - proposals for the future are necessary, but it is also necessary to increase the number of presentations of live traditional music performances. If we look back 70 years ago in the activities of the ICTM, since its existence, we realize that the balance between text and sound is disproportionate, which means that in the last 43 world conferences of the ICTM the number of presentation of papers exceed the number of the presentations of traditional music live performances. For the future we can plan more presentations of traditional music in sound than traditional music in words in our meetings.

Marie-France Mifune (Muséum National d'Histoire Naturelle, Paris)

Defining cultural identities through harp performance in Gabon

Based on a comparative study of several musicians playing the harp in Gabon, this paper aims to present a new methodological approach to study musical gesture using new technologies such as 3D motion capture. Musical gesture is shaped both by instrumental constraints (mechanical, acoustical, ergonomic), and by the musical language and sociocultural values associated to the instrument. Our approach is to develop a new methodology of movement analysis for musical performance in ethnomusicology that allow us to understand the interrelations between music and movement produced by the musician. We studied and compared the musical gesture of several harpists from different communities to interrogate how the circulation of the same instrument allows bwiti communities to build a shared identity, albeit distinct. The eight-string harp is a fundamental component of the bwiti cult. It is the messenger between the human and spiritual worlds. Several populations in Gabon practice the bwiti cult. It has been transformed during its circulation among Tsogho, Myene and Fang populations. Indeed, we observe variations of the shape and decoration of the harp, but also of its repertoire and associated meanings. What about the musical gesture?

In collaboration with bio-mechanics researchers, we developed a new methodological approach to study musical gesture with 2D and 3D motion capture on the field and in laboratory

conditions. We studied similarities and dissimilarities of musician's postures and the kinematic of musician's hands and fingers. We then correlated the quantitative and qualitative analysis of musical gesture with the analysis of musical language and the functional and socio-cultural dimensions of the harp performance. We will demonstrate how this new methodological approach allow us to better understand how each musician builds his own identity through the harp performance.

Ana Flávia Miguel (Universidade de Aveiro - INET - md)

Skopeologies and the shared research practices in Ethnomusicology

This paper comprises a proposal for the way that research practices establish valuable instruments for the construction of knowledge, a model in which the permeability of knowledges is the creator of way of making emancipatory worlds. The research led from a journey dedicated to the study of Cape Verdean music that began in 2006, characterised by a progressive immersion in the field and by the adoption of different research practices in close dialogue with the music's keepers. In order to discuss research practices, this paper presents an analysis of the scientific production of ethnomusicologists who have acted within the context of applied ethnomusicology and who have reflected on the way in which contexts "convoke" ethnomusicologists to mediate and to act. I employ two case studies which constitute my universe of observation, analysis and action: the process of the patrimonialization of Kola San Jon and the Skopeofonia project. In the first case, I describe the practices and the way the ICH application file was constructed. The analysis of the consequences of the patrimonialization of KSJ led me to a reflection on how ethnomusicology and music can acquire a singular protagonism in actions of social responsibility. With regard to the Skopeofonia project, I describe the shared research practices between the different actors involved (academics and non-academics). This process is reflected in a deeper understanding on the ways that music and other sensitive knowledges can be decisive in the promotion of emancipatory knowledges. In this paper I will discuss the processes of the construction of knowledge in ethnomusicology and present a theoretical and sustainable model called Skopeologies.

Stephen R. Millar (University of Limerick)

Irish rebel songs and the legacy of militant republicanism in Belfast

Irish rebel songs have a long history of boundary maintenance, serving to cement republican groups' links to the past and, as such, their legitimate claim to the republican legacy. Such practices continue to this day, with the republican music scene serving as a key battleground for proxy wars between pro-peace process and 'dissident' republican groups. Yet militant republicanism is invoked through more than lyrical text. Overt musical references to guns and gunfire is utilised by both musicians and audiences alike. From musicians playing gun-shaped guitars, to ex-combatants referring to rebel music as their 'AK-47', and from beer bottles mimicking gun battles to synthesisers sampling literal gunfire, Belfast's rebel music scene is replete with references to the legacy of physical force republicanism. Through such actions and sounds, the relationship between rebel music and physical-force republicanism becomes embodied through performance, merging musicians, audiences, and the events being remembered and replayed. That many of these performances are housed within venues located in strongly republican areas deeply affected by the Northern Ireland conflict only heightens such spatial and temporal connections.

This paper explores how the legacy of armed conflict in the North of Ireland continues to be transmitted through music and sound, examining some of the problems posed when those who transition to peaceful politics try to maintain their connection to a revolutionary political ideology via a militant and militaristic musical subculture increasingly out of step with their commitment to constitutional politics.

Rebecca Miller (Hampshire College, Amherst)

‘Ireland swings like nowhere else can’: contested legacies of the Irish showband era

Showband music swept Ireland and Northern Ireland from the mid-1950s through the 1970s as a hybridized response to British and American popular music. Consisting of electric guitar and bass, drums, piano, a horn section, and a charismatic lead singer, showbands combined uniquely Irish performance practices with an eclectic mix of covers of American rock ‘n roll, country western, songs from the English Top 10, and the occasional popular Irish song. Learning the newest hits from American and British radio broadcasts, showband musicians brought new sounds and provocative choreographies to their dancing audiences -- performances that riveted Irish youth, dismayed many parish priests, and revolutionized popular music and entertainment in Ireland. History has not been kind to the Irish showband phenomenon. On the one hand, fans remember showbands fondly if not nostalgically and former showband musicians and promoters happily recall the era as a great commercial success. On the other hand, Irish academics and cultural critics have largely ignored the showband era altogether or recall it in terms that range from the dismissive to the downright hostile, most notably by Irish rock musician/producer Bob Geldof, who famously asserted that the showbands were ‘crap ... an appalling travesty’.

In this paper, I suggest an alternative perspective on this legacy through examining the changing aesthetics in popular music during the showband years. I also argue that much of the criticism of showbands is rooted in a retrospective understanding of the nature of Irish cultural nationalism and identity politics. Finally, I offer a counter argument that reconsiders showbands in light of the economic, political, and social changes afoot in Ireland at the time -- conditions that generated perhaps the most enduring legacy of the showbands as the first popular music industry in Ireland.

Rebecca Miller (Hampshire College, Amherst)

Legacies, music(s), and modern Ireland

Ireland is currently in the midst of what is nationally, and internationally, recognized as her decade of commemoration(s), an idea and reality in which legacy and imagination are integral as they look to the past and the future simultaneously. In the broader context of modern Ireland in the long twentieth century (1893 to the present), music frequently acts as a dynamic cultural foil through repertoire, material representation, and its transformative ability to respond to context. As part of, and as a contribution to, the decade of Irish commemoration, this panel will explore the dual notions of legacy and imagination as applied to particular expressions of music culture in Ireland. These expressions are found in traditional and popular genres, and in the connective musico-cultural tissue between. In the Irish context of the past long century, music is not only sounded and heard as a representation of Ireland and nation, but is symbolically imagined in non-sonic ways as a powerful demarcation of legacy. In contrast, music that may not fit the complex construct of (national) legacy, faces challenges of legitimacy and identity. This panel, in its diversity of papers, will address these issues across genre, repertoire and representation, expanding the discourse of Legacy, Music(s) and Modern Ireland in this, the decade of commemoration.

Simon Mills (Durham University)

The temple sound worlds of South Korean Buddhism

This paper explores the nature of sound-related experience in the everyday life and training of South Korean Buddhist monks, interpreting the significance of monastic sound in the light of monks' own oral testimonies. Crucially, diverging from existing studies such as those by Han Manyeong and Lee Byongweon, this enquiry looks beyond the most well-documented and high-profile preserved forms such as the UNESCO-appointed Yōngsanje to focus instead upon grassroots practices and experiences – the sound worlds of the numerous 'unremarkable' temples

spread across the country. Indeed, a primary objective of this research is to expose, for the first time, the diversity that appears to exist within current Korean monastic sonic experience: although it is not recognised in academic scholarship, many monks develop their own distinct styles of chant, picking-and-choosing elements from multiple teachers and other sources, with some even looking outside Buddhism for inspiration, drawing elements from popular and ‘New Age’ culture or taking inspiration from other religious traditions such as shamanism or Christianity. Furthermore, many monks evidently draw deep significance from a wealth of sounds around the temple precincts, with monastic sonic experience extending far beyond the much-documented realm of chant. Accordingly, this study looks at the ‘bigger picture’ of sonic experience, considering the use of the temple bell, temple drum, cloud-shaped gong, fish-shaped wooden slit drum, and other ritual instruments commonly found within temples, and acknowledging other powerful elements within the temple soundscape: the stream that runs close to the temple precincts, the sounds of trees, birds, insects, and so on. Drawing from extensive original fieldwork (2010-2016) then, this paper seeks to update our understanding of musical and sonic significance within contemporary South Korean Buddhist monastic life.

Jeanette Mollenhauer (Sydney Conservatorium of Music)

Irish dancing in Australia: cherishing a changing legacy

Irish immigrants arrived in Australia as prisoners as early as 1788, part of the first group of Europeans to settle in the new land. The former homeland was cherished, in their hearts through memories and in their bodies through dance, by both the convicts and those who chose to flee from famine and hardship in Ireland. The residue of Irishness was embodied in the dance practices which sustained new settlers through the years of exclusion and marginalisation imposed by the colonial leadership. Dancing was central to community functions, acting as a locus of nostalgia, celebration and interpersonal bonding for those who shared Irish heritage. In the twenty-first century, Irish dancing in its multiple forms (step, set, céilí and sean nós) is still practised in Sydney, but is not only danced by those who claim Irish heritage: Irish dancing in Australia has divested itself of cultural specificity. This paper explores the legacy of Australian

Irish dancing, applying a lens of transnationalism to develop a more nuanced appreciation of the particularities of the pathway followed by Irish dancing in Australia. What changes have developed in Australian Irish dancing? How has Irish dancing managed to sustain intimate links with Ireland yet, simultaneously, flourish so far from its roots? Based on ethnographic data collected in Sydney, the paper considers the ways in which the Irish dance legacy has been negotiated, interpreted and, at times, contested, in Australia. The intrinsic malleability and adaptability of Irish dancing have allowed the legacy, in Australia, to be fortified and prepared for perpetuation by the dancers of the undetermined future.

Colette Moloney (Waterford Institute of Technology)

The life and legacy of a Gaelic harper: Arthur O'Neill (c.1734-1816)

Arthur O'Neill (c.1734-1816), a blind eighteenth-century travelling harper, is best remembered for his participation in the Belfast Harp Festival of 1792; his role as a source of harp repertoire and lore for music collector Edward Bunting; the dictation of his Memoirs; and his employment as the first tutor to the Irish Harp Society in Belfast. The Arthur O'Neill Memoirs, dictated to Tom Hughes in the early 19th century, are extant and provide an invaluable insight not only into Arthur's personality but also into the social and cultural climate of the time. They are a rich source of lore and information on the life and times of travelling harpers in the era and preserve the identity of harpers and patrons; all information which would otherwise have been lost to future generations as most is not available elsewhere. Arthur O'Neill also received mention in contemporary newspapers, particularly during his sojourn as tutor to the Irish Harp Society. The relevant newspapers articles and references, together with the O'Neill Memoirs and the extant evidence of O'Neill's contribution to the Belfast Harp Festival and the subsequent Bunting manuscripts and prints, will be used to gain an impression of the life and musical legacy of the harper.

Deise Lucy Oliveira Montardo (Universidade Federal do Amazonas)

Advances and theoretical-methodological challenges in the analysis of the indigenous music of the South American lowlands

The music of South American indigenous peoples reveals a prevalence of wind instruments (Beaudet 1997; Chaumeil & Hill 2011) that distinguishes its soundscape from those of other continents. Aerophones and voices predominate in the diverse ritual modalities of the region, where music making forms the primary medium for interacting with the extra-human or ‘supernatural’ dimension. As studies over the last three decades show, these cultures are immersed in a dense cosmological environment that presumes the attribution of agency and ontological contours to a myriad of beings, whose symbiotic interdependence manifests in what has been described as an indigenous perspectivism (Viveiros de Castro 1996). Thus the congruence between this acoustic specificity and the kind of metaphysical interspecificity postulated by these sociocosmologies has become a key matter of concern for a new generation of researchers seeking to explore the structuring infinitesimality of their repertoire. How best to analyse such an aesthetic device of ‘small distances’ and simultaneously highlight the singularity of Amazonian (or South American?) musicality? Is there, for example, a kind of acoustic ‘vocation’ of wind instruments in the constant reactivation of the rainforest’s symbiotic transversality?

These questions register a decisive attempt to synthesize the divide observed by Seeger between musically oriented and anthropologically oriented ethnomusicologists, calling for a ‘re-theorization of both music and dance’ rooted in detailed analyses of their ritual operationality and formal multi-enchainment. A task that renders indispensable the comparison and discussion of the methodologies employed in transcribing and translating musical pieces, including analytical categories not only derived directly from native forms of perception, but also parameters central to the western musicological tradition, such as ‘timbre,’ ‘motifs,’ ‘pitches/tones,’ ‘theme/variation,’ etc. This forum unites some of the researchers currently pursuing this challenge.

Anna Morcom (Royal Holloway, University of London)

Tibetan Buddhist chanting as a form of exchange

Since the mid-1990s, traditional Tibetan Buddhist chants performed in temples, or traditional mantras composed to new melodies, have been set to gentle instrumental backing music and released in album form. These chants have been principally created for sale to a global Buddhist and also broader ‘new age’ audience, and are generally not consumed by Tibetans themselves. This recorded chanting music extends from albums that have launched ‘world music’ superstars, most notably Ani Choying Dolma, to those recorded for smaller scale distribution by particular monasteries. Whilst Tibetans have always given donations to temples for monks to perform prayers and chants, with the recorded chants, there is potential for individuals and institutions beyond monastic estates to gain profit and income. However, there is also potential for the sacred chants and their merit to spread to vastly more people, and for global Buddhist communities to cohere in new ways. In this paper, I explore Tibetan Buddhist chanting albums beyond notions of ‘commodification’, rather, examining them in terms of changing forms of exchange, leading to new perspectives on music, value, community, media and power in contemporary capitalism.

Camille Moreddu (University of Paris Ouest)

The impact of Sidney Robertson's musical and intellectual formation in her collecting methods and her definition of American folk music.

Thinking about the reasons for Sidney Robertson Cowell's marginality in the historiography of American folk music collecting, the peculiarities of her intellectual and musical formation appear as one possible explanation. As a matter of fact, if the role of American literary folklorists like John Lomax, and to a lesser extent anthropologists, in collecting, defining, and promoting American folk music is well established, the same cannot be said for the one played by learned musicians (composers, musicologists, music educators, critics etc. trained in art music). With maybe the exception of Charles Seeger, this category of American folk music enthusiasts who,

from the end of the 19th century to the 1940s, constructed a nationalistic musical category, is largely neglected in the historiography.

The fact that Robertson Cowell's ethnographic work received relatively little attention from scholars is a case in point. Robertson first encountered and studied European folk music with the composer Ernest Bloch in the 1920s, and a few years later the “music of the world's people” with her future husband Henry Cowell. As a music teacher, she gave instruction in American cowboy songs and folk dances to her students as soon as the end of the 1920s. Through the lens of her 1930's American folk music collecting endeavors within the framework of various New Deal folk projects, I will show how her musical formation and activities impacted her collecting methods and approaches – her California Folk Music Project (1938-1940) for instance documented instrumental music, and organology to a degree that was uncommon at the time. It also influenced the very definition she gave to American folk music. In fact, her rich intellectual background enabled her to be one of the first American folk music collectors to challenge the Anglo-centered folk music canon.

Susana Moreno Fernández (Universidad de Valladolid)

Music festivals and their contribution to shaping new social and cultural legacies

This paper deals with community festivals involving music and dance in Portugal and Spain and their impacts in the life of local residents and in the shaping of new social and cultural legacies for residents and visitors. Community festivals usually revolve around a diverse range of themes to attract different audiences, such as local identity and expressive culture, music, environmental issues, or social/cultural and political issues. Through the involvement of local populations and diverse agents, festivals including the performance and commercialization of local, national and transnational music and cultural productions increasingly seek to generate community values, imaginaries, customs and types of behavior. Festivals also create a sense of identity and community among participants and promote socioeconomic, touristic and cultural development in globalized changing societies. As a cyclical socio cultural phenomenon to which

entertainment, aesthetic, social and educational roles are attached, festivals can also contribute to configuring values, imaginaries, identities and behaviors as legacies for local community members and festivals attendants.

In this paper a few case studies will be explored to illustrate those processes. The case studies selected also provide evidence on the increasing strength of music festivals and celebrations in Portugal and Spain since the late 1990s, with particular reference to those linked to revivalist movements which serve as a cultural opposition or an alternative to mainstream culture, or seek to improve the existing culture through values such as authenticity (Livingston 1999:68).

Deirdre Morgan (SOAS, University of London)

Rustic chivalry: heroes, outlaws, and the Sicilian marranzano

Since the early 2000s, the Sicilian marranzano (Jew's harp) has been enjoying a revival. Rising from the ashes of the post-war "cultural grey-out" observed by Alan Lomax, who recorded a Sicilian marranzano song in 1954, the marranzano is being embraced as a symbol of Sicilian identity and cultural renewal. At the same time, the instrument's resurgence is self-consciously cosmopolitan, and tethered to the transnational Jew's harp movement taking place around the globe. This new image for the marranzano, however, has not entirely superseded the instrument's enduring mythology: that it was once the instrument of bandits, in particular, the outlaw hero Salvatore Giuliano. Was this association born of fact or fiction? Did Giuliano and his band really use the marranzano? And are such legends compatible with the urbane, activist bent of the present-day revival? Part ethnography and part historical ethnomusicology, this paper delves into the marranzano's past and present. In the process, it uncovers a long tradition of criminal depictions of marranzano in Italian cinema, which, I argue, is at the heart of the instrument's lasting legacy in local memory. Drawing on Bithell and Hill's work on music revivals as activism (2014), I suggest that these popular representations are not wholly at odds with the anti-corruption advocacy of the present marranzano resurgence. Rather, they co-exist along the spectrum of rebellion, self-determination, and pastoral nostalgia that is a defining axis of Sicilian patrimony.

Ulrich Morgenstern (University of Music and Performing Arts Vienna)

Towards the history of ideas in ethnomusicology. Theory and method between the late 18th and the early 20th Century

The history of ethnomusicology is the history of ideas and concepts of why and how to deal with expressive practices in social formations, usually located outside the researcher's primary cultural experience. Ideas in ethnomusicology (comparative musicology, anthropology of music, folk music research, folkloristics) are interlinked a) with other scholarly disciplines and academic fields and b) with broader social discourses on folk/traditional music.

The history of the International Folk Music Council / International Council for Traditional Music is sometimes described as a shift from post-romanticism, revivalism (in the broadest sense) and a more philologically oriented study of "national" folk music to a more modern anthropological concept, expressed in context-oriented, sociological, and performer-centred research, as well as in urban ethnomusicology. However, many issues, frequently associated with English-speaking ethnomusicology of the last five decades (the "ethnographic turn"), appear in intellectual folk music discourses as early as in the late 18th and the 19th century. Sometimes new ideas of expressive culture are casually expressed in the context of ethnographic observations, but sometimes they are declared as fundamental concepts of scholarship.

In my paper I will briefly discuss the emergence and early history of motivations, theoretical paradigms, and research methods such as the following:

- Comparative study of musical cultures
- Aesthetic appreciation vs. value-free analysis
- Historical reconstruction vs. contemporary studies
- Music in its cultural context
- Fieldwork experience
- Cultural relativism: "our" and "their" concepts (emic/etic issues)

- Standards of precise description and documentation
- Performer-centred research
- Urban vs. rural research
- Intercultural and inter-social exchange vs. cultural purity.

Kanykei Mukhtarova (University of Alberta)

Ethnojazz in Central Asia

Ethnojazz in Central Asia is a musical phenomenon that reflects the cultural diversity of Central Asian people. It is a synthesis of jazz and the traditional music of Central Asia that has been passed down from generation to generation.

Since 2006, it has been a unique feature of the annual Bishkek International Jazz Festival in Kyrgyzstan, where various traditional and jazz musicians have presented their ethnojazz compositions. Interestingly, this kind of fusion between traditional music and jazz had taken place during the Soviet time as well. However, these experiences have increased tremendously since the breakup of the Soviet Union. The aim of this paper is to examine the phenomenon of Ethnojazz development in Central Asia as it relates to national identity in post-Soviet republics.

In order to do this, I will analyse Ethnojazz compositions of Central Asian musicians presented at the Bishkek festival between 2006 and 2016. Moreover, I will explore how these musical experiences promote mutual understanding among different nationalities of the region and celebrate the cultural diversity of Central Asia, something that has been lacking in the national and ethnic conflicts both within and between nations. Examining the experiences of musicians brought together in a laboratory setting to create a joint musical composition, I will analyze how the creative process allows them to bridge differences and enhance national identities. The depth of the analyses will be enhanced by using audio and video materials from the Bishkek jazz festival and interviews with Central Asian musicians. Due to the limited research that addresses the role of the Ethnojazz development in the Central Asian region, this paper fills a void in the

literature. More importantly, this ongoing research will provide valuable insights for current and especially future scholars.

George Murer (Graduate Center, CUNY, New York)

The sound shape of Granî: the cultivation of new dance/music genres and repertoires by instrumentalists and their publics in North Kurdish cultural zones

Weddings typically combine ingredients deemed essential to marking a major community gathering. One of the key features of an archetypal Kurdish wedding celebration is the participation by attendees in folk dances that are highly regional in character and that incorporate local melodies played by professional musicians on instruments suited to large open-air gatherings.

Today, in the towns and cities of Diyarbakir and Mardin provinces in Southeast Turkey/North Kurdistan and in the urban centres of economic migration from this region, wedding music is not only a livelihood but a form of cultural activism in which innovations in genre and repertoire respond to needs among Kurds of all ages eager to participate in the most concentrated and focused forum for Kurdish cultural performance available to them—the wedding, now a heavily electric spectacle organized around dance sequences in which the zirne and kemança have been largely supplanted by the overdriven elektrobağlama and state of the art polyphonic synthesizer.

In this paper, I concern myself with aesthetic choices contemporary musicians have made in selecting, assembling, and elaborating melody types, timbral contours, and matrices of tempo, rhythm, accent, and phraseology in musical idioms contextualized first by their interface with dancing and secondly within spheres of mediated consumption and overarchingly by a shared Kurdish political and cultural consciousness. In particular, I will examine the genre of granî/ağır delilo, a slow genre recently introduced to offset the athletic vigour that has come to characterize faster dances like cida and bablekan, as an overture of inclusivity both towards the elderly but also towards musicians who wanted to be less confined to short, repetitive phrases. My particular

emphasis is on those features that musicians have, by their own accounts, consciously introduced or reimagined and those that have proven resonant in the emergent cyber-literate fan culture surrounding these genres.

Katja Claudia Nadler (Independent Scholar)

The Other voice and its Other body in Franz Lehar's "The Land of Smiles"

In the 1920s, 'The Land of Smiles' by Franz Lehar was a source of imaging Chineseness in visual and vocal expressions among an increasing operetta-audience of Central Europe. The arias as well as the interludes dedicated to the Chinese protagonists were coming with a set of distinct body movements that had a strong influence on the perception of the music being attributed to Chineseness, a stereotyping process of 'the Other' that was widely perpetuated by the visual arts. The way these movements, gestures, and facial expressions changed over the decades in the performances of 'The Land of Smiles' can be traced through scrutinized film adaptations of 1930, 1952, 1962, and 1974. Important for the analysis is the role of Lisa, the European wife of Prince Sou-Chong, who acted Chineseness through body movements in order to adapt to the alien cultural environment. The acting in the acting can be set into contrast to the roles of Chinese characters in the operetta.

This paper will differentiate body movements according to their intrinsic functions in the context of the performance. The performance, following this analytical approach, can be seen as a result of a public discussion that includes voices and their visual embodiments. The discussion will be extended to the role of media in the process of relativation^[Av1] regarding the effect and the positioning of this "Chinese" representation over various time periods. An audio-visual analysis from accessible performances and a meticulous analysis of the corresponding song text through the actor-singers help to provide an insight into this historical part of intercultural understanding through non-vocal embodiments of vocal expressions. It can disclose a view on an essential performance feature that was initially embedded in an unknown context and later developed to a mass media and partly individually informed context.

Itsuro Nakahara (Kyoto Fuhkinhai)

The traditional performing arts of four and half tatami-mats' room in Gionkoubu, Kyoto city

The Kagai community of Japan is the place traditionally used to wine and dine guests with the traditional performing arts of geighi (geisha) and maiko (trainee of the geighi).

As the art is enjoyed as a pure music, the focus is on the sound and savouring the quality of the sound within the four and a half tatami-mats room, instead of as an accompaniment to a play or a dance performed in a large place such as a theatre. And the art should remain folklore elements as it was enjoyed only for the guest who was a person of the district, a vernacular speaker.

It is important to record it for those remaining with a strong enthusiasm, as those arts disappear as soon as they are performed. However, the arts of Kagai community have not been recorded with enthusiasm even after the developing of the registering equipment.

Some reasons for this are (1) duplicate images about the Kagai community, (2) images about the sexual sloppiness of masters of the three-string lute and (3) the movement advocating for westernized music and its real acts finding fault with the Japanese traditional music like Hauta (short love songs), Jyoruri (Japanese ballad dramas), etc. Those images made the prejudice against the Kagai community.

Unfortunately, the Kagai communities have been growing smaller and by reason of economic recession the repertoire has been more limited and even vulgar. Now it is an urgent matter to maintain the former wide-ranging repertoire.

In this presentation the author will show the indoor performances of Gionkoubu in Kyoto city, which are one of the performances of four classified arts of the investigation about the arts of the Kagai communities, and discusses many problems of the community to maintain those arts.

Federica Nardella (King's College, London)

Power shifts and the making of tradition: the case of the Ottoman şarkı faslı

This paper proposes a new methodology for the study of musical tradition, applying a sociological perspective to historical ethnomusicology. I will look at tradition as the product of shifting relational and power dynamics. I adopt a sociological method, bringing relations at the centre of my analysis, arguing that new exchange and relational modes ‘create’ tradition, which emerges as intimately intertwined with power and authority struggles. My paper examines the rise of the Ottoman şarkı faslı, or song suite, which gradually substituted the traditional court suite, also called fasıl. Initially a musical episode of the court fasıl in the mid-eighteenth century, the şarkı became the main focus of composition by the late nineteenth century. The court suite by now identified with the genre, thus undergoing an essential structural transformation. The trajectory reflected the evolution of the palace service (kalemiye) into a bureaucratic system (mülkiye), the şarkı emerging as the aesthetic articulation of the structural and social shifts altering the essence of the Ottoman imperial system. The process which caused the şarkı and mülkiye microstructures to compete and eventually take over the macrostructures of the empire and the traditional fasıl reveals complex, shifting relations between the structures of power and their constitutive elements, which modified the structural composition of the imperial system and generated a new social and aesthetic reality as the rise of the bureaucratic class and of its bourgeois taste culminated in the emergence of a renewed fasıl tradition. My research combines music historiographic work (Öztuna 1986, 1988; Wright 1992; Feldman 1996; Ekinci 2015; Toker 2016) with sociologist John Lie’s ‘mode of exchange’ (1992), as recently applied by Keith Howard to Korean music (2014, 2016), as theoretical framework and I propose my own model to identify patterns in structural change and examine the making of the ‘traditional’ Ottoman song suite.

Valeriya Nedlina (Kurmangazy Kazakh National Conservatory, Almaty)

200 years of Kazakh musical ethnography and evolution of ethnomusicology

In 1818 an Asian musical journal in Astrakhan published the first notation of Kazakh song. This fact became the beginning of special researches for Kazakh traditional music. These 200 years demonstrate the development of traditional music studies from musical ethnography (before 1920s), to musical folkloristics (to 1960s) and finally to ethnomusicology (after 1960s). Each period demonstrates the methods that met the requirements of the time. The history of musical ethnography in Kazakhstan is continual because every subsequent period included both old and new methods.

During the first period musical ethnography was mainly a “spin-off” of ethnographical researches of Russian expeditions in Central Asia or the result of accidental interest of travellers. The main work included collecting musical instruments and description of musical life. In the first hundred years not more than 200 songs and instrumental pieces (kuys) were collected by such ethnographers as August Eichhorn, Sergey Rybakov, Alvin Bimboes and others.

Musical folkloristics’ period started with the studies of Alexander Zataevich. During 1920-1936 he collected about 2000 Kazakh songs and kuys. He developed new methods of studies such as interview and context (recording story) fixation, phonogram, multiple checks, etc. All his methods were applied by young soviet ethnographers. An important attainment of this period is organization of first “folklore laboratories”.

The switch to musical ethnography is remarkable with hot discussions on methodology. In the 1960s-70s the younger generation of researchers (B. Amanov, A. Mukhambetova, A. Kunanbayeva, S. Elemanova, etc.) fought against eurocentrism in traditional music studies. They offered to use folk terminology and oral tradition’s explanations of creative canons.

Contemporary condition of Kazakh ethnomusicology reflects its methodological importance in study not only for traditional but also for western-type or mass national music. This fact confirms the concept of reintegrated musicology offered by I. Zemtsovky.

Le-Tuyen Nguyen & Huynh Khai (Australian National University, Canberra)

The first Western score of Tài tử music: contexts, interpretation, and hypothesis

Tài tử music emerged in southern Vietnam during the nineteenth century. The first Tài tử music performance in the West was part of the theatrical production "La Bague Enchantée" (The Magic Ring) at the 1900 Paris World Exposition where the famous French ballerina Cléo de Mérode and her dancers performed a Cambodian dance accompanied by Vietnamese musicians. This event attracted so much attention from the French media, the musicologist Julien Tiersot wrote in his review: "Is it necessary to recall once again the Cambodian dance, which was accompanied by the musicians from very truly Cochinchina?" Tiersot met the leader of the Vietnamese musicians who helped Tiersot notate "the fundamental repertoire of (Tài tử) music performed at the exposition" which was later published as "Danse de l'Indo-chine" (Dance of Indochina). To date, this 116 years old notation is the first published Western score of Tài tử music.

This paper will discuss the historical contexts that led to the collaboration between European dancers and Vietnamese musicians. A comparative study will highlight the similarities between the musical materials found in Tiersot's notation and the Tài tử classic ancient repertoire that is still currently performed in Vietnam. Based on the study, this paper will identify the Tài tử modes, ornamentations and expressive techniques that were not included in the score. The discussion will be accompanied by live demonstrations on traditional Vietnamese music instruments. Based on new findings, this paper will also explore the hypothesis that "Danse de l'Indo-chine" reflects the performance order of Tài tử musical items in the theatrical production "La Bague Enchantée". This ordering of musical materials may well have been chosen to support the dramatic storyline of the production.

Thuy Tien Nguyen (Vietnamese Institute of Musicology, Hanoi)

Multipart singing of the Nung people in Cao Bang province, Vietnam

The Nung people are one of the 28 ethnic groups living in Cao Bang, a mountainous province of northeast Vietnam abutting the border with China. While the Nung are the second largest population in Cao Bang, they are divided into several sub-groups, such as the Nung An, the Nung Khen Lai, Nung Loi, Nung Chao, and the Nung Inh, among others. Those differ from each other by clothes, language, habits and customs.

Multipart singing is the typical traditional music of the Nung people. It is an alternate singing form between a male couple and a female couple in the daily cultural life. For the duo, one sings the main part while the remaining one “passes through” the melody. The melody of the latter is sometimes high, sometimes low, and sometimes harmonic to the main one. Each Nung branch has created its own multipart singing tunes, which represent their uniqueness and also their similarities with other Nung branches. So the singing method is not only a musical activity of that group, but also a means by which the various Nung communities link with one another.

This film presents the traditional multipart singing of the Nung people in Cao Bang province (with its features in performing environments, performing methods, its role in cultural and social life of the Nung communities now and then). All materials in the film were recorded in 2014 and 2015 during fieldtrips for collecting and preserving the cultural identities of the Nung people in Cao Bang province, Vietnam.

Orfhlaith Ni Bhriain & Amanda Clifford (University of Limerick)

Social dance for health: set dancing for Parkinson's

The benefit of Irish set dancing for people with Parkinson's disease

This paper describes a project that sought to determine the feasibility and benefit of Irish set dancing in people with Parkinson's disease. This unique project integrates an ethnochoreological examination of cultural Irish arts experience with health related research methods. In this way, the notion of 'arts in health' is contextualized within a new cultural dimension and represented by researchers, health professionals and artists.

Parkinson's disease is a progressive neurodegenerative condition associated with movement disorders. In Ireland, set dancing has played an imperative part of society for generations, fostering a sense of national identity and cultural heritage.

Set dances are the evolutionary descendants of the French cotillions and quadrilles of the late 18th century and early 19th century. Quadrilles came to Ireland with dancing masters via Scotland and England and directly from France. The original French style sets of quadrilles were adapted to Irish music, modified and elaborated. In time, local versions of sets developed which were danced at crossroads and in the home. Today, set dancing is still associated with fun, energetic and social gatherings such as weddings, social weekend events and the ever-famous dance céilí. Until recently, set dancing was practiced mainly for enjoyment and the creation of social networks and support. Little or no consideration was given to the possible physical benefits associated with practicing this dance form. The international multidisciplinary team involved in this study comprised an ethnochoreologist, physiotherapists and consultant neurologists from Ireland, Italy and Australia.

Deirdre Ní Chonghaile (Moore Institute, NUI Galway)

'The Yank with the box': Sidney Robertson Cowell collects music in 1950s Ireland

This paper considers the American folk music collector Sidney Robertson Cowell (1903-1995), a woman who has been marginalized not only in the history of American music but also in the histories of the many other countries where she worked in Europe, India, Asia and the Middle East. It focuses specifically on her 1955-56 work on the west coast of Ireland on the music of Conamara and the Aran Islands, work that is largely unknown to music historians,

ethnomusicologists and folklorists, even in Ireland. Research on Cowell's international work has yielded fascinating insights into her oeuvre and into what drove this ethnomusicological pioneer, whom James P. Leary describes as a 'politically engaged, independent-minded, anything but naive, spunky "new woman"' (2007, 57). Her work in Aran is especially significant for the field recordings she made there of the funeral caoineadh (keening) of the Irish tradition, recordings that are among the few to have survived and are thus extremely rare and understandably unique.

This paper surveys and contextualizes Sidney's work in Ireland. It exposes the motives behind her work there, motives that reveal a great deal about her understanding of traditional music the world over, not just in Ireland or in America. What began as an effort to record contemporary music-making in Aran became an effort to record contemporary sean-nós singing in Aran and Conamara. This effort was inspired by her interest in melismatic singing, by her desire to collect music that had never been collected before, and by her curiosity about the Irish ancestry of American folk music. Her investigation into that ancestry reveals itself to be, in the end, a search for American identity. This paper also considers the lacunae of her Irish collection and the reasons they arise, highlighting the value of maintaining a critical eye on all ethnomusicological sources.

Méabh Ní Fhuartháin (NUI Galway)

'Mise Éire' ('I am Ireland'): Legacies of (re)imaginings

This paper will explore issues of legacy and the (re)imaginings of nationhood through 'Mise Éire' over the past century. Pádraig Mac Piarais' poem, 'Mise Éire', was first published in 1912, four years before Mac Piarais was a signatory on the 1916 Proclamation of Irish independence. 'Mise Éire' has weaved its poetic, musical, visual and symbolic way through the twentieth century, and into the very centre of the construction of Irish commemorative identity in 2016.

'Mise Éire' was reimagined in 1959 as the title for one of the most important Irish documentary films of the last century. The theme music for that film, also titled 'Mise Éire', uses an older

traditional song melody with its own socio-political legacy, but orchestrated anew, and is widely acknowledged as being a sonic vessel for ideas of Ireland and nation, past, present and (potentially) future. This paper further argues that there is another rebirth of 'Mise Éire' as a song, and extension of legacy, through its continued re-imaginings with a newly composed melody, as it is embedded in 2016, when Ireland commemorated (and celebrated) the politico-cultural one hundred year anniversary of the 1916 Easter Rising.

The re-imagining(s) of 'Mise Éire' create multiple legacies of cultural experience, and demonstrate a continuous dynamic response, pushing forward and looking back at the same time. This paper argues that 'Mise Éire', through the linguistic iconicity of the poem, through its deployment in film sound and finally, its use in commemoration, signifies a malleability of form, exploited across time and across performance platforms.

Róisín Ní Ghallógláigh (Irish World Academy of Music and Dance, University of Limerick)

The Limerick Rake - bardic bawdry or backroom ballad?

The song 'The Limerick Rake' tells the story of a local 'rake', "a man habituated to immoral conduct...living a debauched or dissolute life", (Pendlebury, 2015:28) who boasts of his encounters with multiple women. At the end of each verse we are reminded to, "fágaimid siúd mar atá sé", (leave it as it is or enough said about that!). The combination of ambiguous erotic metaphors, local references and jaunty melody will be discussed in relation to the performance and reception of the song. The song's intended meaning and possible origins will be discussed with a view to placing the song and its erotic theme within a historical timeframe. "There seems little doubt that (sexual) symbolism does exist in a large number of songs but has been forgotten by generations of singers" (Ó Cannain, 1978:59). The erotic metaphors in this song are for the most part out of context in modern terms, yet the song remains popular in all its ambiguity.

I bring to this paper an autoethnographic perspective as I have performed and taught it myself, and heard it performed in many contexts. I have engaged extensively with historical and archival

sources and have researched the possible etymologies of the language used in order to gain a better understanding of its intended or literal meaning. Jonsson identifies code-switching and code-mixing as "a means to construct identity and to challenge power relations" (2005:77). Porter describes it as "a powerful act of resistance" (2008:259). The changing texts over time between versions show that the macaronic line was used to censor the erotic meaning. It also added to its intrigue by instilling curiosity about what it is concealing.

This paper will discuss the legacy of this song, and the possibilities for reimagining and reworking its meaning that have led to its continued performance today.

Jarkko Niemi (University of Tampere)

Rethinking the possibilities of textualisation of performances of culture: examples from musical materials from the Siberian indigenous north

In the beginning of our century, some current paradigms have arisen that inspire to reopen perspectives to the material and textual nature of the performance of culture. In social anthropology, views of Tim Ingold (2000; 2007) provoke us to think of human action, also musical performance, from the systemic-ecological perspective, as a concrete way of human "being-in-environment", which involves rather materialities than mentalities. This view was based on the older psychological view of the systemic, adaptive or ecological nature of human perception. Especially, James Gibson's (1979) theory of affordances could be useful when thinking of culture-sensitive ways of understanding performances of culture. This ecology seems to continue its rising interest also in musicology, as, for example, Eric Clarke (2005) presented the metaphor of "resonance" in the way human perception could be thought of as encompassing, total, ready and adaptive – and present in human action. This emergent interest for the "systemic" or "ecological" human action has some interesting consequences also for interpretations of performed cultural texts.

I have studied musical (mostly vocal, sung) performances of the northern Uralic indigenous peoples (speakers of Samoyedic and Ob-Ugrian languages) from the beginning of the 1990s, both with ethnographic and linguistic methods (Niemi 1998; 2004; 2009). I would like to present examples of this research especially from the point of view of the present theme: Is it possible to present a fruitful textual representation of a musical performance? Is it possible to infer stylistical grammars or cultural histories from it? With this point I would like to encourage ethnomusicologists to reconsider the analysis of a performance of culture in a textual form, and to trust the "readiness" of the performance, and the ways it can reflect its cultural history to its spectator – and even to its recorded form.

Don Niles (Institute of Papua New Guinea Studies, Port Moresby)

Prosperity through ‘cultural terrorism’? Changing official attitudes towards tradition and diversity in Papua New Guinea

In December 2013, a newspaper published a story about the efforts of the Papua New Guinea Speaker of Parliament to remove ‘ungodly images and idols’ from the country’s national parliament building. Over the next few months, plans on further modifications to the building were revealed as well as proposals to change the constitution itself, so that it no longer celebrates traditional practices and diversity, but would rather seek unity around Christian beliefs.

In the past, most Christian churches originally condemned traditional beliefs and performances, but gradually found ways of incorporating many such practices into their liturgy. More recent churches, however, have often remained adamant in their dismissal of traditions, finding them incompatible with their interpretation of Christianity. Some Papua New Guineans, such as the Speaker, have embraced such attitudes, even claiming that the country’s development is being held back because many people still cling to these traditions. They often feel that anything to do with such traditions, including music and dance, must be destroyed in order for the country to prosper.

This paper will consider changes in attitude towards traditions of music and dance over time, particularly the most recent and threatening confrontations with ultra-conservative Christian fundamentalism, which is also in conflict with many mainstream Christian groups. Consideration will also be given to how these new trends directly contradict Papua New Guinea's constitution concerning religious freedom and the essential contribution of traditions to the nation. Finally, this presentation will reflect on the shameful, deafening silence about such cultural destruction from most local cultural advocates, particularly the author.

James Nissen (University of Manchester)

Gender agenda? The representation of women in world music education in the UK

Despite growing attention to the exclusion of women from the classical music canon in music education institutions, there has been little consideration of gender representation in educative contexts for world music. In response, this paper discusses the representation of women in world music education in the UK: it examines the form and content of female representation, analysing who is included/excluded and addressing how women are represented. This discussion explores such representations in formal and informal settings at both local and national levels, from school teaching policy to community musicking projects, drawing on primary education materials, such as the national curriculum, as well as participant observation in community musics and auto-ethnographic experiences of education outreach. Ultimately, this paper considers the implications of these representations for women in the UK as well as for women in the represented music-cultures, reflecting on whether there is evidence for a gender agenda in UK world music education and offering some pedagogical suggestions for greater inclusivity.

As such, this paper attempts to bridge the gap between new intellectual currents in music education and music and gender studies: it acknowledges the profound changes ethnomusicology has had on how music is understood (Krüger 2009) and the importance of the 'multicultural perspective' (Anderson and Campbell 2010), but highlights the need for greater focus on gender in studies on music education; it recognises the potential for 'cultural intimacy' through

‘gendered experiences, representations and significations’ in music performance (Magowan and Wrazen 2013) and yet demonstrates how gendered experiences and cultural mutuality can emerge in specifically educative contexts; and it embraces the need to devise ‘continually different’ pedagogies (Richerme 2014) to walk the line between gender equity and cultural relativism.

James Nissen (University of Manchester)

Local voices, global conversations: transnational feminism at WOMAD

Transnational feminism is becoming increasingly prevalent as a concept in both academic trends and political movements around the world. Despite this, there is a marked silence on the relationship between music and transnational feminism in these discussions amongst both gender theorists and music scholars alike; the former largely undervalue the socio-cultural power of music and the latter either overlook the importance of recognising all music as ‘gendered culture’ (Magrini 2003) or tend to neglect ‘intercultural, interactive and responsive’ musical contexts (Diamond and Moisala 2000). As a liminal microcosm of glocal cultural flows, WOMAD (World of Music, Arts and Dance) Festival is a paradigmatic case study of transnational feminism in musical praxis. Drawing on ethnographic fieldwork and empirical and phenomenological analysis, this paper explores discourses of gender and sexuality in WOMAD’s intercultural spaces by examining the relationships between the WOMAD community, WOMAD artists and WOMAD’s organisers, the interplay of embodiment/mediation, envoicement/marginalisation and empowerment/exclusion in musical encounters and the representation of particular musicians and activists at the festival.

By scrutinising the poetics of music and gender at WOMAD, this paper offers new insights into how aspects of transnational feminism play out in practice. Beyond this, it reflects on key issues in feminist theory through the lens of WOMAD’s global musical gathering: it engages with the debate on equity versus agency and the call for a transnational ‘mutuality’ that embraces ‘common difference’ (Mohanty 2003); it addresses the need to integrate inclusive forms of

cultural communication historically silenced in mainstream feminist political discourse such as rhetoric and storytelling (Young 2000) and particularly musical performance and participation; and it illuminates the value of a 'world diversification of feminism' (Krause 2011) in an opening of spaces that gives local voices the right to speak in the global feminist conversation.

Emma Nixon (Queensland Conservatorium, Brisbane)

Scottish music in Australia: a new voice for an old tradition

Australian society is a multicultural one in which identity is a continuously shifting construct at individual, community and national levels. Music is often used in the construction and expression of these identities, with traditional musics being an obvious shorthand means of demonstrating heritage.

Engagement with the diaspora and the 'memories' of home is combined with the diasporic effect of the transmigration of the music itself. An established body of musical knowledge and tradition, as well as new material, has been and continues to be translated into Australian contexts. In the process something of a 'new' tradition is created which evolves in parallel with the old. Via the folk process of transmission and variation over time, this Australian community draws inspiration from the Scottish ancient and contemporary repertoire and, while maintaining linkages with the original tradition, develops a divergent and at times even transgressive tradition of its own. The music of this new tradition remains recognisably 'Scottish' in inspiration and interpretation but its otherness is also identifiably Australian. As an active practitioner in the Scottish music scene in Australia, I am aware of the traditions that inform my practice as well as the contribution I am making to its continued development.

Matthew Noone (University of Limerick)

Legacy, transmission and postmodernity: an autoethnographic account of North Indian classical music through 3 vignettes

This paper explores the legacy and transmission of North Indian classical music juxtaposed against a contemporary setting. Interweaving the author's extensive experience as student/scholar/ performer of the North Indian 25 stringed lute called sarode, this paper focuses on three autoethnographic vignettes, which document an intensive three day master class with sarode maestro K. Sridhar in his home in the UK in September 2016. These vignettes will present the complex realities of transmission of Indian classical music in the postmodern world.

Indian classical music is often framed as an ancient, spiritual and predominantly aural musical tradition (Neuman, 1990). In recent years, ethnomusicologists have begun to attempt mapping the evolving landscape of transmission of Indian classical music as it intersects with western culture and global communication technologies (Farrel, 1997; Lavezzoli, 2006; Schippers, 2007). This paper attempts to localize the analysis of Indian classical music by focusing on an experiential account of how transmission is played out in practice.

Using autoethnographic methodology (Chang, 2008), the author will attempt to document the phenomenological, musicological and sometimes ironic cultural exchanges encountered during 12 hour-long intensive workshops with his own teacher in the small English town of Stroud. Examples will be given of how the rigorous temporal and physical disciplines of riyaz and talim (practice and learning) are still relevant in modern transmission of Indian classical music yet these concepts are somewhat tempered by the constraints of contemporary life. Likewise, the vignettes provided will be analysed within a broader framework of globalization and interculturality and the unusual dilemma of what it means to be learning (or teaching) a music outside of its traditional cultural context.

Laudan Nooshin (City University of London)

Sounding the city: Tehran's contemporary soundscapes

'Standing on a flat rooftop in north Tehran on a summer's evening I am immersed in sound: the strains of the call to prayer echoing from local mosques; a rock beat from a passing car; the call of birds circling the mountains; a distant ringtone; the low-level hum of the city below.'

(Fieldnotes, August 2015)

Iran's capital city is a vibrant metropolis, cradled in the foothills of the Alborz mountains, and the country's political and cultural centre for over 200 years. During this time it has experienced exponential growth from a small town to a city of more than 8 million. Particularly significant was the period of Pahlavi rule (1925–79) during which an extensive programme of urban expansion led to the destruction of historic buildings seen as symbolizing the regressive traditionalism of the preceding Qajar monarchs. The Pahlavis envisioned a city that was modern, Western-facing and secular. Their discourses promoted the idea of modernity as incompatible with tradition and the resulting tensions are still felt in many areas of Iranian life.

Drawing on recent fieldwork in Tehran and on the writings of scholars such as Matt Sakakeeny and Abigail Wood, this paper examines the city's changing soundscapes and explores a number of questions concerning the relationship between sound and the urban environment: how does sound shape, and how is it shaped by, the urban context? How are contesting claims over urban space negotiated through sound? And how does sound acquire meaning in relation to both public and private, live and mediated experiences?

Nozawa Akiko (Nagoya University)

Reading music icons within a theatrical dynamism: the reliefs of Candi Penataran in East Java, Indonesia

This paper explores the historical background of music icons in the temple reliefs of medieval Java, taking as an example those of Candi Penataran, with the aim of further developing the historical cross-investigation carried out by Jaap Kunst in the 1930s. The point at issue is the dynamic context of the music icons generated by the socio-religious topos and narrative context of the reliefs.

Candi Penataran, the largest Hindu monument in eastern Java, was first built in the 12th century and finally completed by the Majapahit kingdom in the 14th century as a ‘state temple’ where various cult rituals and narrative reliefs combined to produce an integrated theatrical space.

Relief images of musical instrument appear in two sites: the space for ritual preparation (pendopo teras) and the main temple (candi induk). The pendopo teras includes images of reyong (bronze gong chime) and gambang (xylophone) within illustrations based on local literature (Panji, Sri Tanjung, etc.). On the other hand, the first floor of the candi induk is decorated with illustrations of the Hindu epic ‘Ramayana’ which show images of gong and kendang (two-headed drum) in the battle scenes. Interestingly, these are arranged in an elaborated spiral structure based on a dichotomous cosmology.

Considering the importance of this temple for local governance in the Majapahit era, these reliefs are assumed to have been read in an original form of circumambulation within the context of pendharmaan, a ritual of theocratic empowerment. Accordingly, as another instance of the ‘what/when’ used by Kunst in his vertical construction of the history of music, we argue that this total context indicates ‘how the music icons existed’ in the imaginal reality of ritual participants, along with the narrative sequence of the reliefs, which finally led them to a state of fascination with the divinity of the Theatre State.

Fatima Nurlybayeva (Kazakh National University of Arts, Astana)

The specific features of ethnomusical ideal in Kazakh traditional musical culture

The distinctive feature of Kazakh ethnomusicology is the fact that in the early twentieth century a group of highly educated intellectuals, possessing encyclopedic knowledge, were engaged in the development of Kazakh culture and musical art. They were authoritative representatives of the Kazakh intelligentsia, bearers of the national culture, who had no European music education, but knew the traditional culture from the inside.

These well-known scientists and writers' cultural figures organized the progressive social and political movement Alash - Alash Orda. In that period the Kazakh intelligentsia engaged in diversified enlightenment - to develop education, science activities, art and culture.

In 1920 in Orenburg and Tashkent, the first research centres on the study of national culture were created, the first ethnographic expeditions were organized, newspapers and magazines published samples of folklore, and the first musical collections of Kazakh traditional music were published. In 1925 and 1927 the unique Kazakh songs were first heard in Europe - at the World Exhibition in Paris and Frankfurt. Articles and research on Alash's leaders were published in the newspapers "Kazakh", "Enbekshi kazak", and in "Aykap" magazine. In these studies, aesthetic problems of the Kazakh traditional music was analyzed and issues of essence and peculiarities of Kazakh musical culture were revealed.

In studies Ilyas Zhansugurov analyses a number of actual issues of Kazakh musical culture and makes interesting conclusions: the traditional music of every nation has a unique ethnomusical ideal that allows us to differentiate between "foreign" and one's "own" music, ethnic music; this model affects the ability of human perception of "their" music and the rejection of "foreign" cultural music.

Modern Kazakhstan composers, listen to "ideal ethnomusical", and seek to convey the unique sound of the national instruments – dombra and kobyz, national-specific genres aitys and singing styles.

Lonán Ó Briain (University of Nottingham)

ICTM Ireland representative panel: music, technology, tradition

The Irish National Committee of ICTM is one of thirty-three National Committees of the ICTM. ICTM Ireland brings a local focus to the activities of ICTM and provides a regional forum for scholars of diverse musical traditions. This particular panel includes contributions from current and former committee members of the ICTM Ireland. The panel theme suggests an investigation into how Irish scholars and scholars in Ireland use technology as a means of studying musical traditions around the world.

Lonán Ó Briain (University of Nottingham)

Reproducing the homeland: music ensembles of the Voice of Vietnam Radio

The Voice of Vietnam Radio (VOV) is the national radio broadcaster of the Socialist Republic of Vietnam. Originally established as a political mouthpiece of the Communist Party, the VOV has maintained a set of music ensembles since the 1950s that have contributed to shaping musical aesthetics and the musical tastes of the people of Vietnam over the past seven decades. These ensembles have gone through a series of transformations in response to the needs of the VOV, the Party and, increasingly since the 1990s, the listeners. The latest change, initiated in 2014, involved reorganising the ensembles into two main groups: the national or ethnic music ensemble (nhóm nhạc dân tộc), comprised of Vietnamese traditional instruments and folk singers, and the new music ensemble (nhóm nhạc mới), which performs Vietnamese songs composed for choir and small orchestra.

This paper examines contemporary processes of music production with these ensembles to understand the “humanity, sociality and spatiality” (Sterne 2003) behind their nationalist recordings and broadcasts. Following an extensive period of negotiations with several state institutions, I was granted permission to carry out fieldwork with these ensembles at their rehearsal hall and in the national recording studios in Hanoi. The writing draws on interviews with musicians from both ensembles and participation in their rehearsals and recording sessions over a six-month period between late 2016 and early 2017. Some of their newer compositions address Vietnamese territorial claims in the South China Sea. I interrogate the ways that these broadcast music examples are reshaping ideas about the national and regional landscape through a ‘soft power’ approach.

Juliette O'Brien (Independent Scholar, Hong Kong)

Salsa's multiple legacies and manifestations

Salsa is a rich and varied dance form that is the legacy of multiple traditions, from African American jazz dance to Afro-Cuban son and rumba, from European contradanse, to Yoruba Orisha-ifa. The movement patterns and bodily positioning of the dance speaks of these legacies, as do the rhythms and elements of styling. In this respect, performing salsa is an act of connection with various pasts. Yet part of salsa’s rich tradition is its embracing of innovation, and this too is part of the legacy. While tradition and innovation are both intrinsic to the form, some dancers place a greater emphasis on issues of ‘authenticity’, realised through their execution of the dance movement, while others are concerned with actively adapting the dance.

There have been multiple single studies of salsa’s heritage in Afro- Cuban (Fernandez 2006), Afro-Caribbean (Rondon 2008), African (Chasteen 2004), and Puerto Rican forms (Washburne 2008). However, there has been little examination of the multifariousness of these legacies and their complex implications for dancers around the globe today.

This paper will look at the movement forms that find a legacy in salsa: mambo, son, rumba and swing, Orisha dances and contradanse. It will look at how these forms remain in the movements and minds of salsa dancers, and how such traditions resurface differently in the dance as performed in Africa, Cuba and New York, as well as more distant sites, like Hong Kong, London and Sydney. Salsa's unique ability to embrace a variety of traditions and innovations, and its nature as a social and improvised form, allows dancers to select what aspects of the dance's heritage they choose to embody. These selections can be conscious choices, or matters of taste, but the marked differences that draw on different aspects of this heritage create a global matrix of salsa dances.

John O'Flynn (Dublin City University)

Music and articulations of Irish nationhood and culture in documentary and narrative film: from the 1930s to the 1960s

In this paper I explore the various ways in which music has been involved in narrative and documentary film relating to Irish history, politics and culture from the mid-1930s to the late 1960s. I first survey the broad range of 'Irish-themed' films over this period, representing Hollywood, British and Irish productions (or co-productions) and including *Man of Aran* (Flaherty, 1934), *The Informer* (Ford, 1935), *The Dawn* (Cooper, 1936), *Odd Man Out* (Reed, 1947), *Mise Éire* (Morrison, 1959), *The Irishmen* (Donellan, 1965) and *The Rocky Road to Dublin* (1968). Combined, these comprise a variety of artistic and cultural-political orientations that occupy unique vantage points along a spectrum of insider/outsider perspectives (including those of composers as far apart – historically, culturally and geographically - as Max Steiner, William Alwyn and Seán Ó Riada).

I contemplate how music in Irish-themed film from the 1930s through the early 1960s has for the most part been explicitly or subliminally involved in upholding dominant representations of Irishness, whether advanced through colonial, diasporic or cultural nationalist interests. Significantly, the first counter-hegemonic representations of Irish experience and identity would

not emerge until the mid to late 1960s, an earlier period of national commemoration and reflection that looked back to the 1916 Rising. For both *The Irishmen* and *The Rocky Road to Dublin*, new approaches to music and sound design would be integral to the construction of alternative cultural-political positions.

The discussion and analysis is informed by a historical and critical appraisal of approaches to scoring and overall sound design, including an examination of the extent to which ‘classical’ scoring, arrangements of folk music, and locally recorded music (and sound) are employed. I also consider instances where music appears diegetically in Irish-themed film, and/or where music is centrally involved in articulations of nationhood and culture, whether celebratory, interruptive or critical.

Michael Ohene Okantah Jnr & Fred Amoakohene (University of Ghana)

The use of the adenkum (gourds) as speech surrogate by Sehwi Ntakem women of Ghana

Speech surrogates are instruments that imitate spoken language by the tones produced on them, and these have been thematized in studies in Africa music. These include talking drums of Africa (Carrington 1949), atumpan (Hood 1964), dundun of Yoruba (Euba 1990) and ivory trumpets in Ghana (Kamiski 2008) among others; however gourds as speech surrogates have not been explored.

Adenkum (gourd) is an instrument that is performed by several Akan communities in Ghana. Among them are women of Sehwi Ntakem in the Western Region who use the adenkum as a speech surrogate. Given this instrument’s ability to simulate speech, it holds iconic and political power for its players, reminding them of historical trajectories and embodying ceremonial and public prestige. Drawing on ethnographic fieldwork that I conducted in 2015, I plan to explore the texture, rhythm, pitches, social meanings, and performative elements in adenkum.

Adenkum performances among the Sehwi is mostly in Twi language, which is tonal like most African languages with three bands; that is the high, mid, and low. In this paper I will show how the women in Sehwi Ntakem use the elbow-palm-thigh techniques to produce four tones on the instrument, thereby making it possible for the adenkum (gourd) to imitate spoken phrases that communicate various sentiments. By manipulating the adenkum (gourd), women exert socio-political checks, and bridge gender and social asymmetry. Sehwi is a patriarchal society so the women use this avenue to communicate to the men about how to treat women and also to educate young girls on the good values of womanhood.

Anna Oldfield (Coastal Carolina University, Conway)

Crossroads cultures and local evolutions: the Ashiq minstrel in Iran and Azerbaijan

The ashiq minstrel tradition is a genre of musical storytelling that has circulated through Northern Iran and the Southern Caucasus for over 500 years. This genre is the Azeri people's venue for oral literature, including epics, romances, lyric songs, and verbal duelling. Ashiqs perform in song, accompanying themselves on a long necked lute called the saz. This genre is performed at weddings, holidays, and other festivals in a wide area that includes Eastern Turkey, Northern Iran, and the Southern Caucasus.

An art born of the crossroads, this genre was forged at the intersection of Turkic bardic traditions and Iranian philosophical mysticism in the multicultural atmosphere of early Safavid Iran. Later, as ashiqs dispersed into the Caucasus, local schools developed with their own repertoires, instrumentation, and performance traditions. Ashiqs frequently travelled between regions to perform together, and thus practitioners remained in contact for most of the genre's history.

This contact was disrupted in the 20th century when Azerbaijan was incorporated into the USSR. Not only did the genre become isolated from the Azeri regions of Iran, but it was also set on a different path by the Soviet State. Contact between ashiqs of the two regions was very limited and only opened up in the 1990s. Today, ashiqs of Azerbaijan and Iran mix freely, but the

traditions have developed significant differences in repertoire, performance practices, and social functions. Co-researched by Anna Oldfield (based on fieldwork in Azerbaijan) and Behrang Nikeen (based on fieldwork in Iran), this presentation will discuss how one traditional genre has evolved very differently in two different regions.

Judith E. Olson (American Hungarian Folklore Centrum)

Unitary analysis of music and dance in Hungarian village context—investigating a complex art form

Unitary analysis of music and dance within the lengthy group-improvised dance cycles of Hungarian villages reveals how the dynamic relationship of these elements drives choices to create a unique event. Using traditional musical analysis, it is possible to note structural elements that relate to the dance conversation, for example, organization by tempo area and tempo changes, motivic signals to dancers, and the shortening and reshuffling of special interludes to give a sense of increasing intensity. These devices dovetail with dancers' manipulation of motivic type, combination and frequency to create the escalation in speed that drives these fundamentally czardas-style dances.

Beyond helping us to understand how such large-scale improvisation works, analysis takes us into the relational world of dancers and musicians in this genre. Musicians for these events are generally professional Roma hired by a collective of Hungarian dancers. The dance form has evolved in such a way as to allow each couple to have its turn dancing in front of the band, with the band playing primarily for them and adjusting musical content, stress, and perhaps even tempo to each couple. These micro-events can be mapped to the music and considered in relation to the whole, showing how dancers cede to musicians the organization of the piece but then take back control through gesture and through individual interaction, as well giving insight into the complexities of music service between these groups.

Dance analysis here, perhaps reflecting its mid-20th century beginning in a time when it was difficult to film an hour-long dance, has tended to focus on individual figures and short sequences. At the same time, musical analysis generally does not take account of dance. This study offers examples of how to combine the two analytical approaches effectively, utilizing participant reports as well as videos by the author and others.

**Ivona Opetcheska Tatarchevska (Directorate for Protection of Cultural Heritage
Macedonia, Skopje)**

ICTM dance connections in Macedonia

This paper will elaborate the connections of ICTM with Macedonia and its influence regarding the development of the Macedonian ethnochoreology since the 1950's until nowadays. The nature of the strong relations that were once established by Maud Karpeles and the sisters Jankovic (Dunin 2014, Rakocevic 2015) with Macedonia in 1930's, was just a fieldwork relationship between eminent foreign scholars and local and socially marginalized bearers of traditional dance and music. After the fourth IFMC world conference in Opatija, Croatia in 1951, the interest of the Macedonian folklorists for this world network of music and dance scholars arose very fast. The strong and socially active "dance movement" developed in that period in Macedonia intrigued several folklorists (who were also actively involved in the creation of the Macedonian cultural policy at that time) to become active members of the International Folk Music Council. From 1952 until 1963 the music and dance folklorists Mane Chuchkov and Zhivko Firfov opened the way for researching of Macedonian traditional music and dance culture to the well-known foreign scholars, mostly ethnomusicologists who actively researched Macedonian traditional music. Elsie Ivančić Dunin is one of the rare scholars who worked on dances and established the first video collection of Macedonian dances (today located in Arizona State University). She recorded 93 active folk dance groups from urban and rural areas in Macedonia and left priceless multicultural archival materials for the Macedonian ethnochoreology. Born into a family of Croatian immigrants in Chicago in 1935, Elsie Ivančić Dunin became one of the founders of dance ethnology as an academic discipline not only in the

USA, but in the Balkans as well. Together with the ICTM 70th anniversary, this internationally renowned USA/Croatian scholar celebrates the 50th anniversary of her work in Macedonia. In her honour, this presentation will focus on her great work.

Janika Oras (Estonian Literary Museum)

Heritage holders, revivers, and creators. Contemporary roles and processes in Seto traditional singing culture

The Seto multipart singing tradition of South-East Estonia, Seto leelo, belongs to the Balto-Finnic runo song tradition and has been transmitted chiefly orally until today. Leelo is an important marker of Seto national identity and was inscribed in the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2009. The continuity of tradition is safeguarded today by the leelo-choirs (groups of about 10 members), as well as by institutions in the Seto community, taking responsibility for preserving the tradition. The acknowledgment of leelo as local/national oral legacy highlights the great ideological and emotional importance of oral song transmission, i.e. learning from older family or choir members.

The main reasons why acquiring songs “the traditional way” is not relevant in present-day society are that the orally transmitted repertoire continuously becomes narrower, and the fact that the younger generation is chiefly interested in the “exotic” older singing style, which has almost disappeared in contemporary tradition. Thus, the contemporary heritage processes involve extended use of every possible resource: archival material, publications, direct learning from other singers, and internet.

Still, different tensions and contradictions characteristic to contemporary heritage creation are involved in these processes. Various questions are related to ownership or issues of cultural appropriation – the community of Seto leelo includes people from outside the Seto region (Setomaa) and people of non-Seto ethnicity. Other problematic areas are the traditional intuitive acquiring of the tradition vs. conscious learning, the capability of today’s singers to capture the

style of the past, and different understanding of “the right way of singing” by representatives of different generations in the context of changing mentality and sound ideals.

My paper will shed light on contemporary heritage processes in the Seto leelo musical community and problems that have emerged, from the viewpoints of young and middle aged singers respectively.

Charles Nyakiti Orawo (Kenyatta University, Nairobi)

"Legio Maria verses Juogi Ancestral Luo Spiritual Sect"

Juogi, the ancestral Luo religion is a belief in spirits. The name Juogi is derived from juok/jok, god. Juogi is therefore a Luo ancestral possessing spiritual cult in which the wishes of the Luo ancestors or God are revealed to members of the community. Juogi practices were designed to court spirits' favour, for protection and to avoid consequences of their displeasure. Life was never safe with existing fear! The ever-needed protection was expressed in the religious and magical belief practices. On the other hand, Legio Maria Church (LMC), founded in 1963 by Aoko ny'Obala, a former Roman Catholic Church (RCC) faithful, was a socio-religious venture. LMC, being a spirit possession sect, preached salvation, prayed and exorcised evil spirits, and burnt artifacts used by traditional medicine practitioners (Acts 2: 1-4 and Acts 2:17-18). The RCC membership denied being the mother source to the sect and branded it the legion, the unclean spirits that Jesus exorcised in Mark 5: 2-20. This study set out to establish the co-existence of Juogi with other religions in the territory before and after the inception of LMC in 1963; what constitutes the nature of evil spirits and justifies what is holy or not in the spirits concerning the Luo worldview. Using a historical exploratory approach the study acknowledges some unique powers that LMC seems to have over Juogi and other foreign religions. Key in Juogi service sessions (in the evenings, in the mornings or anytime the spirits demanded) is music. During the sessions, the spirits revealed issues of concern for the well being of the community. The dual religious membership seems to have been the norm before the inception of

LMC. The study recommends a further research in which stakeholders' points of view are objectively considered for awareness!

Marcia Ostashevski (Cape Breton University)

Considering 'alliances' in 'multicultural' Canada: three prairie musics

In this paper, I consider how Diamond's "alliance studies" model might elucidate the music performance and production of Canadians whose Ukrainian ancestry is only part of more complex networks of historical, regional and ethnocultural alliances within "multicultural" Canada. I look to three examples of prairie-based musicians: (1) the "Ukrainian country music" (Klymasz 1974) of artists like "Mickey and Bunny" and "The D-Drifters" of the 1950s, who might be considered the originators of a vibrant polka dance band genre that continues to be popular among Canadians of Ukrainian ancestry of all ages; (2) "hybrid" or "fusion" music like that of the group "Paris to Kyiv," which arose in the wake of the "world music" industry; and (3) the music of "Arnie Strynadka, The Uke-Cree Fiddler," who grew up in a family of joint Cree and Ukrainian origins, and met with his greatest audience interest after being promoted as an "Indian" artist in the United States. These musicians all engaged "patron discourses" (van Toorn 1990) – "normative expectations" for both Ukrainian and Indigenous voices – that both "liberated" and constrained their musical production. Their choices and strategies with respect to performance and genre, production and technologies, and language and dialect, demonstrate the ways in which they worked to ally themselves with histories, individuals, communities and cultural narratives, building relationships within and beyond conventional cultural/ethnic boundaries through music.

Andreas Otte (University of Greenland)

Teaching Greenlandic polka in public schools – facilitating learning of intangible cultural heritage

Since the Greenlandic public school reform in 2002 it has been a declared goal to use locals with specialized knowledge and skills as guest teachers, in order to meet an ambition of including a wide range of local traditions and knowledge in formal public education in Greenland. In a country consisting of isolated towns and settlements, this initiative could be a strong incentive to pass on local traditions within music, dance, arts, and handicrafts, as many schools face an everyday situation with limited trained teachers available. However, the ambitions from the 2002 reform have not been honoured and the umbrella subject, supposed to include teaching of local cultural heritage through guest teachers, has been deemed dysfunctional in practice in a 2015 evaluation of the public school system in Greenland (Danmarks Evalueringsinstitut. 2015. Grønlands Folkeskole, pp. 114-116).

This paper examines the challenges of including guest teachers in public school classrooms in Greenland, through an action research project on teaching Greenlandic polka (Kalattuut) by use of guest teachers with no formal teaching training. The action research project will be supplemented by interviews with teachers, guest teachers, and students, who have experience with this educational setup. The empirical material gathered will be compared with experiences from other places, where similar initiatives have been made, and perspectives will be drawn towards the established UNESCO Safeguarding Intangible Cultural Heritage program. The paper concludes with recommendations on how individuals with specialized local knowledge can be used as important resources for including local intangible cultural heritage in public education in Greenland.

Mahsa Pakravan (University of Alberta)

Sonic recollections, inclusion, and exclusion in the Udlajan area of Tehran, Iran

This paper explores the impact of everyday soundscape on cultural identity formation by considering the experiences of one neighbourhood of Tehran, Iran before the 1979 Islamic Revolution. Being home to a majority of Jews before the revolution, Udlajan is one of the oldest neighbourhoods in Tehran. Through interviews with a select group of its past Jewish and Muslim residents, this research considers changes to the everyday soundscape of Udlajan in order to examine the role of sounds and silences in the social construction of space. This paper studies how the sonic experiences of former residents of Udlajan convey certain cultural implications that bring meaning to their environment. Drawing on examples from the ethnographic research, this study provides an understanding of the concept of public and private spaces in reminiscences of Jewish and Muslim residents. This research proposes that sonic experiences are closely related to the ways people make sense of their cultural identity and it discusses how within this religiously-segregated neighbourhood, Jewish and Muslim residents experienced different levels of inclusion and exclusion. The relationship established by interviewees between the processes of thinking and remembering determines the basis for multiple connections in which the Jewish and Muslim residents develop simultaneously the acoustic community of Udlajan. A communal acoustic space that not only represents diverse sonic experiences of Jewish and Muslim residents but also provides a suitable context for a better understanding of their cultural characteristics and values by focusing on their sound expression and sound tolerance.

Ilwoo Park (Chungang University, Seoul)

In and out of tune with history: musical performance as the embodiment of the Irish historical experience

This paper explores the relationship between history and musical performance. Building on the life experiences of two Irish performers, two views of music and history are contrasted: (1)

history as detailed chronologies, and (2) history as emerging, and often uncertain, personal experience. History creates music by providing the conditions in which music functions, but conversely, music also creates history because music is an agent in constructing a culture's sense of reality and identity. In this latter formulation, musicians in their practices actively embody the historical events of which they are part. They make history with their bodies and their music. The history of Ireland is a complex and difficult one involving occupation and division. Irish musicians have been integral to these events. As history changed so did their performing experience, and so did audience reception.

Using ideas from the phenomenological and cultural theory tradition, especially in the work of Heidegger (1927, 1936), Merleau-Ponty (1962) and Adorno (1940, 1998), I explore new ways in which research can become more sensitive to the often fractured and contested relationship between history and music.

Žanna Pärtlas (Estonian Academy of Music and Theatre)

Exploring models of musical thinking: the typological analysis of the Seto (Southeast Estonia) collective laments

Nowadays, musical analysis as a method of ethnomusicological research makes its revival being advocated in several essential publications (e.g. Agawu 2003, Tenzer 2006, Stock 2008). As Tenzer put it, “analysis ... is a worthy exercise because it brings us to a more intensive relationship with the particularities of sound” (2006: 7-8). It also makes it possible to see the system behind the particular musical texts and to find the deep structures underlying them. The latter aspect points to the musical analysis' potential in investigations of the cognitive processes, because the texts' deep structures may also be the models of musical thinking of the music-makers.

The most efficient method used in ethnomusicology in this connection seems to be a structural-typological analysis, proceeding from the thesis about the two-layer nature of the cultural

phenomena (the type/variant dichotomy) (Zemtsovsky 1980). In using this approach, the researches take as a basis different aspects of musical structure – mostly the rhythmic organization (Yefimenkova 2001) or the melodic movement (Rüütel 1980, 1981).

In the present paper, the capabilities of the structural-typological analysis will be demonstrated through the case-study of the Seto (Southeast Estonia) collective laments. In the Seto musical tradition, wedding and funeral laments can be found. The wedding laments are always performed collectively by the bride and bridesmaids. The funeral laments are normally a solo genre, except the laments for the maiden. The present analysis of the laments' tune types aims to reveal what the performers mean by these tunes and how the social functions and cultural meanings of the different kinds of laments are embodied in their musical structure. The paper also demonstrates the method of the modelling of the harmonic rhythm, developed by the author.

Forrestine Paulay and Anna Lomax Wood (Association for Cultural Equity, New York)

Choreometrics: operationalized by observation and theorized as cultural equity, in the Global Jukebox

This paper offers a brief explication of choreometrics method and theory and its relation to cultural equity. Paulay and Wood will present choreometrics factors and variables and discuss how these have been developed. As the coding system comprises 119 variables, an abbreviated system that factor analysis reduced into four unifying themes will be presented through an example of two contrastive dance forms that also appear on the Global Jukebox. Both scholars are in the process of writing the book, *Choreometrics; a cross cultural understanding of movement in dancing and living*, soon to be published by Wesleyan University Press. Images portraying research described in this book and observational exercises in choreometrics will be available on the forthcoming Global Jukebox.

Isabella Pek (SEAMEX, Kuala Lumpur)

Dissolving borders: the changing and renewal of Malaysian traditional music

As Malaysian musicians struggle to differentiate and to flourish commercially, they often turn to their roots to seek inspiration and resources. These musicians are born and bred in a multiracial and multicultural environment, therefore exposed to different cultural traditions that were localized, acculturated and or transformed over the centuries. In the meantime, commercial pressure pushes musicians to meet market demands. This film explores key challenges faced by urban-based Malaysian musicians who practice and promote new traditional music. This documentary also aims to present an update and assessment of the current music practice in the respective organizations, examines the '1Malaysia' program, and explores questions of artist agency and national identity in music.

For example, music students at ASWARA Malaysia first learn to play gamelan, caklempong, serunai, sitar, tabla, gendang and gambus by playing traditional repertoire. When they have acquired some competence on the instruments, they start exploring and experimenting with other tunes and other rhythms, including original compositions, Malaysian and Euro-American popular repertoire. Younger musicians discuss how they develop the taste for this 'new' traditional repertoire, how national events promote this trend, and how older generations of musicians deal with this development.

This documentary records ethnomusicologists', practitioners' and students' testimonials and endorsements in a way that will suggest the politics, the struggle and the dialectics in the changing and renewal of traditional music industry in Malaysia. Screening will take 60 minutes while introduction and discussions can take 30 minutes.

Leonor Xochitl Perez (Mariachi Women's Foundation, San Diego)

Safety and risk: the globalization of the male mariachi tradition by Mexico's mariachi women pioneers

Research on the role that women have played as cultural bearers of the predominantly male mariachi tradition is relatively new and to this day is scant (Perez, 1998, 2002, 2003, 2015, Jauregui, 2007). Among the unknown legacies of Mexico's mariachi women pioneers is that, while a minority in this male-dominated genre, they were deeply engaged in the globalization of mariachi music between 1948-1960. Ethnographic interviews with mariachi women pioneers who were in these groups revealed that as young women they travelled safely with the protection of a male manager in Mexico's "Carpas" and "Carvanas", which were travelling shows. They also performed in the United States and Cuba to transmit the mariachi tradition. As they aged and became independent their commitment to mariachi music remained. They imagined the capacity to continue in their role as cultural bearers and took self-determined risks to continue performances abroad. An in-depth ethnographic interview with one Mexican mariachi woman pioneer describes a two-year long tour that was taken by land. The tour started in Mexico and went throughout Central and South America. The accomplishments and hardships of this tour are described.

Leonor Xochitl Perez (Mariachi Women's Foundation, San Diego)

Unknown legacies of mariachi music: new patterns, directions and regularities

Mariachi music is a genre that originated in the western section of central Mexico and is known to be male dominated. The earliest and direct reference to mariachi music is in a letter written by a Spanish priest dated around 1852. While Mexico has many diverse regional styles, mariachi music became the cultural symbol of Mexican national identity after the Mexican Revolution (Jauregui, 2007). The globalization of mariachi music is commonly attributed to migration patterns by Mexicans escaping the Mexican Revolution in the 20th century (1910 and 1920) and

transmission through radio, television and Mexico's golden film era (1930s-1960s). Recent research, however, reveals unknown legacies that shed light on previously undisclosed patterns, directions and regularities (Nettl, 1983) in the diaspora and transmission of this genre. Among findings are: 1) archival research provides evidence that the mariachi "son" and "jarabe" were song forms that thrived in California in the early 19th century, well before the migration caused by Mexican revolution, 2) Mexico's mariachi women pioneers, while a minority in this male-dominated genre, were deeply engaged in the transmission of mariachi music in Mexico, the United States, Central America, South America, and Cuba between 1948 and 1960, and 3) there is a mariachi legacy in Cuba where Mexican immigration has been minimal.

Mark E. Perry (Oklahoma State University)

Descriptive-narrative function and the human towers of Catalonia

Essential to the many local festivals of Catalonia, human towers known as castells serve as an integral part of the cultural identity of the Spanish autonomous community. The human tower begins with the participants first establishing a foundation, consisting of intertwined groups of individuals. The construction of the human tower continues with smaller groups standing on the shoulders of those below them, now accompanied by the music of shawms and drums.

Completion of the human tower is signalled with a small child at top lifting her/his hand and the changing melody of the shawms. The participants climb down in reverse order and the melody changes, signalling those below the impending end of the castell—abrupt musical silence signals the collapse of the tower. The ethnomusicologists Josep Crivillé and Ramon Vilar characterize the relationship of the tower builders and music as a descriptive-narrative function. The two-part fixed melody of the toc de castell includes three different motives that mark the beginning of construction, the climactic moment the human castle is complete, and its successful disassembly. Groups often compete against each other and the castellers—the human tower participants—bring their own musicians. Musicians are an extension of the castellers. The origins of the musical practice associated with the building of castells began as dance music; however, the present-day music transcends beyond music and choreography. The examination of the

connection between the music of the shawms and the traditional practice of building castells, utilizing a theory of descriptive-narrative function, allows for other potential applications of other musics.

Alvin Petersen (North West University, Potchefstroom)

Teaching Graceland: an autoethnographic reflection from a South African perspective

I have developed a new module at the School of Music, North-West University (Potchefstroom), entitled "World Musics In Our Midst" for the BMus I program. The last study unit of this module concerns Paul Simon's collaboration with several individuals and groups in creating the Graceland album.

The road towards the creation of Graceland was a rocky one indeed. Paul Simon had experienced considerable opposition, especially from the African National Conference, a banned political organization during the apartheid era of South Africa's political history. He also collaborated with singer Miriam Makeba at the first live Graceland concert, held at the Rufaro Stadium in Zimbabwe. At the time, she was a banned individual, and, consequently, to have the first concert in South Africa was "mission impossible". Still, he skilfully negotiated the troubled waters of South Africa's risky transition towards democracy, even earning a Grammy Award for "Boy in the bubble". Many of the individuals and groups who collaborated with him subsequently became international superstars, especially the isicathamiya group, Ladysmith Black Mambazo.

This presentation is an autoethnographic reflection from a South African perspective concerning the following:

how students (mainly white) from the so-called born free generation (post-1994), the year of South Africa's first general election, react to the harsh reality of apartheid, a strong subtext in the narrative underpinning the birth of Graceland;

how this in turn serves to both enlighten them on the paradigm shift from an oppressive state towards a democratic state;

how I as the lecturer approach the topic from both a musicological and socio/historic perspective, interpreting Graceland against the oppressive dominant narrative of social injustice of the South Africa of yesteryear.

Use will be made of audio/visual samples, as time allows.

Filip Petkovski (University of California Los Angeles)

Pre – ICTM connections: European folk dance festivals as a platform for a first meeting

Festivals, as important forms of social and cultural participation, used to articulate and communicate shared values, ideologies, sometimes mythologies from central to the relatively localized communities. Grounded in new social movements, the European festivals in the beginning of the XXth century became sites for representing, encountering, incorporating and researching aspects of cultural difference in Europe at that time. Many European dance scholars like Maud Karpeles, the sisters Jankovic and Koppers-Sonenberg travelled through the Balkans to explore the uncovered territories.

As a part of the so-called first Yugoslavia, Macedonia always played a very important part when it comes to folklore and folk dance representation. In 1932, the first village folk dance group was formed in the village of Rashtak, near Skopje, and this group was the first “Yugoslavian” troupe that later toured Europe. For seven years of existence, the group participated at the Hamburg, Berlin and Vienna folk festivals. As a very popular folk dance group at that time, the Rashtak group hosted Maud Karpeles, who made a visit to Macedonia and Croatia to witness village folk dancing. The international success of the group, among many other reasons, was the idea behind creating the national ensemble of folk dances and songs of Macedonia- Tanec, whose first group of dancers were some of the Rashtak group members. Interestingly enough, Tanec’s first

director, Emanuel Chuchkov, and Zifko Firfov, who was Tanec's musical director, were the first Macedonians to present and be published in the 4th volume in 1952 of ICTM'S yearbook. My presentation within the panel will explore the relations in pre ICTM times between the first organized Macedonian folk dance group and European scholars who were the key figures in establishing ICTM relationship with Macedonia.

Aaron Pettigrew (University of British Columbia)

...And boy are my arms tired: strategies for sustainable practice in performing arts research

In 2015, over 50 international scholars launched a petition “calling upon universities and academic professional organizations to greatly reduce their flying-related footprints as part of the effort to limit the destabilization of the climate system” (Frid et. al. 2015). The petition, which has since gathered over 800 signatures, challenges academic professional organizations like ICTM to realize four specific goals:

- (a) to measure and report the environmental impact of their conferences;
- (b) to radically reduce the amount of flying needed for conferencing;
- (c) to establish and publish short- and medium-term benchmarks for reductions; and
- (d) to work with university-based members to meet key professional objectives in ways that do not require flying and that are sustainable (Wilde 2015a).

In light of this petition and recent related research, members of the ICTM Study Group for Performing Arts in Southeast Asia (PASEA) convened a conversation about academic flying at the 2016 symposium in Penang. Much of the conversation centred on questions of possible solutions: what strategies exist, we wondered, for helping researchers to understand and mitigate the impacts of their professional flying? More broadly, how can performing arts scholars bring their professional activities in line with their concerns for global climate change?

Building on the questions and ideas raised at PASEA, this paper will examine strategies for conducting environmentally sustainable research in the performing arts. The Environmental Humanities Initiative at the University of California Santa Barbara, for instance, has recently published guidelines for conducting Nearly-Carbon-Neutral (NCN) conferences (Hiltner 2016), while scholars from the website *Flying Less: Reducing Academia's Carbon Footprint* have proposed guidelines for academics and professional organizations seeking to reduce their carbon footprint (Wilde 2015b). This paper will critically evaluate these and other strategies, considering their relevance and practicality for scholars of the traditional arts and professional organizations like ICTM.

Miriam Phillips (University of Maryland)

Reimagining and re-imaging choreometrics in the Global Jukebox

During the mid-twentieth century, ethnomusicologist and folklorist Alan Lomax and his colleagues collected thousands of musical recordings and dance films from around the world, resulting in the cantometrics, choreometrics and other studies of expressive culture. In the 1960s, the interaction theorist Raymond Birdwhistell directed Lomax to Laban Movement Analysis (LMA) and he began working with prominent teachers in the U.S., Irmgard Bartenieff and Forrestine Paulay. Together, they developed methods to define and categorize movement patterns cross culturally and correlated them with work and social behaviours. While groundbreaking, the project was problematic for many dance anthropologists, who were working with specific dance cultures, and thus choreometrics was largely overlooked. What we are re-imagining in the current iteration of the choreometrics project is to see it fully delineated, particularly in terms of methods and analytics. We will propose technologically-based, accessible methods for making this complex system available to researchers, students and educators.

This panel is made up of Miriam Phillips, a Laban movement analyst and dance ethnologist; Forrestine Paulay, co-founder of the Laban Effort-Shape Training Program and co-creator of

choreometrics; Karen Kohn Bradley, a Laban movement analyst and president of the Laban/Bartenieff Institute of Movement Studies; and Anna Lomax Wood, an anthropologist, ethnomusicologist, and creative director of the Global Jukebox. We take a fresh look at choreometrics, with particular attention to the visual representation of dance cultures as expressed in The Global Jukebox project. Did we truly understand the system Lomax put forth? What can we learn of these models, methods and representations using 21st century thought and technology? The first paper offers a historical overview addressing choreometrics' assets and controversies. The second paper demonstrates the system through comparative profiles of diverse dance cultures, past and present. The third paper focuses on specifics around the technology and categorization system of developing the Global Jukebox.

Miriam Phillips (University of Maryland)

The Legacy of Alan Lomax's choreometrics: assets and controversies

Using a vast array of dance film clips from around the world, the choreometrics system as developed by the late ethnomusicologist and folklorist Alan Lomax and prominent U.S. Laban movement analysts Irmgard Bartenieff and Forrestine Paulay sought ways to understand and map expressive communication style in relation to social organization. They devised methods to define and categorize features of movement patterns in dance cultures around the world, some of which they published in a series of films that circulated widely in academic settings.

Simultaneously pioneering and controversial, the project was intensely criticized by dance scholars who advocated for culturally specific distinctions and socio-political context. The field of nonverbal communication was then expanding; many researchers were interested in discovering universal principles of movement. Yet dance anthropologists believed the lack of cultural specificity in choreometrics led to conclusions that were antiseptic and inaccurate. Consequently, the films and system that produced them were pushed aside, predominantly used in dance ethnographic training to show a continuum of historical background relating to dance and culture.

This paper offers a historical overview of choreometrics addressing both the assets and controversies around it. Did we truly understand choreometrics analysis? In the 21st century, is there something to be learned from a deeper study of these models, methods and findings? The films in the choreometrics collection, made between the late 1800s-1980s, afford insights into traditional dance before globalization and the westernization and hybridization of dance styles. What cross-cultural insights do the film and its analyses yield?

Chalerm Sak Pikulsri (Khon Kaen University)

Piphat Mon music ensemble: its identity and change

Originally inhabiting the Lower Myanmar, the Mon had migrated to settle down in Thailand on many occasions since the Ayutthaya era in 1584 and the last time in the reign of Phrabat Somdet Phra Buddha Loetla Nabhalai or King Rama II of Rattanakosin Era (1809-1824). In the past, the kings of Thailand graciously allowed Mon people to build their houses and live together, such as in the provinces of Pathum Thani, Nonthaburi, and Samut Prakan, and so there were Mon communities that have carried on their traditions and culture up to these days. Piphat Mon ensemble is a form of outstanding and unique Mon culture. Originally, it played mainly in Mon communities, but after the government had it perform in the funeral of King Rama V in 1902, Piphat Mon ensemble became widely known both in and outside Mon communities. Since then, Piphat Mon ensemble has been linked to the court music of Siam (Thailand). The purpose of this article is to investigate change in musical identity in relation to economic and social changes since Thailand's first social and economic plan was in force in 1961. In terms of music, it was found that there is change in performance techniques due to influence of the court music of Siam. Moreover, it was found that Thai people's way of life today leads to time restriction. As a result, certain steps in death rituals in which Piphat Mon ensemble played a very important role have been reduced. This external factor contributes to change in the way the musical ensemble is carried on and how it plays.

Jayendran Pillay (Tshwane University)

India's music and rituals at home and the diaspora

Comprising four “insider” scholars doing research in their own backyards, this panel looks at Indian music within the context of temples in India, Singapore, and South Africa, as well as hybridized Indian “fusion” expressions in New York City. The four case studies offer different stylistic musical markings of identity, forms, and analyses, while paying homage to the Indian subcontinent idiosyncratically.

The first paper analyzes Tēvāram, an ancient temple musical canon of the Tamil Saivites. In the 1940s, classical karnatak improvisational elements were integrated into Tēvāram to attract audiences to it. The presenter deconstructs why Tēvāram was chosen as the representational genre, and analyzes the ways the karnatak improvisational elements are amalgamated into the genre.

The second paper deals with the Tamil diaspora in South Africa, its ritual music and trance/dance of kāvadi, celebrating Lord Murugan. Since the 1860s, the transplanted indentured sugar cane workers used drum ensembles, comprising local Zulu, British military, and Indian drums, during kāvadi. This presentation analyzes how they reconnect to India through street processions, while remaking time and space through trance, despite colonialism and apartheid.

The third paper examines how the urumi mēlam, a Tamil folk drum ensemble in Singapore, synthesizes hybridized instruments, musical structures, musical idioms and extra-musical elements to articulate a Tamil Singaporean identity. The presenter argues that urumi mēlam is an emblem of Tamil Singaporeans, notwithstanding caste and local politics within Singapore's complex multicultural matrix.

The fourth paper focuses on the navigation of space, place and identity among musicians engaged with Indian "fusion" music in New York City, by focusing on a group known as Brooklyn Raga Massive. Challenging the boundaries of traditional forms and musical

substances, this paper problematizes the analytical and cultural complexities the musicians face in offering a new Indian musical identity in the world's largest cosmopolitan city.

Jayendran Pillay (Tshwane University)

Why do the Gods dance? a study of kavadi among Tamil Hindu South Africans

The paper deals with the Tamil diaspora in South Africa, its ritual music and trance/dance of *kāvadi*, which celebrates Lord Murugan, the son of Śiva. The *kāvadi* is literally a semi-circular structure carried on one's shoulder to symbolize a hillock carried by one of Murugan's devotees, signifying his devotion. As the procession snakes its way through the streets in an epic reenactment of a journey, with many of the devotees under trance and adorned with pierced needles, the *chinna mēlam-s* (small ensembles) and *periya mēlam-s* (large ensemble) sustain the procession back to the temple. The music transports the dancing Gods to an epic realm where time and space seem to collapse, with the entranced having no memory of their journey! Chariots attached to their bodies are pulled under trance.

Beginning in the 1800s, the British Raj shipped thousands of Indian labourers to work in the sugar industry around the world, including South Africa. These labourers transplanted the expressive culture of the village music and rituals from Tamil nadu, India, onto African soil, *kāvadi* being one of them. The ritual survived despite apartheid's destruction of numerous Indian homes and temples and forced relocations.

Using original trance video footage, the presenter deconstructs how Tamil Hindu South Africans reconnect to India and the divine through music and rituals, straddling colonialism, apartheid, and the post-apartheid eras. The use of local Zulu drums, British military drums, bongos, and Indian drums symbolically summarizes their syncretic history and complex Hindu identity formation, even in traditional temple settings. By embodying the spirits of the various Gods through the streets in a public display, the divine world is accessible to the average Hindu

seeking blessings. This study challenges the notion of music identity, pitting the epic, historical, ritual, musical, and commercial notions of time and space against each other concurrently.

George Pioustin (Amedkar University, New Delhi)

Politics of performance: the decline of Syriac chants

The St. Thomas Christians, who are also known by other names such as Syrian Christians or Nazranis, are an indigenous community of Christians from the southernmost state of India, Kerala. They are believed to have been converted to Christianity by the apostle St. Thomas who landed in the region in 52 AD. Until 1962, the liturgical language of Syrian Christians was Syriac, a dialect of Aramaic, the language believed to have been spoken by Jesus. However, after the state formation based on language in India in 1956, vernacularisation of the liturgy happened in 1962, whereby the language used for the services became Malayalam. Today, while a few learned members in the community enthusiastically appeal for the revival of Syriac chanting, at least to preserve tradition, neither the State nor the religious establishments have shown any keen interest in the matter. This paper tries to analyse the politics that prompted the religious establishment to abandon Syriac, which in spite of its long cultural roots among the community, is now considered as an alien language. Along with the language the music tradition also declined. While the Indian “classical” music traditions such as Carnatic and Hindustani found their place in the new liturgy, and so did western music, Syriac chants are hardly used for services in the church. What prompted the vernacularisation of liturgy - to popularise Christianity/ western colonial influence / postcolonial movement? How did the community negotiate its identity when the liturgy changed from Syriac to Malayalam? Why is understanding of movements and connections / migration and transnationalism across the Indian Ocean important to understand even music traditions, as opposed to demarcating regions based only on nationalism? Why is the State not interested in nominating this endangered language and music form to UNESCO, or taking proper measures to propagate it through its cultural institutions?

Badema Pitic (University of California Los Angeles)

Music and collective trauma among the Srebrenica genocide survivors in Bosnia and Its diaspora

Scholars of trauma agree that those who survived a traumatic event often times define themselves as not being the same people they were before (Brison 1999; Langer 1995; Scherer 1992). Primarily, this is related to survivors' post-traumatic conceptions of self and the world they live in, and is accompanied by a complex process of the transformation of traumatic memory into a coherent narrative. Taking this phenomenon into account, I focus on the community of survivors of the Srebrenica genocide that took place in Bosnia in 1995, to illustrate how a collective trauma of the genocide changed survivors' experiences, understandings, and employment of music, particularly the genre of so-called *izvorna* music. Applying Timothy Rice's tripartite model of time, place, and metaphor in musical experience (2003), I examine the effect of the change in time (before and after the genocide) and location (local, national, and diasporic spaces) on the metaphors (that is, individual and collective understandings and use of music) about *izvorna* music. In particular, I am concerned with two questions: 1) how do pre-existing metaphors about *izvorna* music dating from before the genocide currently affect survivors' employment of this music, and; 2) how do these and metaphors that emerged in the aftermath of genocide emotionally affect survivors across different locations (local, national, and diasporic). I argue that the simultaneous existence of essentially contrasting metaphors about *izvorna* music causes what Rice calls the "experiential tension" between survivors' insistence on the use of this music for commemorative purposes and the actual emotional effect this music has on them. This tension might correspond with what Judith Herman defines as "the dialectics of trauma" or the conflict between the desire to tell and the will to deny one's experience of trauma.

Rainer Polak (Max Planck Institute for Empirical Aesthetics, Frankfurt)

How West African drummers keep in time together: ensemble entrainment and musical roles in jembe music from Mali

An emerging subfield of music performance research examines the continuous process of micro-rhythmic timing adjustments to determine who is leading and who is following in a musical ensemble. Most research has examined performance in Western art-music contexts (duets and string quartets, e.g., Timmers et al. 2014). Our study extends this approach to jembe drum ensembles from Mali. These ensembles involve a variative lead drum (first jembe), a characteristic timeline (first dundun), and an accompaniment ostinato (second jembe). We examined the timing interactions amongst players in these three distinct roles in a set of 89 recordings that involved 18 musicians in three different ensembles sizes playing four pieces (Suku, Manjanin, Woloso, and Maraka).

Our timing analysis shows extremely tight synchronization amongst all ensemble members. We found no clear “leader” among the parts, but one clear “follower:” the lead jembe, who constantly adapts to the timing that emerges collectively from the other members of the ensemble. We also had jembe players systematically switch roles (lead vs. accompaniment) and found that role-specific patterns determined the timing adjustment, and not individuals' playing styles/personality.

While in string quartets, the first violin—the dominant “voice”—controls the microrhythmic adjustments that maintain ensemble synchronization, in jembe ensemble performance, time-keeping is delegated to the accompaniment and timeline parts. This frees the lead drum from directing ensemble coordination and allows it to focus on the demanding task of improvisatory soloing and interaction with the audience and dancers. We hypothesize that similar timing coordination may be found in jazz (rhythm section vs. soloist) and other popular musical styles, suggestive of future research.

Sarah Politz (Harvard University, Cambridge)

Zenli rénové: social reproduction and the “popularization” of a Danxomean royal court style in and out of Benin

The sacred court style of zenli dance drumming has developed dramatically from its beginnings in royal funerals in the empire of Danxome to its deployment in contemporary brass band and jazz arrangements with international circulation. I argue that, through its ties to kingship, fertility, and a particular sense of place, centred around the ethnically Fon subculture of Abomey, zenli has come to play an important role in the fluid production of one particular Beninois national identity, across boundaries of time and space.

Drawing on interviews in Abomey, I trace the history of zenli from its origins in Danxome, and explore the process and meaning of its post-independence “popularization,” when recording artists introduced it into secular contexts of weddings and parties, while introducing innovations in instrumentation and vocal style. In the 1980s the singer le Roi Alekpehanhou created “zenli renouleve,” or “renewed zenli.”

In the context of Benin's religious and cultural pluralism post-1990, local audiences in Cotonou associated zenli, its expressive kpezin drums, and its back-breaking dance steps, with a specific, Abomean, anti-colonial Beninois identity. I explore the use of zenli by the Gangbe Brass Band in their 2001 track “Ajaka,” “The Little Smile,” which takes a popular song from Abomey and sets it to a zenli rhythm behind a funky brass band arrangement. I also look at other contexts where the style has resurfaced, such as in jazz guitarist Lionel Loueke's “Vi Ma Yon,” and in celebrations in the small Beninois diaspora community in New York.

Edwin E. Porras (University of California Los Angeles)

Whose legacy is the corneta china? Relationships between Cuban communities of Chinese and African descent and the State

The corneta china is an oboe-like instrument that has become an icon of Afro-Cuban culture in Santiago, Cuba. It has been used during summer carnival festivities for over a hundred years. A leading member of the conga—a neighbourhood-based percussion ensemble—the corneta china summons hundreds of people who follow the conga in procession, dancing to the music. The piercing sound of the corneta china claims the city and announces the presence of Afro-Cubans, but it does so forsaking its Chinese origin and identity. The Chinese were imported to Cuba to fulfil the demand for labour on sugar plantations during the mid-nineteenth century. These migrants brought the suona (the corneta china's predecessor) to Cuba, which according to some sources continued to be used by them until the 1950s. Recent scholarship on Latin American and Caribbean studies aims to locate Asians in the region through the frameworks of diaspora and nation building, focusing on migration, economic development and social assimilation but overlooking cultural contributions. Studies on the corneta china focus on the instrument's construction and performance technique, while research on the conga tradition investigates music and social function among Afro-Cubans. My research investigates the social and cultural phenomena that influenced the appropriation of the Chinese suona by Afro-Cuban culture. This paper draws on recent ethnographic fieldwork and archival research to examine the relationship between the Cuban state and minority communities of Asian and African descent. In particular, I will explore how cultural production (e.g. music) reveals, enables and reproduces the legacy of colonial socio-political attitudes in an alleged post-racial Cuba.

Jennifer C Post (University of Arizona)

Gesture, embodiment, materiality and space in musical instrument making

This paper examines gesture, embodiment, and the use of space in musical instrument making, cross-culturally. Considering the significance of gesture in relation to intentionality, and the culturally specific discourse between makers and materials, especially, I explore how movement contributes to processes of construction, creation and transmission in the instrument workshop. The purpose is to engage with gesture and other bodily movements identified with workshop performance to demonstrate that musical instrument making not only plays a critical role in artistic production, but movements are mapped in relation to specific processes, spaces designed and utilized in connection with social relationships, and sensory actions occur as makers monitor their tasks. Roda likens instrument making to a performance; the workshop is a stage, and movements and interactions among participants in the processes link all those involved. I use a similar metaphor to focus on gestures as performed and embodied behaviours, occurring in space and time, in relation to human and non-human entities, and with careful attention to materials, sociality and space. As Ingold notes, an artisan's work is like a question that material responds to, and involves a correspondence between maker and materials. During instrument making each intentional move contributes to the completed instrument's acoustic and aesthetic identity and expression in the same way movements in dance contribute to a finished composition. The work for this paper draws especially from interviews and media gathered during my fieldwork with instrument makers between 2004 and 2016 in urban and rural locations, in state and national workshops, and small private family-run and individual enterprises, primarily in Asia, the Pacific, and North America.

Michalis Poupazis (University College Cork)

Irishness and the Cypriot diaspora: Mediterranean bodies on Britain's Got Talent

In 2012, Hazel V. Carby asked “What is this ‘black’ in Irish popular culture?”, offering an “interrogation of racial signifiers” in *Riverdance* and *Lord of the Dance*. In this paper, I assess a similarly transborder set of signifiers in a YouTube video performance by Greek-speaking Cypriot migrants in the UK. The video in question is Stavros Flatley's *Riverdance*, a humorous rendition of Michael Flatley's famous final dance routine from *Lord of The Dance* by a father-and-son dance duo of Greek-speaking Cypriots for the Britain's Got Talent television show in 2009. Their performance exudes irony, sarcasm and satire of self and other, all consciously implemented as nuances narrating socio-cultural meanings in diaspora.

I use Herman Northrop Frye's (1957) summer myths of utopian fantasies to objectify these endeavours. I describe the Stavros Flatley YouTube video, and then locate mis- and displacements, self- and other identity transformations, and unboundedness, all through an exchange of Irish and Mediterranean bodies during the video's performance and its music. The testimony of British-GsC youngsters will also be utilised; as raconteurs, they tell a story with all its components extending our senses towards the myriad trans-realities of our times.

With these dispositions in mind, and the humorous tenor of the video and Fryer's comedy modes, I lay out local, national, translocal and transnational tunings of the migrant experience, and by doing so show space in separation from place, defined by westernised realms of celebrities, yet realised through transnational regulatory regimes of self-other differentiation, strategic identity appointments, and attestations of sameness. In its grand narrative, this paper also epitomises how music's flow through virtual platforms such as YouTube gives it a central role in the movements of mass mobility, tuning individual productions by potentially giving them mass impact through misplacing or dislocating music linked to modernity or tradition.

Prerna Pradhan (Jawaharlal Nehru University, New Delhi)

No woman's land: subverting the notion of female impersonation and negation of female presence in the Devi Pyakham dance form of Nepal

Kumari (or Dyah Meiju in Newari language), also known as the living or virgin goddess, is worshipped in Nepal as the most powerful goddess. She is a pre-pubescent Buddhist girl, belonging to the Newar community of Nepal. She is believed to be an incarnation of the Hindu goddess Taleju and so is worshipped by Hindus and Buddhists alike. This paper attempts to shift the discussion from Kumari performing the social role to Kumari being performed on stage in the Devi Pyakham (Goddess Dance) in the towns of Sankhu and Kathmandu in Nepal. Considered as a dominant ritualistic dance form, it is performed by young Newari boys belonging to the Shrestha caste of Newar community. The Pyakham consists of three major goddess characters called Devi (Kumari), Bhairava and Candi who are eulogized because of their powerful status among the worshippers. However, what is striking is that the dance form strictly prohibits the presence of women on/off stage (training space). Hence, not only the dancers, but even the teachers, musicians and Nasadyo (god of music, dance and drama) are all male. I argue that the Devi Pyakham should not be viewed as just another form of female impersonation, as it subverts the very crux of a male body impersonating a female body. It has the ability to not only silence the women performers, but also completely deny them visibility on/off performative space. I find myself in an uneasy stifling air as I see the performance, not because of the performers, not because of the performance itself, but because of one fact that no woman will ever relish that taste of performing the dance, thereby it will always remain an unfinished performance.

Brett Pyper (University of the Witwatersrand)

Foregrounding the curatorial in ethnomusicology and ethnochoreology

Ethnomusicology and ethnochoreology have long been engaged in bringing newly ‘uncovered’ cultural practices before scholarly audiences and broader publics. Developing appropriate curatorial frames for presenting music and dance in public settings thus counts among the notable contributions of these fields to advancing cultural understanding in the public domain, where attention to the poetics and politics of cultural display have yielded nuanced approaches to the presentation of the world’s musics and dance to various audiences. Nonetheless, the status of curating remains equivocal in these fields, despite its increasing prominence across the humanities in describing a range of cultural engagements, several of which have been professionalised under the rubric of applied ethnomusicology, public folklore or other forms of cultural producing. The production of innovative ethnographic recordings, museum exhibits, documentary films or festival programmes amply demonstrate the potential of the music or dance scholar, as Douglas Rosenberg has pointed out (with reference to visual culture), to offer “an identifiable curatorial point of view”. Most contemporary commentators agree that it is inadequate to view the curator’s as a mere administrative or editorial function, but some express a need to sustain the distinction between mere ‘programming’ and more purposeful ‘curating’. In the South African contexts to which I will refer in this paper, festivals have become crucial sites for the commissioning and presentation of new artistic work and scholarly knowledge. This even as the festivity and celebration implicit in the form of the festival are challenged to accommodate the criticality which contemporary commentators argue to be central to curatorial practice. In this paper, I argue and demonstrate with reference to case studies that performance can be approached as an opportunity for critical engagement with the aesthetics, epistemologies and politics of cultural display, concepts that have in other disciplines come to be associated with “the curatorial”.

Raja Iskandar Bin Raja Halid (Universiti Malaysia Kelantan)

The Malay nobat: negotiating religiosity, khurafat and essentialist identity

The Malay nobat is considered the last of the Islamicate courtly traditions still being performed in its original context – to serve rulers. Its origins can be traced back to the great palaces of the Abbasids and Mughals, and became an established part of Malay court ceremonies by the 15th century. It remains a symbol of a Malay sultan’s power and sovereignty, and forms part of the treasured palace regalia. From signalling the coming of Ramadan to the time of prayer, the nobat’s religious functions are obvious. Throughout the centuries, certain indigenous, pre-Islamic beliefs and practices were fused and remain as important elements of the nobat institution – considered as symbols of Malay identity. Lately however, some of this ‘Islamic’ ensemble’s practices are beginning to be questioned both outside and within the palace as being ‘un-Islamic’. The nobat is now caught in the triangulation of a more ‘purist’ Islam, ‘blasphemous’ traditional beliefs and essentialist nationalism. Are the religious authorities or political Islam solely to be blamed? I propose that the rise in religious knowledge and piety among nobat musicians and palace officials should also be considered as a major factor in the change of perception towards the ensemble’s functions. This paper looks into the nobat institution’s struggles in the last few decades to maintain its relevance within an increasingly contested spiritual space which sees its functions diminishing through time.

Ammamuthu Ponnambalam Rajaram (Presidency University, Kolkata)

Melamum’ - ‘Arulum’: understanding connections between the music of the drums and the moving bodies of devotees in trance

This paper analyses the connection between an individual while in ritual trance and the music played by the local drummers. By analyzing the ritual practices of two popular Hindu religious festivals named Thaipusam and Panguni Pongal of Tamil Nadu, India, this paper foregrounds the presence, engagement and practices of the devotees in preparing their bodies for the ritual

performance and the role of the accompanying music. The ritual drumming acts as the principal initiator in the moments of trance during the rituals in these festivals. This analysis elucidates the fact that the devotee's body in these spaces becomes the 'site' as well as the 'tool' for generating connections between the belief and rituals. The paper analyses the role that the drumming plays in initiating the act of trance and triggering as well controlling the movement patterns of the devotees during those seemingly uncontrolled moments of devotional oblivion in the festivals in Tamil Nadu. The repeated performance of a number of movement systems to the accompaniment of drumming, imbibed through socialization and references drawn from body and muscle memory, by members of the community act as the principal tools for legitimisation and reaffirmation of the engagements of the pilgrims and the community in the total ritual process. In this paper, I explore the interdependency between the rhythm and the human bodies in trance – by analyzing the Melam, i.e. the rhythmic drum beats and their ability to create a patterned response in bodies, in the ritual trance (Arul).

Ignacio Ramos & Simón Palomins (Universidad de Chile)

Historical development and current challenges of folklore in Chile: a cultural policy approach

After its birth in Europe by mid nineteenth century as a field of studies related to popular cultures, the concept of folklore arrived in Chile during the decade of 1890. There, folklore contributed to the efforts of the Chilean State geared towards the construction of national identity. Its development during the twentieth century under the wing of public research institutions allowed the identification of a symbolic repertoire of the cultural diversity on the national territory, to be shown at central urban spaces. Nevertheless, the field of folklore has been a space of disputes between the homogenising processes led by the State and the diversity of communities, contributing to the standardisation of national culture as much as the canalisation of subaltern political projects. These processes were interrupted by the Civilian-Military Dictatorship (1973-1989), which tried to build a canon of national folklore to legitimise the authoritarian government.

The idea of folklore was questioned by the entrance of the concept of cultural heritage during the decade of 1990. This moment coincided with the institutionalisation of cultural policies in the country, a process that relegated the notion of folklore to the background. However, given the upcoming celebrations of the centennial of famous artist Violeta Parra and the recent death of folklorist Margot Loyola, the Chilean State shows a renewed interest in the concept of folklore and its field of use, promoting research projects to identify current issues faced by its practitioners. On the framework of this process, this paper aims to synthesise the historical development of the field of folklore in Chile during the twentieth century and characterise the main current challenges that it faces as a subject of cultural policy, on the basis of the testimony of artists and practitioners.

Sayeem Rana (University of Dhaka)

Texture of Baul tune: 'tantric' and 'dehabadi' impact from ancient Bengali music

Baul of Bengal is an unencumbered view of the scriptures as well as philosophy of spirituality, liberty and humanism. They express opinion through music. There are millions of Baul followers in Bangladesh and east-northern area in India. In 2005, it obtained special status entitled 'Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity' by UNESCO. Baul is a specific dogma that was established in the 17th century, though it had connected with ancient philosophy and the way of ascetic practice, especially Buddhism, Sufism, Vaisnavism (Sahajia) and Tantric system. In spite of this, these sections don't match in full growth harmony; rather than, it is the doctrine that the body is the seat of all truths, and established on the theory of coitus, who they believe that all knowledge is found in the human body and said, 'In the body, which is the world'. It is attributed to tune in musical form too. That is to say the rhythm and movement get established in performances as behavior of apathetic and frenetic (Ksyapa), which came from Vaishnava spirituality and Sufi mysticism partially. Although the aesthetic of Baul tune does not follow the way of Vedic, Sufi-mystic, traditional as well as classical music exactly, its effects remain. Even the style of the ancient Tantric practice of particular musical mode was followed by the traditional folk or devotional song like Saktya, Kirtana, Bhajana, etc. As can be

seen through deep attention, Baul tune is the melody of ancient and medieval heritage. As a result, the concept of Baul song have inundated the urban and folk peoples. This article will discuss the texture of tune, rhythm and influential way of chronological development to find the performing individuality of this music.

Anne K. Rasmussen (College of William and Mary, Williamsburg)

Ethnicity, religion, and nationalism in dialog: the transformation of performing arts in Southeast Asia

Five ethnomusicologists frame a discussion of performative Islam and its relationship to local, regional, national, and global Islamic practice, ideology, and power. Sumarsam traces transformations in Wayang, a multi-media performance genre that commands deep aesthetic, religious, and emotional affiliation among practitioners and publics. He illuminates the effects of Indonesia's sociopolitical conflicts, encounters with global, Western-influenced culture, and deepening Islamic conservatism on this iconic Javanese performance complex. Christine May Yong focuses on religious belief and ethnicity within the context of Wayang Kulit Kelantan from peninsular Malaysia. Describing practitioners who are Malay, Kelantanese, and Muslim, she explores the articulation of pluralism within contestations of politics and Malaysia's "National Culture Policy." Working among Muslims in the Hindu-dominated island of Bali, Ako Mashino interprets how religious politics interweave with local majority-minority power dynamics to influence Muslim performing arts. Rather than to distance minorities, she posits, Muslim performing arts contributes to the integration of Muslim-Balinese into the Hindu-dominated society, while simultaneously connecting them to national and global Muslim cultural networks. Struggles between traditionalists and reformists have featured prominently in efforts to unite co-religionists across Southeast Asia. Lawrence Ross illustrates ideological battlegrounds among the Cham diaspora in Cambodia, where a post-war inflow of reconstruction funds and influence from the Malay- and Arabic-speaking worlds has marginalized the small, yet distinctive Cham Bani sub-minority, threatening to erase a uniquely important repository of regional history contained in their extant performing arts traditions. Also responding to the dialectic between

traditionalism and reform, Anne Rasmussen, interprets new fieldwork in Java and Sumatra (January-June 2017) with a comparative perspective from recent fieldwork in the Arabian Peninsula. Focusing on *hajir marawis* and other genres with Arab roots, Rasmussen interprets Islamic music with its performative choreographies as a “social field” where modern Muslim identities are learned, embodied, and performed for others to experience.

Adelaida Reyes (New Jersey City University)

Minorities emergent: a challenge from migration

For more than half its lifetime, ethnomusicology's almost-total commitment to so-called simple societies--insular, self-contained and hence assumed to be homogeneous--kept the discipline virtually innocent of minorities. It took the Second World War, the massive population movements it triggered, the subsequent eruption of interest in ethnic groups, and the example of anthropology to motivate ethnomusicologists to explore complex societies as habitats for musical life. In such societies, heterogeneity was a necessary condition, adaptive and systemic. There, minorities could take root.

Migration played a central role in the heterogenization of societies by introducing to them cultural Others, creating thereby new bases for human associations and group formation. Minorities were one consequence. The term, minority, however, initially highlighted the quantitative: the size of a minority population relative to the majority. Not until contemporary migration burst on the scene with its global scope, its speed, its metastasizing forms, its human and material cost, did the full force of migration's impact on all levels of human life become evident.

Minorities now proliferate, and the social interactions they induce inevitably affect the form and content of expressive culture. New questions--from the definitional to the methodological and the broadly theoretical--have arisen that, while directly relevant to studies of minorities may also have ramifications for ethnomusicology's view of what it studies.

The proposed roundtable thus aims for a re-assessment and a critical review of the concept, minority, in light of challenges posed by contemporary migration. Different approaches will be explored, among them the idea of minority not as bounded subject but as emergent organism.

Format: A brief overview of the roundtable's rationale will provide a frame within which individual presentations will address the issues outlined above from a historical, contemporary, and multidisciplinary perspective.

Timothy Rice (University of California Los Angeles)

Film as a medium for conveying theory: the case of “May It Fill Your Soul”

At the 2015 world conference of ICTM in Astana, ethnographer and filmmaker Barley Norton raised the question of whether a film could communicate “theory” in a way similar to or different from writing. He was responding to Timothy Rice’s article “Ethnomusicological Theory” in *Yearbook for Traditional Music* 42 (2010), in which Rice claims that “Ethnomusicological theory involves the writing of descriptions . . . (p. 105). Norton suggested that limiting theory to writing may represent a too-narrow understanding of the nature of ethnomusicological theory. The purpose of this paper is to examine the possibility for conveying ethnomusicological theory in a documentary film about Bulgarian music called “May It Fill Your Soul,” produced in 2011. The paper asks and tries to answer a number of questions about film as a medium for theoretical expression: Are some types of theory more suitable to film than others? What would be the nature of “filmic” theory? How might film convey theory: in its dialogue, voice-over narrative, exegetic music, composed musical soundtrack, or the film images themselves? Can the “theory” in film be conveyed independently of interpretive explanations in words about the theory? Norton has contributed a fascinating proposal, and this paper puts it to one sort of test.

Pál Richter (Institute for Musicology Budapest)

Harmonies used in Hungarian folk tradition vs. the harmonization of folk song arrangements by Bartók and Kodály

The founding fathers of Hungarian ethnomusicology Béla Bartók and Zoltán Kodály have already established – and they have rightly done so – that Hungarian folk music is basically monophonic. During the first period of folk music research this observation was reinforced by the fact that research was focused almost exclusively on the vocal tradition, while the instrumental practice was considered only as a subsidiary phenomenon of vocal music. First, let us revise the views Bartók and Kodály held on the harmonization of folksongs, and what they knew about it. When in the early 20th century Bartók and Kodály began collecting folk music on a regular basis, they only met with and were inspired by monophony. As a musical phenomenon, monophony sharply differed from the polyphonic, throughout – sometimes excessively – harmonized western music. The sound of monophony must have been a profound discovery reinforced by the richness and peculiarity of its tonal scales and its rhythmic diversity. More powerful harmonic attractions, particularly like those in western music, would have suited this new world ill. Mainly at the beginning, Bartók and Kodály regarded the instrumental practice as an appendix, an auxiliary phenomenon of the vocal tradition.

The question is the following: does the harmonization have a role in the musical mother tongue of the peasants at all? And if it does, what kind of a role is it? Bartók and Kodály realized that the melodic simplicity implied fewer boundaries, whereas the lack of triads in stereotyped succession and that of functional relations deriving from the melody, all these taken together permitted a substantial degree of liberty.

Dylan Robinson (Queen's University, Kingston)

Ethnomusicology's form: speculative, apposite, shxwelitemelh

(with abstract form, counted words. twenty-minute listening distances)

Just as ethnography is assumed to be the primary research method for ethnomusicologists, the abstract, essay, conference, and book characterize our primary methods for sharing ethnomusicological research. Despite various applied expansions in medical and ethnomusicological work, the use of film as a presentational medium, and forays into performative writing and autoethnography, ethnomusicology's formal life remains relatively standardized.

(under gaze of placeless walls, glasses stacked at back, table skirted at front.)

Such forms are normally considered the destinations of research dissemination rather than methodologies for research. Yet examining them as methodologies allows us to ask how their presentational structures construct meaning, and how we might conceive of a more proximal relationship between presentational form as a methodology of knowledge sharing, and the values of—and our experiences within—the musical communities we work with. This presentation seeks to rethink 'standardized' scholarly forms of ethnomusicological presentation, asking in particular what greater methodological shifts might be necessary still to decolonize ethnomusicology.

(upon language-weighted page, adjectives strive, halting against the thick-described)

How, in other words, might unmarked scholarly ethnomusicological form be challenged through non-representational, material, and temporal intervention? Attending to the aesthetic signification of scholarly form, I will propose a number of interventions that imagine other speculative, apposite and decolonial practices that push beyond shxwelitemelh methodologies.

(re-place rooms, pages, phrases with pulsional incident. resound this sense.)

listen with something other than hunger)

[shxwelítemelh is the Halq'emeylem adjective for non-Indigenous, settler, and starving.]

Elizabeth Robinson (Choreomundus)

The issues of orishas in casino

This research centers on casino, a Cuban social dance originating in the 1950s, and rueda de casino, a version performed by groups of couples and led by a caller. Both casino and rueda de casino now enjoy widespread international popularity, notably in the United States and Europe, which has in turn generated a niche market in Cuba within dance tourism and provided opportunities for Cubans to go abroad and teach. The larger research investigates how the transnational exchange of dance tourism has influenced the dance's style, structure, and practice both in Cuba and abroad, as a social dance and as a choreographic tool. Through looking closely at the role of the caller or leader of the dance, the salient themes of globalization, commodification, and the politics of Cuban identity are revealed. This paper in particular focuses on the use of movements of the Afro-Cuban Orishas, sacred deities in Afro-Cuban religion, in contemporary casino dancing. This is part of a growing trend among dancers, choreographers and callers to incorporate other Cuban dances into casino, in order to create new movements and respond to new music, and it occurs not only in Cuba and by Cubans, but wherever casino and rueda de casino are danced and by whoever is dancing. This trend brings up some problematic and even contentious questions: Can and should religious knowledge be expressed in popular dance? If so, who can make the "call", and under what circumstances? Must one know about, or practice the religion of the dances, or belong to the corresponding cultural context, in order to embody it? A variety of opinions exist among Cubans and non-Cubans, religious and non-religious. This paper investigates how these religious dances are incorporated into casino on the international scene, for what purpose, and to what effect.

Martín Rocamora (Universidad de la República, Montevideo)

Interpersonal music entrainment in Afro-Uruguayan Candombe drumming

The study of interpersonal entrainment in music, the process in which two or more individuals interact with each other to synchronize their body movements and the musical sounds, is a novel research strand which has shown to have implications for musicology and music perception.

Candombe, one of the most characteristic and defining components of Uruguayan popular culture, has its actual roots in the traditions brought from Africa in the 18th century by the victims of the slave trade. While still being primarily associated with the Afro-Uruguayan community, it has long been adopted by the society at large. Drumming is the essential component of this tradition sharing many traits with other musics of the Afro-Atlantic cultures. Throughout the year, especially on weekends and public holidays, players meet at specific points to play Candombe marching on the street. Its rhythm results from the interaction of the patterns of three drums of different size and pitch, and has a common metric structure: a cycle of four beats and sixteen pulses.

This paper presents the results of a series of experiments to measure interpersonal synchronization and leadership in small percussion ensembles of Candombe drumming. For this purpose, an audio-visual dataset of drumming performances was used. Five renowned Candombe drummers were recorded on a multi-track audio system and simultaneously filmed by three video cameras. The dataset also includes annotations of metrical information (beat and downbeat), and temporal location of strokes. The onsets were detected automatically from the audio tracks and then checked manually and corrected if necessary. A corpus of 14 representative performances, of ensembles of three to five drummers, containing ~1300 rhythm cycles was analysed. To assess the precision of coordination among ensemble parts, an analysis of the asynchronies between onsets by different individual ensemble members in the same metric position was conducted.

Iskra Rojo (UNAM, Mexico City)

The National Museum of Cultures in Mexico City: an opportunity for the human dialogue between the musical cultures of the world through organology

The National Museum of Cultures (MNC-INAH) in Mexico City is dedicated to showing cultures around the world through twelve thousand pieces, and it has a musical collection near to one thousand objects corresponding to musical instruments, sonorous artifacts, votive figures and iconography. This musical collection started an organographic cataloguing process in 2008, like a modest contribution of certain disciplines or analytical framework (ethnomusicology-organology, cultural geography, biology and new museology), which allows one to document, display, link and disseminate (academic and museographically) physical heritage (the musical object of the museum) with no "tangible" elements within musical practice from its socio-cultural context and even cultural landscapes. Trying to answer the problem of objects linked to the musical and cultural creation in museums, the conceptual framework involves music, culture, critical concept of heritage, human knowledge and cultural landscapes. The theoretical framework comes from museum management and organologic approach, by direct application to the methodological framework with museum management's process (mostly focused on cataloguing as a systematic source of documentation) and by applying an organological classification system for creating an organological catalogue of this collection, as well as its contribution to improving the existing catalogue. Being the music, being a social activity performed by humans as an art form and with great importance of the different peoples of the world, is possible to think of the MNC-INAH as a space for dissemination of the complexity and beauty of cultural landscape where visitors are potentially interacting in dialogue through museological discourses that humanize all cultural actors.

Alexander Rosenblatt (Zefat Academic College)

Patterns of global change: Maronite music at home and in the West

The paper will address processes characteristic of the contemporary Eastern Churches located in the West. The focus will be Maronite Church, one of the Syriac Aramaic Churches, which belongs to the Catholic Church and represents its Eastern autochthonous branch, ruled independently. The ethnography for this longitude research is audio-recordings made by the presenter over the past two years in several Maronite churches located in Northern Israel, earlier recordings of the 1980s, and the new edition of Maronite music, transferred into semi-tone scales by the four Maronite Bishops in USA, Canada, and Australia, recently released.

Historical background and new geopolitical situation of the Maronite communities at home and in the West will be delivered. The paper will state that in hard times, experienced by the Middle-Eastern Christianity, Lebanese Christians of Maronite denomination who immigrated to the Western countries made an effort to preserve their culture transferring traditional Syriac chants into Western musical scales surrounding the newcomers in their new location. The parallel will be seen with the Gregorian chants collected from various musical sources (and unified) circa 10th century. The Maronite Inter-Eparchial Music Commission states that, represented in semi-tone scales with suggested “church harmony,” the traditional tunes “retain their beauty”. Comparing Maronite music at home and in the West, one can see here a pattern of global change when local culture “acculturates” itself voluntarily, according to the new conditions of living. A slideshow with audio-video examples of different styles of the traditional and contemporary Maronite music will be part of presentation.

Sarah M. Ross (European Center for Jewish Music, Hannover)

Heading for new shores: integrating digital humanities into Jewish music studies

Since very recently, institutions such as Jewish Studies departments, Jewish museums and archives find themselves in a crisis of representation, as particularly in the German speaking countries, the time of founding institutions of this kind (starting shortly after the fall of the Berlin wall in the early 1990s) is over now. Up until today, simply studying, collecting and exhibiting materials on Jewish life and culture existing in Europe before the Holocaust is no longer enough. Prospective students of Jewish Studies programs as well as the target groups of Jewish museums have changed significantly. What is relevant today is no longer a confrontation and depiction of what Jewish life in Germany and beyond once was, but a contemporary reflection of local Jewish existence, religion and culture, and thus a dynamic interaction with Jewish communities on the spot.

This current trend also immediately affects the reorientation of the European Center for Jewish Music (ECJM) at the Hannover University for Music, Drama and Media in terms of its research profile and the first-time establishment of Jewish Music Studies as an accredited field of study in Germany. Within this context, the recourse to research tools and resources of digital humanities plays a significant role. Thus, by means of representing current research activities of the ECJM – that is the establishment of an ethnomusicological online-database on Jewish-liturgical music as central tool and part of the research project on “Cultural Sustainability as an Applied Strategy in Jewish Music Studies” – the paper addresses the following questions: (1) how far does the use of digital tools help to overcome the current crisis of representing Jewish life and culture in Germany? And (2) how can these tools help to actually apply the concept of cultural sustainability within the context of Jewish Music Studies?

Rebecca Sager (Florida A&M University, Tallahassee)

Power tools for the ethnomusicologist's tool box

In 2014, TED Ed distributed a five minute video (<http://ed.ted.com/lessons/how-playing-an-instrument-benefits-your-brain-anita-collins>) summarizing for the non-specialist the most recent insights of research in music cognition. The take-away is that musicking makes you smarter for everything that you do because musicking is the one human pursuit that engages simultaneously the entire human brain—from motion to emotion and every facet of cognition in between. What are the implications of these insights into the innate propensities of human cognition for ethnomusicological practice (in which methods and theories arise out of eclectic fieldwork situations and culturally specific research questions)? I argue that ethnomusicological study of issues ranging from embodiment to social activism will benefit from the ethnomusicologist's enhanced understanding of the latest insights from music cognition research. In dialogue with other ethnomusicologists who foreground a cognitive approach, I will describe the current consensus on what are the most highly impactful insights benefiting ethnomusicological work. And I will share examples of how other ethnomusicologists have applied these insights to improve their ethnographic interpretations of music and culture. I often use my basic knowledge of innate human cognitive propensities to direct me to the most probable interpretations of my research materials. As co-author of an oft-cited publication about musical entrainment (Clayton, Sager, and Will 2005), I will also share ways I have applied what I have learned from rhythm psychology to my studies of music-dance in diaspora (using motion capture and digital sound analysis) and in developing theories of transcendence through music. In summary, this presentation succinctly presents the most helpful insights from music cognition research for ethnomusicological practice, seeks to make those insights more accessible, and thus more likely to be used as power tools in the ethnomusicologist's theoretical tool box.

Hande Sağlam (University of Music and Performing Arts Vienna)

New perceptions in music education: interdisciplinary methods, models, and strategies of transmission

This paper will present the results of a research project which we conducted between 2015 and 2017 at the University of Music and Performing Arts Vienna (mdw). It analysed the musical identity and the transmission methods of diverse music genres to socially underprivileged children in Viennese primary and secondary schools. The project (“Music without Borders—Multilingualism in Music and Understanding the ‘Other’ and the Unfamiliar”) is situated in the urban schools in Vienna, where 90% of the pupils have migrant backgrounds. The department of wind and percussion instruments in music education and the department of folk music research and ethnomusicology at the mdw have collaborated on this project. This interdisciplinary research concept provided promising opportunities, discovered the pupils’ diverse musical worlds, and at the same time revealed new challenges concerning the educational concept of our university. The teachers and pupils of this primary and secondary school were the central persons being studied in the project. The instrument teachers of the music University and their students formed another main component of this research. This project was supported by ethnomusicological research methods such as participant observation, guided interviews and audio/video documentations. By analysing this material we were able to determine the problems at the school and in our university educational system. Playing an intermediary role was actually the key task of the ethnomusicologists in this research project in order to create and simplify communication among the pupils and teachers of the primary school, the teachers of the Music University, and the students of the music education department. By presenting the interdisciplinary and multi-faceted approaches of this project, this paper will suggest new perspectives with regard to working on “musical transmission opportunities among minorities and majorities” in an urban area with abundant cultural diversity like Vienna.

Nevin Şahin (Ankara Yildirim Beyazit University)

Religious interactions in music theory: a case study of 18th-century makam music

Being a music tradition traced back to Ancient Greece and Mesopotamian civilizations, *makam* music had its liveliest days of the Ottoman period in 18th century. Not only did composers of different ethnic and religious origins contribute to the repertory by writing pieces in genres such as *kâr*, *beste*, and *semâi*, but performers' styles and musicophiles' interest influenced theoretical works on *makam* music. In addition to individual attempts to clarify the theory, Ottoman sultans encouraged and even urged theoreticians to write manuscripts on *makam* music theory. This vividness and productivity in *makam* music resulted in the emergence of several of the most significant manuscripts on *makam* music theory in the 18th century. This paper intends to provide a comparative analysis of the treatises of theoreticians from different religious backgrounds so as to find out the influence of religion on *makam* music theory. The writings of the 18th century theorists Panayiotis Chalatzoglou and Nayi Osman Dede and their successors, Kyrillos Marmarinos and Nasır Abdülbaki Dede, will be taken into account. The former being members of the Greek Orthodox music tradition and the latter being members of the Turkish Muslim music tradition, they developed differing arguments in terms of *makams* and *usuls*. Their treatises will be analyzed in relation to those of theoreticians beyond borders, Dimitrie Cantemir and Tanburi Küçük Artin, whose works covered a wider scope of music traditions, the former leading to a revolutionary theory. The similarities and differences in their theoretical frameworks are discussed and related to the different religious traditions the authors belong to, and it is argued that a diachronic analysis offers a better understanding of the transformation of *makam* music theory.

Lauryn Salazar (Texas Tech University, Lubbock)

Archival research on early Mexican-American music in California

Perceived as a musical genre that came to the United States in the twentieth century, *mariachi* music in California has its roots in the nineteenth century. Through archival research, it has become apparent that various song forms and instruments typical of *mariachi* groups in Central Mexico in the nineteenth century also thrived in California. Most Americans assume that the history of California begins with the Gold Rush of the '49ers (1849). The concept of "Manifest Destiny," which influenced the expansionist policies of President Polk during the 1840s, bestowed an almost religious belief that the United States was divinely destined to expand west to spread democracy and Protestantism (Pratt 1927:795). Through a series of managed events he was able to spark the Mexican American War, in which Mexico lost nearly a third of its territory. In this context California was viewed as a barren wasteland waiting for Anglo-Americans to come and tame it. When California was annexed from Mexico by the US in 1848, its residents, known as Californios, had an already rich and diverse musical heritage influenced by Spanish, Mexican, and Native American genres. My paper will focus on early Mexican-American music, specifically the *jarabe* and *son* song forms currently being played by *mariachis*. Through archival research, I will examine the development of these song forms and their contexts from the late nineteenth century through the early twentieth century as documented by Charles Fletcher Lummis, not only as examples of early Mexican-American music, but as possible antecedents to modern *mariachi*.

José Alberto Salgado e Silva (Universidade Federal do Rio de Janeiro)

Musicians as partners in research—analysing two ethnographic studies of professional practice

In this paper, we address issues of ethnomusicological research in ways that emphasise the participation of professional musicians during—and following—fieldwork. While conducting

research, two doctoral students have shared the methodological procedure of organising meetings and network communication with their peers, in different pathways of musical action (Finnegan 1989; Arendt 1959), namely performing musicians in a mid-size Southern Brazilian town, managing their ensembles and individual careers, and singers of popular Brazilian genres who have recently started to occupy teaching positions in universities across the country. One common thread between these two investigations is the fostering of collaboration with musicians—an identity shared with the researchers themselves—so as to inform and shape the analyses of conditions and projects regarding those sectors of activity. Here, we wish to indicate a possible, if quite modest, trajectory of practice transformation, both for the academic and artistic lines of work: from the conditionings of competition and individualistic rationality, prevalent in the broader context of social production, to the opening of spaces for discussion and co-participation in writing about their careers and concerns. In the cases examined, we have indications that—through dialogical approaches that have gradually transformed the conceptualisation of fieldwork itself (e.g., Barz and Cooley 2008; Araújo 2009; Lucas 2006; Tugny 2009)—subjects in the artistic field may take part in the actual shaping of ethnographic research, while musicians taking the academic pathway get to increase their awareness of power relations underlying theoretical/social production. In continuity with the experience of negotiating descriptions and meanings within a language game of “doing research” (to borrow from Wittgenstein's theory on the practices of language), this approach to ethnomusicological study is expected to support the participants in conceiving and managing further actions, while working with practices and theories of music.

Carolina Sánchez Hernández (UNAM, Mexico City)

Salsa dance contests: contest "festiva" in Oaxaca, México

The Festiva Oaxaca Salsa & Bachata Fest takes place in Oaxaca de Juárez, and it is one of many events in Mexico with conferences, workshops and contests related to salsa and *bachata* dancing. Nevertheless, it distinguishes itself from the rest because, in the salsa contest, there is a category called “Solista Shine” in which men and women dance and move without a partner on stage.

This category's origin is the Casino Salsa, or "in line" salsa, from New York. In this presentation I will talk about the women participating in "Solista Shine." The purpose of this work is to establish the criteria that are exchanged between the contestants, the jury, and the spectators. This criteria will build an ideal to determine who will be the winner of the contest. A second goal is observing the repercussions that generates this category in the signifiers of contestants' corporeality. We will explore whether there is a byproduct of the heteronormativity present in the couples' dance or thingification of the female body. The genre performance that Judith Butler theorizes about is essential to detect, in this study case, the built ideal, and to understand its logic and naturalization. In the same way, thinking of the body as a dialogue's tool that establishes a legitimization criterion, we will decode the structure of this corporal language. For the second goal, we will examine where the contest repercussions goes, through Butler's theory about the subject as a result of the subjectivation and interpretation processes, and of assuming "performatively" some static position of the same subject.

Taive Särg (Estonian Literary Museum)

"The tune came by itself out from the lyrics": Ways of learning and re-creation of Estonian *regilaul* in the spontaneous singing tradition of the early 2000s.

This paper will focus on the folk song tradition *regilaul* in Estonia today. The role of *regilaul* in Estonian society and the performance and ways of transmission of *regilaul*, as well the singers' attitudes to the interpretation and (re)creation of songs, will be analysed. Estonian *regilaul* is an ancient folk song style, belonging to the Balto-Finnic *runo* tradition. It is characterized by short melodies with narrow range and long texts, performed by a leader and a chorus. *Regilaul* mostly disappeared as living tradition during the 19th century, as it was considered too old-fashioned—monotonous and even boring—for the musical tastes of that time. The singing style was maintained as an unbroken oral tradition only in peripheral areas. However, it has been powerfully revived since the 1970s, based on archived folklore materials from all over Estonia. Contemporary *regilaul* culture includes both spontaneous communal singing and arrangements in different styles made by amateur and professional musicians. The prevailing sources for

learning are the materials from The Estonian Folklore Archives. *Regilaul* singing today can be regarded as a subculture (cf. Slobin 1993) specific to a network of people, who form a symbolic “singing community.” This subculture will be analysed in the present paper. The questions addressed are 1) Why is ancient *regilaul* widely sung in Estonia today? 2) What are the characteristics of the learning, transmission, and recreation processes of *regilaul*? 3) How do contemporary performers build a symbolic singers' community, and how is the *regilaul* heritage or legacy constructed today? The research is carried out mainly on the basis of interviews with singers and field recordings of situations of communal singing. The main hypothesis is that the communal *regilaul* singing is a means for constructing ethnic/national or regional identity.

Urmimala Sarkar (Jawaharlal Nehru University, New Delhi)

Durga puja: an urban ritual and a performative exhibition

The five day long autumn festival for the goddess Durga and her four divine children, Lakshmi, Saraswati, Ganesh, and Kartik, is the most popular religious event in the Bengali Calendar—bringing together a harmonious intermixture of sacred and secular elements to create a landmark yearly festival.

Urmimala Sarkar (Jawaharlal Nehru University, New Delhi)

Ritual spaces in tradition and transition: negotiating performativity of the sacred and the profane

This panel highlights the relationship between belief systems and ritual practices within three communities in India, drawing connections between the contexts of the ritual events and the genres of performance such as drumming, songs, and dance that are specifically related to each of the practices. The papers in the panel analyse the significance of performances related to the rituals *Durga Puja* from the state of West Bengal, Panguni Pongal and Thaipusam from the

state of Tamil Nadu, and Yaoshang from the state of Manipur in the construction, continuation and communication of individual as well as community belief systems and their manifestations.

All three papers refer to the scholarship of Catherine Bell, who understands ritual as “a rather particular way of looking at and organizing the world,” and that of Victor Turner, who explains changing patterns of rituals, saying “Since societies are processes responsive to change, not fixed structures, new rituals are devised or borrowed, and the old ones decline and disappear,” in the investigation of the relationships of ritual practices to their performative aspects. While ethnographic understanding of the community rituals is the common thread that strings the papers together, larger issues of community memory, identity, and socio-economic decontextualization are the specific themes setting them off from each other.

Margaret Sarkissian (Smith College, Northampton, MA)

When the ethnographer’s hat no longer fits: developing community-centered collaborative research praxis

I have studied, performed with, and written about Portuguese cultural troupes in Melaka on a regular basis since 1990. I have documented the origins of the tradition, interpreted its cooptation by residents of the Portuguese Settlement, and observed its gradual expansion and change over almost three decades. In the process, my connection with the community has evolved: annual visits, weekly phone calls, and now the regular beep of my cell phone as WhatsApp chat groups connect me to a daily cycle twelve hours removed from my own. I have grown into a position that is neither insider nor outsider, infused with all sorts of privileges, dilemmas, and pitfalls. Standing witness to deep on-going social problems, political ruptures within the community, and the looming threat of ecological disaster is no longer an option for me. This has required a re-evaluation of my own priorities and the development of new strategies and partnerships. In this presentation I will discuss some of the challenges of moving from a neutral to an activist stance, describe specific community-centered projects that have emerged, and reflect on actual and potential outcomes of these collaborative endeavors.

Sabrina Margareta Sauer (SOAS, University of London)

Influence of the individual: M. Dorjdagva's reconstruction of Mongolian long-song legacy

Urtyn duu, the vocal genre of Mongolian long-song and an integral part of Mongolian nomadic culture, was turned into a professionalised stage art during the country's socialist era (1924-1992), involving significant modifications to song repertory, form, and content. While further developments of these trends can be witnessed today, simultaneously, various efforts are being made to return musical culture to pre-socialist conditions (Pegg 2001; Yoon 2011).

Interpretations of what these conditions were and convictions about how far one should reach back in order to reclaim an "authentic long-song tradition" vary. In this presentation I take a look at the preservation efforts of *urtyn duu* singer and IISNC researcher M. Dorjdagva, based on four weeks of ethnographic fieldwork in Ulaanbaatar in summer 2016. I discuss M. Dorjdagva's academically acclaimed album *Mongolian Statehood Long Song* (2014), which contains nine extended (*aizam*) long-songs restored to what he believes to be their "authentic traditional" form and content. An analysis of the choices made in the album creation process suggests the invocation of an imagined "deep past" (Humphrey 1992) as well as the employment of an artistic licence typical of revival efforts (Howard 2014). When adding M. Dorjdagva's welcoming attitude towards *urtyn duu* within popular culture to the picture, I read his endeavours not as an attempt to turn back time but as the wish to create a richer point of departure for the evolution of Mongolian long-song. Because of M. Dorjdagva's standing within Mongolia's academic establishments, his reconstruction efforts are likely to be pivotal in shaping the genre's future and thus serve as a meaningful contemporary example of an individual's influence within cultural legacy formation.

Mattia Scassellati (University of Music and Performing Arts Graz)

European influences on the formation and manifestation of cosmopolitan tango in Argentina

The period from end of the 19th century to the beginning of World War I was when many European migrants came to Argentina. Most of them were from Italy and settled down in Buenos Aires, leaving behind poverty and squalor. Here, migrants from a variety of differing music and dance cultures were living in close proximity, leading to both experimentation with other traditions and an urge to preserve traditions that were considered their own. Under these social conditions, the phenomenon of tango argentino began to take shape. During the second decade of the 20th century, after tango had started to become an integral part of Argentinean society, it made its way from Argentina to Paris and from there to European capitals and other large cities. This led to the creation of new tango music and dance styles and new fashions and trends. Subsequently, the reception of European tango back in Argentina and the response of European dancers to tango music and dance affected the way tango was perceived and developed in its country of origin. In this presentation, I will show that the cosmopolitan music and dance form of today called tango argentino is the product of active back-and-forth interaction between Europe and Argentina that began in the 20th century and is still going on. The historical focus of my presentation will be on the role that Europe, and in particular Italian migration, had on tango argentino's process of formation. In addition, I will offer insights into current social network structures linking tango communities in Europe as well as across the Atlantic, shedding light on how the cosmopolitan scene structures provide a basis for the interdependence of tango argentino practice in Buenos Aires and localized European tango communities.

Huib Schippers (Smithsonian Folkways Recording, Washington)**Sound futures: operationalising sustainability from an ecological perspective**

The beginning of this century has seen a spectacular rise in awareness of threats to musical diversity, spearheaded by a series of Declarations and Conventions of UNESCO, and with considerable input from the ICTM. This has triggered substantial investments of energy and resources into preserving specific music practices in many countries. As these efforts are well into their second decade, critical voices have emerged on the approaches taken to music 'in need of safeguarding' (e.g., Titon 2009). One of the main issues raised is that music practices are often approached as artifacts that can be placed in a "musical museum" rather than as integral parts of a continuously shifting dynamic environment. The international research collaboration "Sustainable futures for music cultures," which has featured at various ICTM Conferences since 2009, has tried to develop an approach based on a "musical ecosystem" model, trying to identify the main clusters of forces that impact on music sustainability: systems of learning music; musicians and communities; context and constructs; infrastructure and regulations; and media and the music industry (Schippers and Grant 2016). This presentation focuses on the potential of this model to collaborate with communities to forge musical futures on their own terms. First, a number of specific forces (e.g., prestige) will be identified, and their correlation with other forces in other domains of the model illustrated (e.g., funding, media exposure, motivated learners, and building venues). Then, a number of triggers for change in each domain will be explored. Finally, the compound impact of major events like war, disease, and natural disaster will be discussed, along with the role an ecological perspective on music sustainability can play in restoring musical life with musicians and communities leading the process.

Brian Schrag (SIL International, Dallas)

What keeps us from having much more influence on the growth of knowledge and improvement of human existence? How ethnoarts can save ethnomusicology from irrelevance

Ethnomusicologists in the mid-20th century established a discipline unequalled in its rigorous exploration of musical communication and ardent promotion of human thriving. They married the study of musical form with those forms' meanings and embeddings in communities. This rigor was accompanied by a moral urge to affirm the inherent worth of the world's minority musics. In this presentation, I first describe the profound insights into community well-being that ethnomusicology's unique understanding of musicking yields. No other modern discipline has so thoroughly explored the multiple, dynamic interrelationships between symbols and the communities that enact them. Second, I show how, confronted with growing global and philosophical complexity, ethnomusicologists have since doggedly evaded conceptual clarity and moral focus. Though too much exactness would impoverish the conversations that keep our field vibrant and attractive, our publications sometimes feature clumsy categories that obscure reality and make shared discussions difficult. Such confusion also restricts our capacity to engage fully with the non-music elements of artistic traditions. And though socially active in many domains, we remain too much a curiosity, a poorly understood specialism too often consulted by organizations only if extra funding is found. Third and finally, I outline a response to our untapped potential suggested by the young discipline of ethnoarts. In short, I propose reestablishing ethnomusicology's 20th-century conceptual and moral clarity in ways that make sense in the 21st century. Instead of music and musicians as our objects of study, we can focus on enactments of artistic communication genres. And rather than adopting an ethical frame disconnected from the substance of our work, we should craft every element of our engagement in ways that contribute to thriving communities. The question becomes not whether my work is applied, but how a community and I can increase its positive effects.

Kirsten Seidlitz (University of Cologne)

Music, limitations, and immigration: the struggle of non-conformist musicians from Turkey and their musical expression in Germany

Musical expression in Turkey was and continues to be restrained by the state and has therefore become politicized in some cases. Especially after the military coup in 1980, musicians accused of “separatist propaganda” were imprisoned or in danger of imprisonment. Since then, musicians chose to come to Western Europe in order to profit from the freedom of opinion and expression. Different groups who have been limited in their cultural expression are focused on here: Kurds as an example of an ethnic minority, Alevis as an example of a religious minority, and active leftists as an example of a political minority. It must be respected that these groups are not separable but represent different aspects of cultural discrimination. This is a qualitative research project based on the presumption that the diasporic life of communities from Turkey in Germany is a part of Germany’s as well as of Turkey’s cultural politics, allowing impulses for both countries to be gained. Drawing on participant observation and semi-structured interviews, concepts of diaspora culture and of transculturalism are carefully analysed. The following questions are discussed: 1. To what extent can music associated with political conflict in Turkey and expressed in Germany be understood as a political commentary? 2. To what extent can music associated with political conflict in Turkey and expressed in Germany have an influence on the status of people from Turkey in Germany? 3. To what extent can music associated with political conflict in Turkey and expressed in Germany or in a German context have an influence on the status of people in Turkey? Studying these questions will not only be of ethnomusicological interest; it may also be useful for a general discussion about minorities from Turkey living in Western Europe.

Sara Selleri (SOAS, University of London)

Issues of transmission and re-presentation: interchanges between socio-cultural practices and music education

Pedagogy is a political, moral, and cultural practice with the power to transform reality (Giroux 2011); curricula, learning materials, and teaching methods, as the tools adopted in formal education to convey knowledge, have a high potential to shape perceptions and ways of thinking. Being by-products of the society in which they are created, teaching practices are embedded with cultural values, ultimately turning into (often latent) carriers of attitudes and beliefs to future generations. This is as true for music curricula as for any other subject, and my paper draws on research conducted in 2012 observing gender-bias in Italian music education, and from recent fieldwork conducted in Puerto Rico and Nigeria as part of my doctoral studies. In this presentation, I analyze education politics, curricula guidelines, music institutions, and textbooks, and explore how such bias relates to wider issues of gender violence and discrimination. Since music expresses cultural values and has the capability to enforce social norms and institutions (Feld 1984), I argue that there is a strong correlation between biases in society and discrimination in music practice: both formal and informal music education play vital roles in perpetrating this interrelationship (Green 1997). Also, I confirm the argument that gender under-representation, prejudice, and inequality in performance and music transmission practices perpetuate the perception for women that certain professional musical spheres are unreachable (Citron 1993). Through an analysis of curricula in terms not just of prescriptive content but also of its descriptive implications, I propose how a music curriculum can be seen as a space for ethnography: as a by-product of the society and culture in which it is created and used, it represents a legacy with the power to preserve, maintain, and transmit social and cultural values embedded through its form, discourse, and content.

Edwin Seroussi (Hebrew University of Jerusalem)

Reevaluating folk and traditional thirty-five years after the IFMC/ICTM turn

On August 27, 1981, the General Assembly of the International Folk Music Council held at the 26th World Conference in Seoul voted to rename itself the International Council for Traditional Music. This change is now halfway since the inception of the organization in 1947, and a reflection on its meanings may contribute to ICTM's future. Deliberations towards the 1981 decision took place over several years. The motion to change the name read: "The present name, IFMC, is misleading, as our Council is and for many years has been concerned with all kinds of traditional music . . . Furthermore, [it] discourages potential members who do not consider the object of their interest to be 'Folk Music.' The proposed new name will give the most precise description currently possible of the field covered by our Council." This nomenclature stemmed, among other reasons, from the rise of Ethnomusicology as the dominant signifier of music research of the West's Others, the rise of North American ethnomusicology to prominence over European folk music scholarship, and the eclipsing of folklore as a discipline by cultural anthropology at universities. I shall address two questions: 1) Are we now beyond "traditional music" as the "precise description" of "ICTM's field"? 2) Is the concept of folk music "still here" in spite of its erasure, and is traditional music perhaps "outdated"? The ubiquity of the "folk" in music (and dance) in a "post-tradition" era (following S. H. Eisenstadt and A. Giddens) will be examined through a specific case-study, the present-day global scene of Judeo-Spanish (Ladino) "folksongs." Concepts to be discussed in this paper are: new orality (as a critique of Ong's second orality), communities of affinity (K. Shelemay), and Internet of (Musical) Things.

Elina Seye (Global Music Centre Helsinki)

How to become visible? personal histories of African musicians in Finland

The paper presents a project on the history of African musicians in Finland with the aim of collecting information about the activities of musicians who moved to Finland from different

African countries before 2000. Although the African diaspora communities in Finland are a relatively small until today, and were even smaller before the turn of the century, there have been a number of professional African musicians living in Finland from the late 1980s and early 1990s onwards. The paper discusses the common traits in their personal histories and experiences of living in Finland. Of the African musicians who have lived in Finland for decades, most have had difficulties in making a living in the field of music. Several have resorted to other kinds of work to get by, and even those who have been able to continue as full-time musicians often feel that their artistic contributions to the Finnish music scene are not appreciated or even recognized. Despite their connections to well-known Finnish musicians, their names are usually not mentioned in histories of Finnish music, and they thus remain in the shadows of their collaborators. A project with the primary aim of archiving historical materials cannot do much to promote the careers of musicians, but collecting these materials, including interviews with the musicians in question, is still one step towards bringing their role and influence on the Finnish music scene into the light.

Nimisha Shankar (Kameshwar Singh Sanskrit University, Darbhanga)

Art and culture festivals: the connoisseurs of traditional music

The purpose of this study is to investigate how cultural music festivals can build understanding and aid exposure into multiculturalism by building a bridge between two different worlds of similar or dissimilar cultural affiliations and bring them to a beautiful bonding and better human interaction. The study further identifies the role of cultural festivals as revivers of the ignored art and how they provide platforms to the artisans and artists whose lives depend entirely on singing/ dancing and creating art forms they inherited through oral traditions. The study is based on the author's first hand experience as a folk singer of Traditional music of Bihar, India, and her experiences on cultural exchange tours/festivals in the regions of South America, Mauritius, South Africa, the Netherlands, and places with descendants of Indian indentured laborers. The author has curated various music festivals of a cultural and traditional nature. Presently working on a project named "Recalling Roots," the author is engaged in the showcasing, documentation,

and exhibition of traditional folk music and other art forms for the locals in India and Indian descendants across the world. Further, the study addresses the challenges and opportunities in creating a cultural festival with financial constraints and lack of government support; differences in understanding nuances of cultural traditions authenticity, the loss of aesthetics in catering to local expectations, and the value of Intangible Cultural Heritage in the postmodern world. From the first-hand experience, the author researches the role of cultural institutions, museums, UNESCO, and government bodies to improve the social condition of artists holding on to oral tradition or traditional heritage. Special importance is placed on museum work, archives, documentation, and display of traditional music through community gatherings and celebrations which can lead to further discussions about traditional identity and the ethnic connections that hold importance in instilling a deep sense of pride and appreciation of one's culture within the community. Part of the study will showcase documentary photographs and videos collected by the author while researching.

Sheen Dae-Cheol (Academy of Korean Studies)

The Korean soundscape of the 19th century: start of new musical era

The full scale introduction of Western culture, along with Christianity and its music, to Korea started around the second half of the 19th century, even though Catholicism and its music were introduced before then. The music of the former spread faster than that of the latter. Its music, the hymn, was especially loved by Korean people, not to mention Christians, and it later influenced the appearance of a new Korean song type called *changga*. It added a typical flavor to the Korean music of those days. Court music, literati music by educated people, various genres of folk music and *pansori*, long narrative epic solo song, were the main repertoires of the 19th century in Korea before the new Christian hymns were introduced. An instrumental solo genre, *sanjo* for *gayageum* twelve-stringed zither, was newly created by a well-known *gayageum* maestro at the close of the 19th century, and it soon aroused music lovers' interest and started to be diffused, collecting fans enriching the musical repertoires of those days. Professional female singers started to perform *pansori* and the traditional art song called *gagok*. Some Royal family

members supported *pansori*, leading to its golden age. All these new musical aspects worked a change in the music of those days. The soundscape of Korea in the 19th century became more splendid and diverse because of these new musical developments. The music of the 19th century is very important for Korean music because most pieces from that time contributed to making up the Korean traditional music of today. It drew a unique soundscape of those days and became a special interest of mine, so in this study I will draw a soundscape of those days for a better understanding of the Korean music of the 19th century..

Kimiko Shimazoe (University of Toyama)

Reconsideration of the history of Japanese folk song research in the 20th century: a case study of the Japan Broadcasting Corporation (NHK) folk song research project

This presentation describes the “rediscovery” of Japanese folk song by researchers and the mass media in the 20th century. Since the 1930s, with the invention of a portable recorder, some researchers in Japan began to investigate folk music in rural areas of the country. One of these researchers, Kasho Machida, was a musicologist studying Japanese music history. He was the first producer to make radio programs of Japanese traditional and folk music, which were broadcast by the Japan Broadcasting Corporation (NHK). In 1940, NHK launched a big project employing Machida and others to research Japanese folk song. NHK also established a department of music to research folk music all over Japan. This was charged with the task of editing "Nihon Minyo Taikan, the complete collection of Japanese folk song. In 1981, following Machida’s death, the ethnomusicology program of the Tokyo University of the Arts assumed responsibility for this project until its completion in 1993. The research findings of the NHK project were presented at a conference of the IFMC in the 1950s, and NHK became a member of in 1956. NHK’s project staff joined the IFMC conference to exhibit the "Nihon Minyo Taikan" collection, to show documentary films about the project, and to present a series of lectures on “The Collection and Preservation of Folk Songs by the Japan Broadcasting Corporation (NHK)” in 13th IFMC Annual Conference. During the NHK’s project, an enormous number of Japanese folk songs were recorded, named, categorized, and notated using the five-line staff. As a result of

this research, NHK has revolutionized Japanese folk song and transformed it into a new tradition. The aim of this presentation will be to reconsider and reevaluate the NHK research project, assessing its importance in terms of the history of Japanese folk song in the 20th century.

Masaya Shishikura (Tokyo University of Social Welfare)

Karayuki-san's legacy of lullaby: tracing the neglected histories of Japanese overseas prostitutes

This paper investigates the neglected legacies of Japanese overseas prostitutes, who are called *Karayuki-san*, through the lullabies of the Shimabara/Amakusa region of Japan. By utilising historical imagination, this study explores various possible narratives of *Karayuki-san* that are hidden behind the politics of memory. *Karayuki-san* is a generic term for Japanese overseas prostitutes who often came from the Shimabara/Amakusa region in the late 19th and early 20th centuries. In many cases, they were the daughters of poor families sold into the prostitution industry by deceit, and migrated overseas to Siberia, Manchuria, Southeast Asia, and even British India. As a result of human exploitation, the stories of *Karayuki-san* are considered shameful and untold in the mainstream history of the Shimabara/Amakusa region. However, during my fieldwork, I still detected assorted voices of *Karayuki-san* that are concealed in local sites, trails, and folk songs. Here, I recognise the virtue of music that embraces hidden stories, sentiments, and memories. Music often incorporates neglected narratives in the politics of memory and gives a voice to the voiceless. A good example is the song “Lullaby of Shimabara” (Shimabara no Komoriuta) written by Miyazaki Kohei (1917-1980), which I will examine in detail. Although written in an anonymous form, the lyrics of the lullaby refer to subtle experiences and sentiments of *Karayuki-san* who were deceived and sold overseas. In former days in Japan, girls from poor families often sang a lullaby after being trafficked and put to serve as babysitters. Correspondingly, lullabies of the Shimabara/Amakusa region include expressions of distress, loneliness, and nostalgia for home that extend narratives of *Karayuki-san* and explicate untold stories of the trafficked girls. Through an investigation of lullabies in the

Shimabara/Amakusa region, this paper demonstrates the power of music that increases our historical imagination and reincarnates neglected narratives into the legacy.

Elena Shishkina (Ministry of Culture of Astrakhan)

Revival of traditional musical culture of repressed ethnic groups in Povolzhie in the context of modern Russian cultural discourse

The present report considers a burning issue of Russian Culturology: ethnic identity revival of repressed ethnic groups and estates such as Kalmyks, Old Believers, Chechens, Germans, Cossacks, merchants, and peasants in the Lower Volga area. The repressions started in 1917 after the October revolution and resulted in the abolition of Kalmykia, Chechnya, and the Republic of Volga Germans' independence, extermination of their political and religious leaders and cultural workers, deportation followed by the ethnic groups' identity destruction (in their way of life, clothing, food, religious rites, and traditional music and instruments), prohibition of using their national language and religion, and exile to closed labour colonies with no right for correspondence (1941-1955). The author analyzes the effects of the modern post-deportation period on the repressed ethnoses. Their cultural traditions may: 1. Be completely lost; 2. Be considerably changed; 3. Be retained in a latent form; or 4. Acquire new significance during cultural transformations. Complete or partial reduction of folk costumes, of choreographic and ritual culture, and the loss of some ethnic musical instruments are also observed. The author describes some traditional and religious ceremonies, formerly forbidden and being revived now. She directed many celebrations and festivals promoting traditional art in many Russian areas during 1994-2015. The report dwells on results of her numerous field expeditions since 1974. Her collection contains 45,000 notated records of folk songs and folk instrumental music (about 600 items have been published). Analysis of the material resulted in 10 available monographs and 80 articles. The author held 40 training workshops in 35 Russian areas during 1994-2001. Russia's ethnic confessional diversity is presented as an issue related to modern society's conglomeration. Revival of traditional ethnic cultural and religious peculiarities does not always promote tolerance in Russian communities.

Helena Simonett (Lucerne University of Applied Sciences and Arts)

Yoreme cocoon leg rattles: an eco-organological perspective

As in many other parts of the developing world, Mexico's Green Revolution technology has relied heavily on the use of fertilizers, herbicides, and pesticides for increasing crop yields. Yet, agricultural pollutants negatively affect the functioning of the ecosystem—a system that has been the basis of indigenous lifeways and cosmology. Yoreme cultural life is embedded in an ecological worldview that clashes with the economic reality of an export-oriented agricultural industry that sustains their livelihood. This presentation focuses on the *mariposa cuatro espejos*, a giant silk moth, that has evolved to survive in the thorn scrub covered foothills of Sinaloa's northern coastal plain. Its cocoons, filled with pebbles and strung together, have served as leg rattles in ceremonies—most likely since ancient times, as rattling instruments were used throughout Mesoamerica in agricultural fertility rites. Materials are a fundamental primary resource necessary for cultural production. Organology (as an academic discipline) has long recognized the prime importance of the material of which musical instruments are made and tended to view them as artifacts. Drawing from archaeological and scientific sources, combined with ethnographic evidence acquired over the course of a decade in northern Sinaloa, I will attempt to untangle the meshwork of the silk cocoon by following multiple strands, from material culture and indigenous cosmology to sustainability and biodiversity, from agro-pollution and insect mortality to political ecology and cultural production, thereby proposing a new way of analyzing sound-producing (music) instruments.

Mark Slobin (Wesleyan University, Middletown)

The legacy of live music interchange in an industrial city: Detroit, 1940s-1950s

In researching the music in Detroit in my early years (Slobin 2016), I've been struck by interviewees' insistence on the "open ears" that the city supported in the 1940s-1960s. At every level of the music system—the factory floor, the entertainment venues, the schools, the radio—

people listened to a huge range of live, recorded, and broadcasted genres, styles, and traditions. Motown, that quintessential Detroit music industry invention, was organized on the idea of convergence, rather than separation. This ran against the heavily policed, racially and ethnically segregated life of neighborhoods, each with its own subcultural micromusics. The paper will cover a wide spectrum of interactivity, drawing on interviews, memoirs, and primary sources, that speaks to this issue of urban interchange. In our times, when cross-listening is a function of the digital archive and Internet openness, rather than live soundscapes, the urge and the option to hear with open ears takes on a different complexion. What is the legacy of the older modes of interchange, perhaps still available in urban contexts today?

Gordon E. Smith (Queen's University, Kingston)

Music in unexpected places: songs of hope in a Mi'kmaq community

This paper builds on my fieldwork as an ethnomusicologist in the Mi'kmaq community of Eskasoni, located on Cape Breton Island in Nova Scotia, on the east coast of Canada. The Mi'kmaq are an Algonquian people who have inhabited eastern coastal areas of North America, for thousands of years, and were the first Indigenous peoples of the “new world” to meet newcomers in the 16th century, beginning a painful history of colonialism, culture loss, and abuse. Eskasoni prides itself on being “the largest Mi'kmaq reserve in the world” and, in recent years, has made positive strides in redressing the legacy of suffering caused by government-imposed programs, most notably the residential school system. Various forms of music making and creation have played significantly in this healing process. In this paper I explore the theme of reclaiming indigeneity and music through the intergenerational voices of a family in Eskasoni. As much as elders continue to play a critical role in the preservation of Mi'kmaq lifeways through the passing on of traditions, younger generations in communities such as Eskasoni are now playing an important role in voicing urgent individual and community issues through musical expressions facilitated by technology and social media. Drawing on interviews and conversations, I explore the impact of the work of the late, celebrated Mi'kmaq poet and songwriter Rita Joe on her family, and how younger generations of her family are reimagining

her work through the creation of songs and stories that are enabling processes of identity affirmation, musical reclamation, and healing. The paper focuses on a recent composition inspired by the life of Rita Joe that illustrates how socially constructed music often happens beyond borders and in unexpected places.

Jonathon Smith (University of Illinois)

Celtic imaginaries: the Sacred Harp, Ireland, and the American South

Sacred Harp singing is a form of unaccompanied congregational hymnody which utilizes a solfège system to aid in sight reading. A religious musical tradition from the American South with roots in New England, this style of singing, which takes its name from the hymnal *The Sacred Harp*, has expanded across the United States, and recently to several European countries and Australia. In 2009, Sacred Harp was introduced to students at University College Cork, and every year since 2011 a large gathering of local and international participants has convened in Cork City. While the music of The Sacred Harp is sourced from a wide range of musical traditions, popular and scholarly accounts emphasize one antecedent far more often than any other—the origins of Sacred Harp, as this conception has it, are in the British Isles, particularly in regions identified as “Celtic.” Indeed, the “Celtic imaginary,” as Scott Reiss describes the trope, has been an important shaping force on academic accounts of Sacred Harp. Beginning with George Pullen Jackson in the 1930s, musicologists have searched for connections between Sacred Harp and the “Anglo-Celtic” forms of the British Isles. Rather than disputing musical origins, I am interested in the complex ways in which conceptions of history, place, and social space converge through imaginaries and are embodied in a music culture and its attendant performance practices. As singers from the United States and Ireland have begun travelling to each other’s countries to sing, this transatlantic interchange has sparked considerable discussion about identity, musical origins, and authenticity. I trace these conversations through media accounts and in discussion with singers, investigating how conceptions of “Celtic-ness” reflect a particular value-laden interpretation of the US South, while exploring how the Celtic imaginary has sparked very real interactions among Sacred Harp communities on both sides of the Atlantic.

Therese Smith (University College Dublin)

Quality and quantity: digital research

This paper will examine some of the issues that arise from Digital Humanities' power to create archival platforms that, their value notwithstanding, might substitute for direct knowledge. While in recent decades ethnomusicologists have focused on the politics of representation (Bohman 1991, Clifford 1986, Emerson and Shaw 1995, Myers 1992, Marcus 1997, Barz and Cooley 2007), the postcolonial ethics of cross-cultural representation (Pratt 1986, Seeger 1992, Stolje, Fox and Olbrys 1999, Whitehead and Conaway 1986, Van Maanen 1988), the image of the "Other" (Clifford and Marcus eds 1986, O Laoire 2003), and issues of gender (Babiracki 2007, Whitehead and Conaway 1986), attention has not yet been coherently directed to the impact of mass media dissemination on ethnomusicologists' abilities to conduct fieldwork on a remote level (a return to "armchair ethnomusicology"). As a resident of Europe conducting fieldwork amongst African American Baptists with greater access to technology than I have, I can obtain recordings (CD and DVD) of church services produced by a church in rural Mississippi. I can contact the church members via email and their website, but I cannot access their radio broadcasts. Thus, I inhabit a space that allows me to return to "armchair Ethnomusicology" via a technological disadvantage that situates me with access, yet at one remove. I am also currently working with an Irish song collection (focusing on the initial year—1970-71) that was previously difficult to access, but is now showcased on a digital platform. Here "live" recordings of songs are archived, but without the contextual and anecdotal details contained in other documents that relate to the recordings. Thus, while the recordings are, for the first time, widely accessible (quantity), much (quality) is lost in translation. From these two contrasting perspectives, I will examine how our research might balance the quantitative with the qualitative.

Ted Solís (Arizona State University)

Form as iconic performance in a fading Hawai‘i Puerto Rican sung poetry tradition

The isolation of Hawai‘i diasporic Puerto Ricans, separated from Puerto Rico by two oceans, ensured that their music/dance culture would develop differently from Caribbean and U.S.-mainland Puerto Ricans. Deriving their roots in Puerto Rico primarily from highland Jíbaro peasants, known for their retention of archaic Iberian poetic forms, speech patterns, and performance genres, they arrived in the Hawaiian islands c. 1900 as contracted sugar plantation laborers. They most strongly define and express their legacy through the music and dance complex. I propose that this community has longitudinally maintained a conservative identity through what I call a “Jíbaro filtering process”: i.e., changes in music and dance must be legitimized by “being Jíbaro.” The “filter” involves a pre-existing set of aesthetic and/or emotional criteria which determine a particular musical example’s suitability for the corpus. The most iconic Jíbaro genre of all is the *Décima Espinela*, a ten-line, octo or hexasyllabic poetic form of Iberian origin, with a complex rhyme scheme. In Puerto Rico, the *décima* has long been the domain of the *trovador*, improviser of sung verses, often in duels with others. In Hawai‘i, in the face of severe Spanish language erosion, the ability to improvise eruditely, often in response to real-time topical challenges, has been reduced to repertorial ability: being able to reproduce *décima* verses—any verse, however decontextualized—in a performance context. *Décimas* are typically set to the *seis* music/dance form, whose sonic emotional symbolism and evocative qualities, including characteristic structural pauses in the poetry, introductions, intermezzi, and harmonic progressions, are profoundly moving to Hawai‘i Puerto Ricans, regardless of Spanish ability. Thus, in the face of the erosion of other cultural competencies, response to external form persists as evidence of cultural allegiance to their tradition, and a potent symbol of their legacy.

Ted Solís (Arizona State University)

Legacies of the Hawaiian plantation: layers of history and agency

Hawai‘i plantation cultural traditions (Chinese, Filipino, Hawaiian, Japanese, Korean, Portuguese, Puerto Rican, and others) are products of rich ethnic and chronological immigration layering processes. They served to create and perform images which were both self-affirming and useful for the relationships among the diverse ethnic groups, in the face of racial, political, and social dislocation during late 19th- and early 20th-century Hawai‘i. Over the decades, processes—whether deliberate or inadvertent, internal or external—served to shape music and dance genres, adapt social and religious rituals, and innovate musical instruments. Following the decline of early plantation culture, and the passing of the initial immigrant generation, ethnic groups engaged in re-visiting, re-working, and retaining salient and iconic aspects of their cultural images in accordance with currently perceived social and political goals. Our panel considers the layering of these processes and their outcomes at three different levels, referencing Mark Slobin’s categories: (1) the subcultural, represented by Hawai‘i Puerto Ricans privileging their perceived Iberian heritage and revising criteria of cultural competency in the face of severe cultural erosion; (2) the intercultural, manifested by the State of Hawai‘i and its arts agency as arbiters of “embraceable” and selective legacy through public sector musical projects; and (3) the supercultural/transnational, evidenced by the overseas embrace of the ‘ukulele by Japanese as a symbol of a depoliticized, tropical, escapist Hawaiian "paradise." Thus, we see how such variables as "origin myths" of culture bearers, cultural interventions by government agencies, and romanticized and imagined constructions by an external Other contribute to layering processes from which legacies have emerged in the specifically Asia-Pacific context of Hawai‘i.

Helen Southall (University of Chester)

Field hollers, foxtrots, and fire watching: the real, imagined and virtual worlds of a provincial wartime dance hall

An ethnomusicologist looking for authentic British folk music in the early to mid-20th Century might well have gone to North Wales to hear Welsh harp music, or to Cheshire to track down rural English folk song. Would they, however, have come to Chester City Centre to hear the dance bands play on a Saturday night, or would they have regarded that as “not folk music”? If so, it’s likely that the bands and dancers would have agreed with them, and called their music dance music, swing, or jazz. Yet, there are unexpected overlaps in the ways in which participants interact in both traditional folk and dance band environments, and also between the musical styles themselves—intersections that at first sight may well be hidden. This presentation draws on oral history research on dance bands, musicians, and venues in Chester and North Wales, looking specifically at the River Park Ballroom in the city of Chester and its role in the regional entertainment scene during and after World War II. I will examine the networks of people who provided the entertainment, the “hidden pathways” by which they found one another, and the circumstances which brought particular types of audience to the ballroom at different times, such as migrant workers and officer cadets during the war, or a new group from Liverpool in the early 1960s. I also look at the role of imagination in giving venues such as the River Park Ballroom particular meanings both to the people who played and danced there and to those who didn’t. Finally, as the ballroom was demolished decades ago, I look at ways of preserving and presenting the legacy of the ballroom’s music, dancers, and musicians to current and future generations, including location-sensitive online resources and the possibilities and challenges of virtual reality.

M. Emin Soydaş (Çankiri Karatekin University)

Consulting existing counterparts in reconstructing an extinct historical instrument: the case of the Ottoman kopuz

In an attempt to reconstruct a musical instrument without any surviving specimen, all the required information relating to the design and construction phases is expected to depend heavily on the written and visual historical documents. On the other hand, it is quite likely that there will be aspects for which no sufficient data is found in those sources. Therefore, existing related or similar instruments that are still used or preserved in collections might constitute another group of sources to be consulted. The Ozan *kopuzu* was a significant plucked lute that was associated with ancient Oghuz Turks and traveled to Anatolia, among other places, giving way to the Ottoman *kopuz*, which became extinct in the eighteenth century. I have worked on a research project concerning this instrument, one which has also involved a reconstruction. There are very few primary documents that give detailed information, and it is not possible to learn all the structural features of the *kopuz* from them: we do not have precise data on a number of significant aspects such as the actual size and dimensions, lateral form of the corpus, whole shape of the soundbox and neck, depth of the soundbox, construction technique, or actual length of strings. In the course of the project, in order to solve some of the problems related to these unknown aspects, existing similar plucked lutes from several regions of Central Asia, the Middle East, and North Africa functioned as supplementary sources. This paper will describe the deficiencies in the primary sources and discuss how interpretation merged with available secondary data gathered from other lutes and used as a substitute where necessary for a historically informed reconstruction of the *kopuz*.

Heather Sparling (Cape Breton University)

Squaring off: the forgotten legacy of the Cape Breton square dance caller

Cape Breton is an island on Canada's east coast, particularly well known for its vernacular music and dance traditions. Square dancing was introduced to Cape Breton in the late nineteenth century from the United States. By the 1960s, one or more square dances were held somewhere every night of the week during the summer months, while a number of communities offered weekly square dances year-round. Callers (or prompters) were central to the square dance experience, for they "called" out each of the movements in these long, multi-part dances, helping the dancers to remember the movement patterns while keeping them together in time with the music and with each other. By the end of the 1970s, however, and despite the ongoing popularity of square dances to this day, callers stopped calling dances. In fact, few people even know that callers were once a relatively recent part of the local square dance tradition. Given that the caller was not just important in Cape Breton but iconic in square dancing elsewhere in North America, why did the square dance tradition evolve to exclude the caller? More interesting, perhaps, is why the caller came to be excluded and forgotten. The legacy, in this instance, is one of absence. Traditional Cape Breton musicians and dancers are proud bearers of a conservative tradition, a tradition that many believe to have changed but minimally and slowly. But if conservatism is valued, how did such a significant change occur in the square dance within a relatively short time, and how did it come to be so quickly and easily accepted? I will explore these questions by drawing on a rich archival collection that clearly documents local changes in calling practices and by framing the discussion with Connerton's "Seven Types of Forgetting" (2008).

Laura Teresa Spence (Chinese University of Hong Kong)

The politics of resistance music: Hong Kong's Tiananmen Square incident memorial vigil

The June 4th Candlelight Vigil, held annually in Hong Kong since 1990, was until recent years the only mass public commemoration of the Tiananmen Square Incident on Chinese soil. In

Mainland China, censorship of the massacre has largely expunged the event from national history. The vigil, organized by the Hong Kong Alliance in Support of Patriotic Democratic Movements in China (HKASPDMC), is both a memorial event and a political ritual structured by musical performance, political speech, and collective chant. In the aftermath of Hong Kong's 2014 Umbrella Movement, the June 4th Candlelight Vigil has increasingly come under scrutiny. At the crux of this criticism are HKASPDMC's position on Hong Kong's role in the democratization of the People's Republic of China, its promotion of a patriotic, pan-Chinese identity, and questions over the ritual's efficacy as a medium for pragmatic political campaigning. This opposition led to the emergence of alternative June 4th events staged within the city in 2016; most significant among these are the Joint Institution Forum on Tiananmen Square, a collaborative event between eleven tertiary institutions held at the Chinese University of Hong Kong, and a parallel event organized by Hong Kong University Students' Union. These events notably dismantle HKASPDMC's ritual performance structure, silence its patriotic music, and endeavor to reconstruct the local political narrative of the Tiananmen Square Incident in accordance with a localist political perspective. By and large, current literature on music as resistance portrays it as a positive agent of socio-political change. However, music can occupy varying and sometimes conflicting roles in the context of political resistance. In analyzing HKASPDMC's June 4th Candlelight Vigil as a site of contestation, this paper integrates musical analysis and social memory theory to discuss the role of music in the (re)construction of social memory, itself contested terrain in the domains of agency and political history.

Henry Spiller (University of California Davis)

Sonic and tactile dimensions of Sundanese dance

Even casual observers perceive a close connection between Sundanese music and dance. The basic compositional structure of much Sundanese dance involves a series of discrete, named choreographic units, each of which is repeated several times before moving on to the next one, with transitional material to connect one movement unit to the next. There is a one-to-one correspondence between each of these units and transitions with specific drum patterns that both

mirror the unit's rhythmic structure and evoke the gestural shape of the movement in question. The formal logic of the choreography and the drumming is distinct from the musical forms that provide the non-drum elements of the accompanying music, although they all come together at important cadences. In effect, dancers and drummers perform the same choreographic units in two different sensory media, one aural, one tactile. This paper explores how Sundanese dance and dance drumming operate as a single domain of activity that encompasses a variety of sonic and tactile dimensions by analyzing the sophisticated vocal mirroring of the drum sounds and drum patterns with recited syllables used by dancers, drummers, musicians and even laypersons. I demonstrate, using pitch/spectral analyses of recited drum syllables, how they literally embody the dance gestures. To conclude, I explore ways in which the tactile focus of Sundanese dance and the practice of drum vocables might be artefacts of a uniquely embodied, tactile approach to movement and dance with distant roots in tantric practices in which individuals sought to experience the divine by repeating specific bodily practices involving both sound and gesture. It is commonly assumed that drum vocables imitate drumming; I conjecture instead that modern Sundanese dance drumming originated as an imitation of the recitation of syllables, which was coupled with the repetition of gestures, by medieval tantric practitioners.

Cara Stacey (University of Cape Town)

“Landzela sandla sakho” (follow your hand): performance, participation, and the voice in Swazi bow music

This paper investigates how the contemporary performers of the Swazi gourd-resonated bow, the *makhoyane*, create new music. Since David Rycroft's study of Swazi bow music in the 1960s and 1970s, musical bows have almost disappeared in Swaziland. They are played by a handful of elderly people, each appearing to consider him or herself the last bearer of this tradition. Despite this, however, musical bows have been co-opted as icons of Swazi national identity, and, along with the *incwala* (the “first fruits” festival) and *umhlanga* (“reed dance”) ceremonies, are used as public affirmation of Swazi cultural homogeneity to rally support for the weakening monarchy. The research explores how musicians create new songs for this single-stringed instrument. It also

explores, through oral testimony and practice-based methodologies, the discourse surrounding musical innovation on this rare instrument. Players learn and create through holicipatory practice and exploration, and solitary, embodied performance forms most of *makhoyane* music-making. This paper explores the musical, technical, and social parameters engaged when creating new repertoire—the myriad invisible spectres to whom players play and for whom players compose—and the shape that new, resilient *makhoyane* sounds are taking. This paper extends Rycroft’s musicological analysis to include an investigation into current dialectics between individual notions of creative innovation and musical memory, and the national cultural imaginary.

Domenico Staiti (University of Bologna)

Clay drums, music, and female rites in Morocco: from historical sources to contemporary practices

Clay drums are among the most common instruments of Morocco. Archaeological, historical, and ethnographic data show a relevant continuity in their usage in performative contexts and female rites. Research on clay drum production and consumption is complementary to research on their usage in female sacred musical contexts. The rituals linked to the evocation of female spirits incorporate clay drums as an essential part of the music that leads to trance and possession. In Morocco, the popular mystical orders and confraternities that are connected to spirit evocations and possession rituals (Gnawa, Hamadsha, ‘Issawa, Jilala) are essentially masculine and bind their spiritual heritage to the saints who founded the brotherhoods. On the other hand, *M’almat* groups of Meknes are integrated by women and, in some cases, by effeminate men. They play drums and sing while officiating trance rites celebrated in honour of Malika, the “queen” of a feminine spiritual pantheon. The *M’almat* of Meknes are a kind of female confraternity with their own cults, repertoires, rites and foundation myths, all related to the feminine sphere. Their instruments, clay and frame drums assembled with specific sacralizing rites, are the musical emblem of women. Within these groups, homosexuality, both masculine and feminine, is attributed to possession by a spirit of the opposite sex, and therefore it

is socially accepted. These archaic practices seem to have emerged more in the last years, as a result of the new social and religious possibilities of women's auto-determination. The study of musical instruments and female rites and repertoires of Meknes, conducted both historically and ethnographically, unveils traditions that have been historically relevant and are nowadays vigorously alive. Knowledge about this tradition is shedding new light on the dimension of the sacred in Morocco and on the relationship between the masculine and the feminine, blurring the borders between marginality and centrality through practices that are hardly visible but strongly rooted in the local culture.

Nico Staiti (University of Bologna)

Double possession, double inversion: a case study in Meknes

The *M'almat* groups of Meknes share some elements with rituals performed by popular mystical orders, thus they could be defined as “almost-brotherhoods”; they are composed of women, but can also include effeminate male musicians and singers. These men, called “*ouled Malika*” (“sons of Malika”), are possessed by the spirit Malika who lives in their bodies: they integrate a female spirit that constitutes the source of their feminine manners. If women and men are possessed temporarily during the ritual, effeminates live in a permanent state of possession, so they are specially qualified for officiating rituals of passage between one state to another. One of them has become, in recent years, one of the leading musicians and officiants of female rites. Thanks to the music and to his competence in rituals, he was able to convert his low social position and personal discomfort into an instrument of assertiveness and power. A young woman, in contrast, was permanently possessed by a Jewish male spirit: David. The spirit forced her to smoke cigars, speak with a man's voice, dress as a man, and sexually approach other women. Several years ago, during a trance rite, she met the effeminate man who was there leading the musical group and officiating the ritual, and they fell in love. Later, they got married and had a son. The double possession—female for him, masculine for her—determined a very special form of double inversion. The history of this couple reveals a surprising fragment of a feminine musical story—that of women musicians playing clay drums in Meknes—which is part

of a larger survey on women's music in Morocco that I have conducted and directed in recent years.

Placida Staro (CRD della Cultura Montanara-Monghidoro-Italia)

Dance and music: between chaos of perception and hidden deep harmonies. Reflecting on applied ethnomusicology and ethnochoreology.

The first motivation of a researcher is to cognitively control the chaos of perception. The second motivation is to take pleasure in finding a basis in reality for his constructs. The third motivation is to finalize his work and share it with others. When we deal with existing phenomena we look for invisible links. We would like to take them out of chaos, on the one hand, and out of the sacred, on the other. We try to define those links in the borders of human experience, hoping to be able to handle them. In analysis we define borders and tools in order to have a comfortable and verifiable pattern. Sound is a resultant of movement. A music in many cultures is the sound aspect of a dance. Should we consider music as an imagination of dance? Should we consider music as a form of specialized dance? The culture which I have examined in field research over thirty years has this perspective. What have we learned from it? Codes that come from the entire life of a community, family, and individuals form the hidden structure of dance/music experience, giving shape to it. They are embedded in actions. From the experience of analysing music and dance we build "methods" for acting in pedagogy, in performances, and in social actions. Is it desirable to reveal these codes? Finally, I discuss "Move and 'move': can the idea of a horse move and drag the idea of a chariot?" If we name objects, we are doing a mental act of representation. In the meantime, if we name processes, we are doing an act of analytical imagination of the experience. Can we share the imagination of acts, naming it analysis? Or, are we creating new acts while imagining and describing cultures?

Kendra Stepputat (University of Music and Performing Arts Graz)

Musical Features that determine tango danceability—reviewing research methods and results

Within the popular genre Tango Argentino, many different styles of dance and music exist. Some kinds of tango music are meant for dancing, while others are explicitly composed for listening to in a concert situation. Similarly, tango dancing can be in the form of staged performances or improvised social dancing. All of these tango music and dance styles are considered Tango Argentino, and rightfully so. In order to find out about the active relation and mutual influence music and dance in tango have on each other, this project focuses in particular on tango music that was composed and performed for socially danced Tango Argentino, and that is actually and actively danced to by those in the present-day cosmopolitan Tango Argentino scene. Several publications have dealt with Tango Argentino music in a most profound analytic way (e.g., Salgán 2001, Peralta 2008, Krüger 2012, Link/Wendland 2016). It is therefore relatively easy to determine the musical factors that make music sound like Tango Argentino. But the question remains” what differentiates a danceable tango from a non-danceable one—in the eyes of a social tango dancer In other words, what are the essential structural factors in Tango Argentino music that make it particularly suitable for improvisational, social tango dancing? To determine this, a complex research design has been set up, one that makes use of a broad range of research methods, complementing each other. This includes qualitative analysis of tango music pieces that are considered particularly danceable by members of the international tango dance scene, quantitative data collection and evaluation, experimental music test designs, and, last but not least, participant observation. In this presentation I will outline the research setup, explain objectives and methods, and give an insight into selected, significant results towards an answer to which features make music tango danceable.

Kendra Stepputat (University of Music and Performing Arts Graz)

Sound, movement, and people: combining digital and choreomusicological research methods for the exploration of tango Argentino

“The Tango-Danceability of Music in European Perspective” is the title of a four-year research project sponsored by the FWF (Austrian Science Fund), hosted at the Institute of Ethnomusicology, University of Music and Performing Arts, Graz. Within this project, the cosmopolitan genre Tango Argentino is examined, with particular focus on its history and manifestation in Europe, as well as its ongoing interconnections to Buenos Aires (Argentina). Three main aspects of the genre are explored: dance, music, and social structures. Each aspect is analyzed in-depth, and studied on its own, but, moreover, included into the analysis are also the relations between these three elements. Consequently, the broad objective of the project is to determine which factors in sound, movement, and social relations are relevant to the question of “tango-danceability.” A particular focus of this project is the use of digital technology for choreomusicological purposes. Movement and sound analysis are supported by computer-aided methods, including quantitative data analysis and motion capturing. Important for the layout of this project is that these digital possibilities are not applied as a means in themselves. Instead, computer-aided analysis methods are seen and used as a tool to gain better insights into ethnochoreological, ethnomusicological, and also choreomusicological research questions. For a better overview, the three main aspects sound, movement, and people are addressed separately in this panel. The first presentation gives a general introduction to Tango Argentino, including its social structures in history and presence, with a particular focus on Italian influences. The second speaker will focus on the movement analysis of Tango Argentino with motion capture, presenting first results from the ongoing research. Finally, the third presentation explores musical phenomena determining the danceability of tango, based on results from the first phase of the project.

Jonathan Stock (University College Cork)

Research ethics: historical perspectives, future opportunities

In this paper, I analyse ethical procedures and associated dilemmas as found in the wider ethnomusicological literature, both past and present. In the first part of the paper, I look back at the challenges we've already encountered, so charting an informal history of ethnomusicological thought and practice in relation to research ethics. In doing so, I will select examples associated with key figures in the 70-year history of the ICTM. Topics to be illustrated here include those related to fieldwork approaches, including performance as a means of research; archiving, collection, and repatriation; studies on the interrelationship of ethics and aesthetics; and writings that address writing-related issues such as co-authorship, publication royalties, and the wider politics of representation. In the second part of the paper, and on the basis of this set of historical observations, my primary concern is not so much with the (sometimes vexing) matters of seeking and receiving formal approval from an institutional ethics review panel or satisfying a publisher that image and recording permissions are safely to hand but rather with extending current debates among applied ethnomusicologists and others as to how far our work can (or should) become part of an ethically positive intervention into the lives of those whom we encounter. Again, I select examples of work primarily from among the output of prominent figures in the ICTM's academic firmament, hoping thereby to stimulate discussion and find better overlap with other papers on this conference theme.

Velika Stojkova Serafimovska (Institute for Folklore "Marko Cepenkov", UKIM, Skopje)

ICTM and Macedonia—ethnomusicological influences and contributions

Following the main topic of the conference, this paper will give a chronological overview of the relation between the ICTM and Macedonia through the 65 years from 1952 to 2017. After the first publication of a Macedonian paper in the *Journal of the International Folk Music Council* in 1952, the main ICTM goals and methodological approaches started to influence the work of

Macedonian music and dance folklorists. Communication between the Macedonian scholars and ICTM members during the 1960s enabled a process of gaining different aspects of folk music research in Macedonia, which influenced the future development of Macedonian ethnomusicology and brought international promotion of Macedonia's rich traditional music and dance heritage. Since then, Macedonia was visited and researched by several foreign ethnomusicologists and members of ICTM, including Dieter Christensen, Birthe Traerup, Elsie Dunin, Timothy Rice, Suzanne Ziegler, Carol Silverman, Jane Sugarman, and many others. In 1999 Macedonia reconnected with ICTM and gained its first Liaison officer. The renewed relations lead to several events that proved to be important not only for the Macedonian, but also for the wider regional ethnomusicology and ethnochoreology. Macedonia was the place where the ICTM STG for Music and Dance in SE Europe was established, and guided by D. Chistensen, E. Dunin and S. Pettan, the Study Group was a huge step forward in the reconnection of scholars of the ex-Yugoslav countries after the Yugoslav wars in 1990s. The establishment of the ICTM National Committee for Macedonia in 2013, and its work during the last several years, increased the visibility of the ICTM in the Republic of Macedonia. This organization was included in the work of the Ministry of Culture of the Republic of Macedonia regarding researching, safeguarding, promoting, and legislating the traditional music and dance heritage on local, regional and international levels, including UNESCO.

Velika Stojkova Serafimovska (Institute for Folklore "Marko Cepenkov", UKIM, Skopje)

ICTM and Macedonia—reflections, influences, and contributions

This panel will present three case studies on the role and the influence of ICTM in developing Macedonian scholarly work on traditional music and dance research during a period from the 1930s to today. Elaborating the chronological relations between members of ICTM and Macedonian folklorists and, within the latter, between ethnomusicologists and ethnochoreologists, the presentations will reveal three periods of intensive contacts which contributed not only to the development of a Macedonian, but also of regional Balkan, ethnomusicology and ethnochoreology network. The meeting point of the three papers is the 4th

IFMC World conference in Opatija, Croatia, in 1951, which presented the ICTM organization and its goals and perspectives to the Macedonian folklorists at that time. The connection and the creation of a scholarly network between the insider and outsider researchers lead to international promotion of traditional music and dance from Macedonia, which with all its uniqueness for some of them become an inspiration for lifelong work. Several important members of ICTM, who influenced the work of ICTM as an organization as well, played a crucial role in this process regarding the connection between ICTM and the Macedonia and the Balkan region. Among them are Maud Karpeles, Dieter Christensen, Elsie Ivančić Dunin, and Svanibor Pettan. The Panel will contribute to confirming the ICTM's main goals of study, practice, documentation, preservation, and dissemination of the traditional music and dance of all countries. In 2007, after 18 years, Macedonia has played a special role in reestablishing the scholarly network between the traditional music and dance researchers and scholars of the ex-Yugoslav republics that was interrupted after the Yugoslav wars during the 1990s. The results of all these processes are related to the role of ICTM concerning issues in relation to regional conflicts, environmental change, and large-scale migration, which is one of the questions raised by this Conference theme.

Marit Stranden (Norwegian Center for Traditional Music and Dance, Trondheim)

Developing a new artistic legacy: performer-audience interaction: a new way of transmitting bodily knowledge of Norwegian traditional dance

One hundred years ago, the Nordic/Norwegian folk dance legacy was constructed and practiced as participatory social dancing (Bakka 2011). At the turn to the 21st millennium, this legacy was reported to face crisis in Norway (Arnestad 2001). Practitioners decreased in numbers and increased in age. In contrast, the sources of documentation and their use had increased substantially. Several agents in the field saw the need of constructing a new branch of the legacy: stage presentation. In the last decades, decisive changes in how to deal with sources have taken place. New ideas were to mimic the traditional learning style, with many role models to promote personal style with variation and improvisation (Bakka, Flem, and Okstad 1993), and that each

generation should go back to the primary sources to interpret the changing ideals of their contemporary society. The paper will discuss how the cultural politics of Norway was underlying the construction of the tradition and how the interaction between the old and the new branch of the legacy was negotiated, and will present a few results from these negotiations: the Bygda dansar and performer-audience interaction projects. The legacy of presentation is constructed to satisfy all practitioners, politicians as well as artists. The practice of the new and the old branch might interact and support each other. One trend is based on archival knowledge and the aesthetic principles of the traditional dance (Heide 2013). Artistic research explored techniques to reduce the performer-audience split of interactive performances and to experience traditional dance at close range (Karoblis, Heide, Stranden, Mæland, and Bakka 2015). The new use of traditional dance in performances might influence the way we perceive and transmit the tradition in new ways. The sceptics claim that it might destroy the original participatory social dance. Others claim that staged traditional dance will increase its status and motivate youngsters to learn and transmit the tradition.

Katharine Stuffelbeam (Boston University)

Legacy of a Dagbamba dancer: Madam Fuseina Wumbei and her contribution to the future of West African performing arts

Madam Fuseina Victoria Wumbei began her career in the 1960s at age 17 as a dancer in the Ghana National Folkloric Company. She has been a professional dancer, teacher, and advocate for Ghanaian and Dagbamba performing arts for over 40 years. In the increasingly urban context of Tamale, Northern Ghana, young people have less time for traditional arts. There is pressure to excel academically and enter into the local economy and workforce, which allows less time for the oral/aural/kinetic transmission of music and dance. Through ethnographic research, interviews, multimedia, and personal fieldwork experiences, this presentation investigates an individual legacy's impact on traditional performing arts in Western Africa. Several lines of inquiry are central to this paper, including: how has traditional dance and music maintained

relevancy in the contemporary 20th and 21st century urban context? How does gender play a role in how Mme Fuseina's legacy is passed on and preserved for future generations? How has her role as a cosmopolitan, traditionalist, Islamic, independent, Ghanaian woman impacted her legacy as a teacher and performer? I situate Mme Fuseina as a figure who in many ways embodies Kwame Anthony Appiah's notion of cosmopolitanism (2006/2010). Tim Rice and Jesse Ruskin's work on the individual in ethnomusicology (2012) also informs my discussion of Mme Fuseina's agency, personality, and experience. My work complements and engages with other ethnomusicologists and historians of women and music in Africa, namely works by Kwasi Ampene (2005), James Burns (2009), Thomas Hale and Aissiata Sidiou (2012, 2014), and Sidra Lawrence (2011). In a context where most scholarly (and international) attention is placed on male "master" drummers and musicians, this presentation offers an important contribution to ethnomusicological discourse surrounding gender and the individual by highlighting Mme Fuseina's legacy as a West African, female dancer and musician.

Yi Miao Su (Chongqing Normal University)

Characteristics of textual inflection in beima sutra chanting of the Nisu people of the Yi ethnicity and studies on the logic of text-melody relationship

Beima is the self-referential name of rite hosts among the Nisu people of the Yi ethnicity, the inflection and intonation of whose chants is an important embodiment of the traditional music culture of Yi ethnicity. Studies on Yi music in the academia focus mainly on the collective documentation of Yi folk music and consideration of the relationship between music and culture, yet such analysis cannot crucially demonstrate the relationship between its melodies and texts. The connection of languages to music is an essential part of the field of ethnomusicology, but no research on Yi music has ventured into this dimension, in the frame of which this paper conducts a profound analytical demonstration. The author's long-term in-depth research on the Nisu is constructed has included several fieldwork stays in Nisu colonies in the south of Yunnan Province, obtaining about 1500 hours of video documentation, and collecting over 300 melodies of Beima sutra chanting within which 216 are transcribed into notation and analysed, whereby

the characteristics of textual inflection in Beima sutra chanting are preliminarily clarified in aspects including phrases, syntax, and auxiliary lyrics, followed by an exploration on the logic of text-melody relationship based on the rules for the combination of the metre of words and the rhythm of chanting, and of the tone of words and the pitches of chanting—the two fulcra facilitating the conclusion of a basic rule in Beima sutra chanting that the rhythm of chanting is subordinate to the metre of words, and the tone of words and the pitches of chanting are parallel in direction. The significance of the relationship between the inflection and the text in Beima sutra chanting is also discussed.

Kirk Sullivan (University of Hawai'i at Manoa)

Diverse representational choices of “culture” at the 2016 Festival of Pacific Arts

In 2016, the 12th quadrennial Festival of Pacific Arts, held in Guam, displayed a diverse array of performing and visual arts from 24 of Pacific countries and territories. While the original purpose of the Festival was to preserve art forms, the types of contributions by these nations have changed over the Festival's 45-year history to include more contemporary arts, theatre, and film. While Kaepler, Stevenson, Moulin, and others have spoken of the Festival as witnessing revivals, inventions, and spectacles, and providing an important platform for expressing cultural identity, a focus has not been placed on what aspects each nation chooses to be representative of it—its “embraceable image.” Following Abu-Lughod's idea of “partial exceptions” to the distinctive-other tradition of anthropology, this paper offers a framework for considering the diverse choices evident at the 2016 Festival. Using a definition of culture as everyday activities, as articulated by Herskovits, Bourdieu, and others, it is clear that each country's choice represents a different aspect of daily life. Each island nation selected which aspect or aspects of its own diverse culture to represent it at the Festival. The point is not that the cultures are different, although they certainly are, but that each nation sees a different aspect of its culture as most important to convey to its Pacific neighbors and more distant observers. This paper presents a comparative approach to considering the representational decisions made, from the Cook Islands presenting favorite features of its dinner shows, *ura pa'u* and *kaparima*, to Papua New

Guinea presenting women's scarification ritual dance, to the Federated States of Micronesia presenting martial stick dances. Although each of these decisions represents a facet of "everyday" life, this presentation examines the different functions those parts of everyday life serve within their respective societies.

Sun Chun-Yen (Chinese Culture University, Taipei)

Traditional value and creative approaches: the making of the Chinese zither *qin* in Taiwan

The development of the *qin* (Chinese seven-string zither) music in contemporary Taiwan could be traced back to the immigration of *qin* players coming from mainland China with the KMT after 1949. The *qin* was initially very rare in Taiwan. *Qin* players had no choice but to make new ones by studying ancient books which contained only insufficient information about the construction process, but they finally succeeded after long periods of trial and error. Today, the middle-aged *qin* makers of the third generation are starting to gain a reputation in *qin* circles in Taiwan. This paper aims to observe how these makers of *qin* in Taiwan construct their knowledge about the physical structure and sound quality of *qin*. Unlike their competitors of mainland China who have predominated in terms of market shares by producing instruments of a wide range of quality and price, *qin* makers in Taiwan, mostly amateurs, devote themselves to the craft mostly in order to pursue their enjoyment of artisanship rather than to assume the responsibility of perpetuating a cultural heritage. Some creative but untraditional approaches such as the usage of machines, chemical glues, and unconventional material reflect the experimental spirit in the history of *qin* making in Taiwan. However, all the *qin* makers insist on applying natural lacquer, for the reason that it is a material necessary for making this highly esteemed instrument in a "real traditional" way. According to the *qin* makers, an excellent newly made *qin* should sound like an ancient one. However, their opinions about the sound quality of the ancient *qin* are sometimes diverse, due to the lack of opportunity to examine ancient instruments.

Sun Fan (Wuhan Conservatory of Music)

Experiment and observation on survival methods of China's intangible cultural heritage of the present: the example of Yichang sizhu

When folk culture changes, the folk music which relies on it could go into decline. In order to find a new method of survival, it is necessary for the folk music to create a feasible method to enlarge its range of dissemination. In this case, the author believes that the folk music should not only consider the requirement of its new audiences, but also should have the characteristics of sharing. *Yichang sizhu* is a kind of Chinese traditional ensemble of string instruments and bamboo wind instruments which is popular in folk activities in Yichang city, Hubei province. Considering its unique style and current status of endangerment, *Yichang sizhu* was listed in the first China Intangible Cultural Heritage. Therefore, this paper attempts to study *Yichang sizhu* through the following methods. To begin with, using a modern music notation and new teaching method which could be accepted by both conservatory teachers and students. After that, studying the ensemble of *Yichang sizhu* and its traditional *gongche* notation, Finally, bringing it into both professional teaching and stage performance to conduct a survival experiment. To sum up, the author hopes that this study will help *Yichang sizhu* broaden its manner of dissemination to obtain wider social recognition. At the same time, this could also enrich both the content of teaching folk instruments and performance practice in the conservatory, and provide an instructive and meaningful case of effective dissemination of education as well.

Jia-Xin Sun (Soochow University, Taipei)

“Why do we dance”? Pina Bausch’s “Tanztheater” and the emergence of Chinese dance theater

Given the dominant role of classical and folk dance traditions in China, modern dance did not start its own path until 1949 when the People's Republic of China was established. Xiao-Bang Wu, a pioneer in introducing modern dance into China, choreographed works based on the topic

of revolution. Since then, Chinese modern dance has undergone significant transformation, and Western critics no longer view Chinese dancers as opponents or proponents of a specific political ideology. In the process of distancing themselves from political messages, Chinese choreographers and dancers have increasingly departed from mere virtuosic display and have taken inspiration from Pina Bausch's concept of "*Tanztheater*." Bausch's belief in the humanitarian function of *Tanztheater* has guided Chinese artists in creating a unique path and renewing spectators' interest in the form. Experimentation and inclusiveness, inspired by Bausch's work, are central concepts in modern Chinese dance. Mao-Yuan Chen, a film and dance critic, has defined a Chinese concept of "dance theater" as "the collection of all of the extended and external activities (outside dance) that happens in an inclusive space." Founded in 2008 in Beijing, the TAO Dance Theater incorporates music, visual effects, and paintings in dance performances, with the human body as the foundation for a "total work of art." Similar to Bausch, the TAO Dance Theater emphasizes the body as part of the creative process: through cultivating a deep understanding and exploration of the body, their performances are at times transformed into a therapeutic experience called "Dance Therapy." This transformation belongs to their innovative concept of "Physical Theater." This paper establishes these lines of affiliation and influence connecting the TAO Dance Theater to the ideas and practice of Bausch, whose work has offered a model for significant recent developments in Chinese modern dance.

Sun Xiaohui (Wuhan Conservatory of Music)

The Song Dynasty *lulu* musical notation and the nature of ritual music

Lulu musical notation in ancient China is notation of twelve –itches (*Huang Zhong*, *Da Lu*, *Tai Cu*, etc.). The earliest *lulu* musical notation has been found in the Song Dynasty literature of one thousand years ago, and mainly includes: first, the notation for "Zhenghe Five New Ceremonies" in the Northern Song Dynasty's Zhenghe period (1111-1118 A.D.), recorded in the sacrificial ceremony for Mencius; second, "Twelve Elegant Poems from the Zhao Yansu" in the Southern Song Dynasty's Qian Dao period (1165- 1173 A.D.); third, the Southern Song Dynasty Chunxi years (1174- 1189 A.D.) in the book of *Zhong Xing Rites*, including the 428 songs; fourth , 10

songs in *lulu* notation by Jiangkui in the South Dynasty. There are scholars have conducted research on the Song Dynasty *lulu* musical notation, such as Yang Yinliu, Rulan Chao Pian, Joseph Lam, etc. This paper points out that the Song Dynasty *lulu* musical notation was related to the nature of ritual music. *Lulu* musical notation coexisted with *suzi* tablature (the early form of *gongche* notation), the curved notation of Taoism, and *qin* tablature. These traditional Chinese musical notation systems had a profound cultural connotation in the Song Dynasty. The ritual music characteristics of *lulu* musical notation were passed on and spread to South Korea to become “well notation.”

Cholong Sung (SOAS, University of London)

Faith or ethnicity? musical activities of Korean immigrant churches in the UK

The history of the Korean diaspora in Britain can be traced back to the 1970s (Lee 2012). According to the 2013 statistics from the South Korean Ministry of Foreign Affairs, there are an estimated 45,000 South Korean residents in the United Kingdom. These include not only South Koreans, but also around 700 North Korean refugees. Most of these reside in the area around Kingston and live in a place that is in a way the only Korea Town in Europe. The majority are affiliated to Korean churches, mainly Protestant, with the number of such Korean churches in London numbering over 100. Korean churches play a vital role in Korean overseas communities, such as providing fellowship for Korean immigrants and social services for church members (Min 1992). Amongst the diverse religious activities, music serves one of the most important roles, since music is *sine qua non* in any religious ceremony and is able to represent the cultural atmosphere and identity of the church. Thus, the type of music that is played in immigrant churches can be crucial in understanding the community itself. In this paper, I present a brief history of Korean churches in the UK, and stories of both cultural and religious experiences of Korean Christians. I utilise a qualitative methodology to identify how musical activities are connected to the ethnic identity of church communities and how they play a role in constructing a sense of being. I investigate the types of music and musical activities provided in Korean churches and how they are used for proselytization and promoting religious policies.

Suzuki Manami (Kunitachi College of Music, Tokyo)

Changes in religious dance and music in diaspora: Alevi and semah in the multi-ethnic nation of Austria

In Austria, people of different ethnic background and religion have co-existed for a long time. In this multi-ethnic country constructed by historical immigration, the Turks are considered as newcomers; many of them are migrant workers (*Gastarbeiter*) who immigrated during the 1960s with their families. The Alevi account for about 20 to 25% of all Turks in Austria, who are mostly Sunni Muslims. The Alevi are known for singing folk songs and performing *semah* (religious dance) with the accompaniment of a *saz* (long-necked lute) in their ritual called *Cem*. This paper attempts to clarify characteristics of social and musical activities of the Alevi in Austria based on their social background and through the comparison of their *semah* and its musical accompaniment with their counterparts in Turkey. These analyses will reveal contemporary changes in the religious performing arts of the Alevi as well as the relationship between immigrant cultural activities and Austria. I will particularly focus on the following four points: 1) social meanings of *semah* in Austria: I will look at the relationship between Alevi and non-Alevi in the Turkish immigrant community in Austria as well as between Alevi and non-Turks in Austria; 2) the places for performing *semah*, including not only religious rituals, but also festivals and cultural events in Austria; 3) the transmission of *semah* to the second and third generations, which is considered important for their retaining of Alevi identity in the diaspora community; and 4) methods for practicing *semah*, and concrete changes in the dance and music. This paper is based on my ongoing Ph.D. research in Austria and Turkey, and I will use my own field recordings as well as archival material.

Seiko Suzuki (INALCO-CRCAO, Paris)

The concept of marginality in Japanese performing arts in the 1960s and the 1970s: “itinerant arts of Japan” and Shôichi Ozawa

In 1971, at the request of a producer from Victor Company of Japan, actor Shôichi Ozawa (1929-2012) published an LP disc collection entitled *Itinerant Arts of Japan*. He recorded performances of artists living in the marginal world, such as vagabond musicians or strolling players, who had been referred to in Japan, with contempt and discrimination since the Middle Ages, as “riverbed beggars.” In his liner notes in the second volume published in 1973, Ozawa explained that these artists’ lives depended solely on their arts—for example, *goze*, blind female strolling musicians, and *tekiya*, street-stall speakers or stripper—and he insisted that his interest was in “the art that was exchangeable with money.” At that time, intellectuals in the theatrical world began to use the concept of marginality as a strategy against social discrimination. For example, playwright Shûji Terayama, coming from the underground culture, drew a kind of holy image for the role of “riverbed beggars” in his plays. During the same period, historians of the Japanese spectacle also started to emphasize the importance of marginality in performing arts. We may say that one of Ozawa’s aims was to question the Japanese law for the protection of “Intangible Cultural Properties,” which had no idea to protect these artists’ life systems, and that his ‘*Itinerant Arts of Japan*’ was an anthology of spectacle by marginal artists who were ignored or controlled by the Japanese government when Japan experienced its high growth period. In this paper, we discuss the artists that he chose for his collections in detail with regard to his own experience as an actor, and we clarify the significance of his concept of marginality as compared to that of his contemporaries in the theatrical world, such as Terayama.

Sofia Svarna (University of Athens)

Familiar otherness and unfamiliar selfness: creativity challenges of “East” and “West” within a Greek operatic production

During the 2015 Athens and Epidaurus Festival, the *Latinitas Nostra*, an ensemble of baroque music based in Athens, announced its participation with *Salome*, a performance on the San Giovanni Battista Italian oratorio of Alessandro Stradella. The production was a collaboration between an opera theatre director and the music director of the ensemble. During the rehearsals the theatre director had the inspiration to include a crowd of dancers and actors among the

singers, as well as an oriental ensemble playing as part of the scenography (and the music interpretation), which was a typical Turkish bath (*hamam*). The result was a problem, and consequently, a problem-solving situation arose where balancing time and space was challenging the performance practices, and vice versa. Both artists provided many interviews for magazines (mainly electronic) before the premiere, and a full-page text signed by the music director was handed out at the entrance of the theatre, functioning as an artistic manifesto. The aim of this paper is to investigate these oral and written (music) discourses (manifesto, interviews, and music scores) about how the East is conceived and received by the “Western” musicians and vice versa, in an atmosphere of full artistic creativity. The paper also suggests that creativity can be experienced as a process with both positive and negative connotations. Notions of East and West are directly related to the recent modern history in Greece, and documented in scholarly works, being understood either as an “energetic process,” or in terms of “antithesis” (Exertzoglou 2015). My ethnographic study draws from a rather typical subject of historical musicology (staging an opera), to reflect on some aspects of this Greek operatic production, where “crypto-colonialism” (Herzfeld 2002) is the vehicle that reveals Exertzoglou’s notions through music and performance.

Kati Szego (Memorial University of Newfoundland, St. John's)

Alliance studies: a model for contemporary music scholarship

Stepping away from “identity” studies, which dominated ethnomusicological thinking for almost three decades, in 2006 Beverley Diamond called on ethnographers to instead scrutinize “alliances”; that is, “music’s capacity for defining relationships.” Having listened closely to tradition bearers in Indigenous communities for forty years, Diamond came to appreciate the kinds of relationality that Indigenous musical traditions perform—relations not just among people, but between people and other sentient beings, and between people and non-sentient, even intangible phenomena. Diamond’s alliance studies model compels researchers to consider the intersectionality of music production, genre formation, citational practices, and labeling that play out in musical traditions, both Indigenous and non-Indigenous. The papers on this panel ask a

number of questions: How is “alliance” conceived by different social groups? How and where is meaning constructed in sonic creation and apprehension? What kinds of relationships occur between social actors, and how are their “alliances” manifested through and in music? How does “alliance” allow people to challenge boundary and authenticity discourses? Drawing on examples from Canada, Hawai‘i, and Scandinavia, the panelists engage variously with Diamond’s alliance studies model to illustrate its efficacy in contemporary music scholarship.

Kati Szego (Memorial University of Newfoundland, St. John's)

Singing Hawai‘i through the prism of alliance studies

I discuss the affordances of Diamond’s “alliance studies” in relation to two singing practices in Hawai‘i: men’s contemporary falsetto competitions and profession-based choral singing in the mid-20th century. Diamond argues that Indigenous musics are vulnerable to a “patron discourse” (van Toorn 1990) whereby non-Indigenous audiences come to expect “radically different” voices. An English term applied to an Indigenous hybrid practice, in Euro-American parlance “falsetto” refers exclusively to male voices; for Native Hawaiians and Hawai‘i Locals, however, “falsetto” is a host expression that indexes a gamut of high-voice practices by men and women. Here I argue that the decision to limit falsetto contests to men is built on a patron discourse that puts greatest emphasis and value on non-normative timbres. Alliance also informs my study of the Honolulu police and fire departments, which used Hawaiian choral song to forge new relationships with the citizens of Hawai‘i and continental Americans, respectively, in the post-war period. I demonstrate how cultivating these alliances required nuanced modulations of masculinity that relied not only on public displays of singing, but also on dance and fashion. Given the complex subject positions of the Hawaiian and Local men that populated the police and firemen’s choruses, I move strategically away from the notion of “identity,” a construct that productively guided much ethnomusicological research for over a quarter century.

Takenouchi Emiko (Kyoto City University of the Arts)

Samurai class and music in early modern times in Japan—an example from the Hirosaki domain

The music of early modern times in Japan is generally understood to be that of the *shamisen* and, among the samurai class, Noh dance (*noh-gaku* or *sarugaku*). However, it is not very widely known that the music among the samurai class should conform with the prevailing Confucian ideology. It has been increasingly understood, however, that the music of the samurai class included not only Japanese traditional genres (*gagaku*) but those of Chinese origin such as *qin* (*guqin* or seven-string Zither). Here, it is shown that upper-class samurai studied *gagaku* in the Hirosaki domain school, Keikokan. The Hirosaki domain was situated in the northeast part of Japan. *Gagaku* was played mainly in the Kyoto imperial court, Shitennoji temple in Osaka, and Kasugataisya temple in Nara, and *gagaku* musicians were placed in Edo castle and Nikko Toshogu temple. The Hirosaki domain was one of the most remote from Edo and Kyoto, but they learned *gagaku* and even played it in front of feudal lord. At one time, they also played *gagaku* with the dance “Ryoooh.” I discovered that the samurai of Hirosaki domain played not only *gagaku* but also *qin* and *minshingaku* (Ming- and Qing-era Chinese music). This means that in early modern Japan the samurai class pursued music as Reiraku philosophy (ancient Chinese philosophy emphasizing propriety and music). It was also related to Kokugaku (the study of Japanese classical literature). It seems that court music and dance were not only related to the traditional education and culture of the samurai class but were also a means to promote modernization when combined with a movement for national re-evaluation of traditional culture.

Arwin Tan (University of the Philippines)

Patronage and mode of production in the musical associations of Manila, ca. 1890–1910

The political ambiguity in the two decades of 1890–1910 caused by the revolution, the collapse of the Spanish colonial grip, and the eventual transition to American governance created a void

in the established patronage system for cultural productions in the Philippines. Spain's legacy in musical transmission—the Catholic Church and the Regimental Bands—had created a dynamic mode of cultural production that involved a stable network of cultural players referred to by Marx as “relations of production” and “forces of production.” The rapid economic growth in the colony beginning in the mid-19th century gave rise to a culturally-supportive elite and middle-class population. Upon the transition to American governance, which introduced Protestantism, the two major institutions established by Spain lost a significant hold on their earlier power, resulting in a decline in patronage and thereby creating an abyss in answering the demand for cultural productions. In response, musicians and other artists formed unions to create an institutionalized representation of themselves corresponding to the larger socio-political and economic forces in the network of production, creating new relations necessary in the existing social formation. Exchanges between the various players of the musical mode of production required matching forces to avoid exploitation, particularly of labor. This paper shall examine the role played by musical organizations—i.e., Union Artistico Musical and Sociedad Musical Filipina de Sta. Cecilia—and the orchestras and bands under their patronage—i.e., Orquesta Rizal, Banda Arevalo, Molina Orchestra, etc.—and investigate how they regulated the practice of music making, responded to the market demand for commodified music labor, and accelerated modernity in Philippine music during the transition from one colonial power to another.

Shzr Ee Tan (University of London, Royal Holloway)

Performing the closet: gay anti-identities in Singaporean a cappella choirs

A cappella in Singapore is a vibrant and niche subculture that finds its roots in school and church choirs. On this semi-professional arena, small groups modelled on barbershop quartets have come to be appreciated for their close-harmony showbiz-style arrangements which frequently channel camp (among other) aesthetics. A publicly unarticulated aspect of the scene, however, lies in the potential queerness of its members in performance; this takes place particularly in regard to singers' use of the stage as both a camouflage and a demonstration of would-be gay masculinities in song, gesture, and dance. A cappella concerts, to quote a singer, "allow us to be

our true selves in a safe space, because we can always say it's only a show." In other words, the closet is consciously being performed as an identity in itself, on the liminal reality of the stage. Drawing upon the work of Butler (1990), MacLachlan (2015), and Louie (2002) on gender and music, this paper examines the politics of queer musical performance in the Southeast Asian city-state of Singapore, where homosexuality remains a crime, and where overt identification as gay could mean a backward career move. My invocation here of queer theory and its implications on anti-identity politics cuts across several aspects of the ethical and contextual difficulties of conducting ethnography in the scene: many male singers who admit to being in the "closet" are resentful of being outed as gay, citing legal issues and histories of bullying in being stereotyped as "sissies" when growing up as choristers. Yet others prefer to situate themselves within a broader continuum of ambiguous "Asian masculinity" that does not so much lean towards homonormativity as signify against an openly "Western" heteronormativity in public presentation. In the delivery itself of a cappella music, these rejections of identity are complexified by a further articulation (and also anti-articulation) of Asian masculinity in the form of "geek-cool" dynamics vs. an exothermic Broadway-inspired style. Resulting tensions in the embodiment of gender and sexuality through musical expression here are read and heard by a knowing as well as unknowing audience, both clued differently into the participatory acknowledgment of the closet in performance.

Tan Sooi Beng (Universiti Sains Malaysia)

Music research praxis in the global south

In many music academies, the researcher is trained to be a detached neutral observer in the field who is expected to be objective in the collection and analysis of data. However, musical cultures do not exist in a political void, and social issues such as inequality, conflict, indiscriminate development, and oppression affect their undertakings. Consequently, some ethnomusicologists have argued for reciprocity and the need to address the concerns of the communities they work with. They have shifted from representing others toward experiencing and privileging the voices of the common people in the generation of knowledge. To redress the unequal relationship

between the researcher and research subject, some have introduced a type of collaborative research praxis where the researcher becomes involved in and experiences the community's cultural practices and problems that affect their lives. This panel looks at three case studies that use this collaborative research praxis in different contexts and political situations in the global south. We are particularly interested in assessing the potentials, challenges, tensions, and contradictions emerging from the encounter of community engagement and scholarly activism and the diverse epistemologies adopted.

Tan Sooi Beng (Universiti Sains Malaysia)

Towards an activist collaborative praxis in the revitalization of minority traditions

In the past two decades, I have been engaged in activist research in Penang, Malaysia. I have devised participatory dialogic approaches to raise the awareness of young people of all races about their diverse cultural heritage, revitalize their musical traditions, and promote cultural interaction in a country that is divided by race. This paper attempts to elaborate on the strategies, challenges, and tensions in an on-going collaborative project to rejuvenate the *potehi* glove puppet theatre in Penang. Although the puppet theatre was popular in the first half of the twentieth century in Penang, it no longer attracts young apprentices or audiences. As a form that belongs to the Chinese minority, it does not receive support from the national government. Strategies to enhance the sustainability of the Penang *potehi* include the training of young apprentices, bringing the form to multiethnic audiences through community presentations at outdoor spaces and festivals, and raising the prestige of the traditional puppeteers through international exchange, documentation, and publication. Central to these strategies is the collaboration and partnership of the ethnomusicologist with the tradition bearers, students, and the young people of the community in all aspects of research, documentation, and performance, towards the common goal of sustaining the form. This type of people-centered collaborative research approach strives for more horizontal and equal relations between the researcher and the research subjects and emphasizes the voices of the communities themselves. It also calls for the re-localization of the learning and teaching of the traditional performing arts and music.

Nevertheless, the collaborative dialogic process takes time and creates anxieties, as it involves negotiation, reflection, and power sharing among those involved.

Terada Yoshitaka (National Museum of Ethnology, Osaka)

Potential for collaboration between museums and ethnomusicologists

The proposed panel is based on the premise that a greater collaboration between museums (music or ethnological) and ethnomusicologists at academic institutions is to be expanded for mutual benefit. While ethnomusicologists have contributed to museum activities such as exhibitions and public lectures, the potentials for sharing ethnomusicological findings with the source community, fellow scholars, and the general public have not been properly acknowledged nor sufficiently explored. This situation derives partly from a rather static image of museums as a mere storage for “dead objects.” Many museums have, however, made conscious efforts in recent years to discard this image by redefining their missions and objectives, envisioning their activities to be more inclusive, interactive, and generative. In such re-imagining of museums, new knowledge can even be created through the interaction between museums, source community, and the general public. The panel will ask how ethnomusicologists can contribute to, and benefit from, such transformation of museums. Based on three concrete museum-based projects from the PRC, Taiwan, and Japan, it will explore the roles of ethnomusicologists by analyzing challenges and prospects for respective collaboration. In doing so, in addition to exploring the potential of the museums’ ability to share research findings in ethnomusicology, the panel will also argue that a closer collaboration between the two parties will help engender a new mode of practicing ethnomusicology which is more socially engaged and meaningful.

Terada Yoshitaka (National Museum of Ethnology, Osaka)

Safeguarding performing arts through museum activities

The museum where I work as one of the two resident ethnomusicologists is trying to discard the conventional image that museums provide set information to the visitors through exhibitions and related activities (gallery talks, workshops, etc.) and redefine its role toward what is called a “forum-type museum” where new meanings are created in the constant interaction between three types of actors: 1) culture bearers/source community; 2) scholars working on the culture; and 3) visitors/participants of the museum exhibitions and events. For this paper, I will focus on two of my documentation projects which reflect the attempted transformation described above. This study deals with performing arts whose continuation is threatened for vastly different reasons: the first (Cambodian shadow puppet theater) by political catastrophe and warfare and the second (Japanese folk performing arts in a remote island) by population shift from the rural to the urban. Both were negatively affected by the increasing indifference toward traditional performing arts among younger generations. By comparing two contrasting case studies, I wish to provide a basis for a generalized understanding of the issues involved. Various types of challenges we faced in our efforts to safeguard the intangible heritage will be discussed, and the roles which museums have played and can potentially play in such endeavors will be explored. In particular, I will analyze the roles of museums as venues for continuous interaction/negotiation between various stakeholders and for raising awareness about performing arts and fostering future audience for the attenuated genres.

Terauchi Naoko (Kobe University)

To be a “cloth hanger”: the aesthetics of imperial bugaku dance of Japan

This presentation tries to clarify the relationship between aesthetics of dance and practitioners’ perception of body, especially focussing on *bugaku*, the imperial court dance of Japan. The preceding studies on *bugaku* tend to explain general characteristics of the dance or analyse the

patterns of movement and structure of a dance piece, using such notation as Laban Notation (Wolz 1978). On the other hand, though totally dedicated to *nihon buyô* (the dance derived from *kabuki* theatre), Tomie Hahn's research provides many insightful viewpoints concerning body sensation and the transmission system of the dance practice (Hahn 2007). Based on these studies, this presentation will analyse what an ideal image is for each choreographic pattern of *bugaku* and how the dancers embody it with their bodies. Generally speaking, the dance of *bugaku* consists of the combinations of basic patterns using hands (arms), feet, and head (gaze), which move from a particular point to another in a space in a very slow and dignified manner. In *hira-mai*, a calm and elegant group dancing category of *bugaku*, a perfect synchronisation of movement is required of dancers. There, they are not allowed to express their own creativity. "To be a cloth hanger," an expression uttered by a court musician, is the most symbolic discourse representing the aesthetics of *hira-mai*. A human body should be a standardised frame, a hanger on which a cloth is hanging. This aesthetic tendency to remove individuality and "humanness" is partly related to the costumes' hard texture and straight-lined form. When a costume is most beautifully displayed, what position does a human body take inside the costume? Based on interviews with court musicians and the analytical observation of performances, this presentation explores the aesthetics of *bugaku* in relation to the kinetic perception of the dancers.

Daniel Tércio (Faculdade Motricidade Humana, Universidade de Lisboa)

Crossing tracks towards a dance database

The focus of this presentation is a database that has been developed at the Universidade de Lisboa as a collection of primary sources on dance and performing arts in Portugal. This database—which has an online beta version at <http://weebox.fmh.ulisboa.pt/>—includes programs of performances, brochures, newspaper clippings, published reviews, iconography, and video samples, from the beginning of the 20th century until the present day. Due to the fact that it is a corpus that integrates mostly documents published in the press, and their respective digital copies, it is organized as a stable archive. Nevertheless, the stability of this archive is always an unfinished goal, because not only is the documentation always increasing, but the subjects to be archived also have an intangibility nature. This database is actually bringing to light some of the

issues concerning the (de)materiality of dance. At which point and to what extent can a certain document testify to a fact about dance? This question involves multiple procedures: the crossing of tracks, the definition of crossing points, the exploration of non-dance events to detect in each instance the traces of a body culture, the seeking of different field categories and, in short, a new approach to dance and choreography. At the same time, digital technology is offering new possibilities for archiving and accessing the database. Appadurai argues that the new digital tools and the exponential growth of the Internet lead us to rethink the archive. On the one hand, as he states, we are restoring “the deep link of the archive to popular memory and its practices”; on the other hand, the electronic archive “denaturalizes the relationship of memory and the archive, making the (interactive) archive the basis of collective memory.” Therefore, can we think about a new frame for archiving dance and non-material objects?

Andrew Terwilliger (Wesleyan University, Middletown)

Bamboo-zling traditional boundaries: guoyue as a bridge between East and West

As political winds have shifted in Taiwan, the national narrative that musical traditions are meant to portray has also changed. *Guoyue*, or national music, and its instruments are still supported by the government, although the pan-Chinese narrative they were designed to perpetrate has been replaced by a nativist cultural narrative. But with the existing infrastructure in the conservatories, instruments, and active heritage bearers of this tradition, the vestigial tools of the previous political climate have been repurposed to represent the more localised national identity. This paper examines a *guoyue* bamboo flute player and his process of fusing together a Western jazz ensemble with Taiwanese Opera (*koa-á-hi*; 歌仔戲) on one stage. I take the performance of this fusion jazz band as a case study that analyses a strategy for the musical representation and creation of Taiwanese identity. Here, the bamboo flute is used as a symbolic and practical musical bridge between modern Western influence and Taiwan's nativist-centred past. The bamboo flute, redesigned in the 20th century to play Western harmonies, serves as both a practical link between the jazz band's harmonies and the Taiwanese Opera's unique musical flavours. The flute also acts as a symbolic link between the two traditions. The band uses

performance to explore the discrepancies between Taiwan's indigenous, Chinese, and Western influences. Through rehearsal and performance observation, interviews, promotional materials, and repertoire selections, I will demonstrate how this ensemble endeavours to perform the hybridity inherent in Taiwan's musical traditions. Finally, I also address how these musicians of traditional and fusion music handle questions of authenticity, often “bamboo-zling” genre boundaries and, in the case of the Taiwanese musicians, claiming that hybridity is the only “authentic” form of music.

Brian Christopher Thompson (Chinese University of Hong Kong)

Black and green: Ireland, the Irish, and blackface minstrelsy

As Robert C. Toll has observed, blackface minstrelsy was a medium through which many in the United States of the mid-nineteenth century came to an “understanding [of] America’s increasing ethnic diversity.” Through the blackface mask, stereotypes of all races and ethnicities appeared on stage, usually as the subject of ridicule. Early on, the Irish appeared primarily as comic stage characters in minstrel shows, but by the 1850s many of the leading performers were Irish or Irish American. Just as they had an impact on the characterization of the types of characters audiences saw on stage, they brought changes to the music heard. By the 1860s, every respectable troupe had a tenor specializing in sentimental ballads of Erin. Building on the work of Toll, Hans Nathan, William Cockrell, Christopher J. Smith, and others, this paper explores Irish minstrel show performers of the 1850s and 1860s and the music they performed. Through performance reviews, advertisements, published texts, and sheet music, I explore how traditional Irish idioms came to be an accepted part of blackface minstrelsy. I focus on the career of James Unsworth Jr., a “stump orator,” banjo player, singer, and songwriter who was born in Liverpool, raised in the predominantly Irish Montreal neighborhood of Griffintown, and specialized in songs describing the immigrant experience in terms and sounds that immigrants understood.

Ieva Tihovska (Institute of Literature, Folklore and Art of the University of Latvia, Riga)

Applied research, supporting the tradition, and display: teaching Romani dance to non-Roma

Traditional dance is a highly valued skill in the Latvian Romani community. It is a lively and well-preserved tradition; however, it is diminishing nowadays. The author of the paper has recently begun to research this dance tradition, which is a new turn in her field research maintained since 2002 in the field of ethnomusicology. The intention of this research project is to document and support the continuation of the dance tradition, which is practiced mainly in in-group contexts, especially at funerals, through organising teaching sessions and workshops at which Roma and non-Roma collaborate, which is a more open setting for documentation and research. Such an approach opens some methodological, ethical, and organisational issues that have been already discussed in publications on applied ethnochoreology and on the research of teaching and learning dance and music (Kertész-Wilkinson 2000, Zebec 2007, etc.). The involvement of a researcher in teaching and learning Romani dance is ambivalent in this case, because the initiative of these activities comes from the researcher and not from the Roma themselves. Still, Roma are neutrally supportive and open to the initiative. It started with a teaching session in 2011 at which a non-Romani woman learned the dance from a Romani woman and presented the result at a conference of Nordic folk musicians. It continued with several unsuccessful attempts to organise a public Romani dance workshop; however, local Romani dancers once went public at a Romani culture festival and presented traditional dance to a non-Romani audience. A project of public workshops is in progress now. The paper will discuss the ways of supporting the transmission of legacies and how the researchers imagine this process to take place.

Peter Toner (St. Thomas University, New Brunswick)

Legacies of “the old people”: pasts, presents, and futures in Yolngu ritual music

The digitization and repatriation of archival audio recordings can be a profound experience for indigenous communities, especially when they are first returned after a long period of time has elapsed. This proved to be the case during a project undertaken between 2001 and 2004, when almost 400 hours of archival recordings of Yolngu music were repatriated to their communities of origin (in northern Australia) in digital form. This provided listeners with many different kinds of opportunities to remember their musical past, to reflect on the legacy of previous generations most often referred to as “the old people,” and to incorporate these archival recordings into new and innovative creative projects—projects that sometimes anticipate their use in an unknown future. The reception of old archival recordings, however, took place in a context in which Yolngu people already had a tradition of celebrating their idealized musical pasts through narrative and performance, telling stories about “the old people” and emulating their iconic musical styles. Both the new social life of old recordings, as well as pre-existing forms of musical recollection, were frequently emotional, nostalgic, and celebratory, but also could be part of an active and selective “invention of legacy,” whereby contemporary social actors deployed these resources of the past in present-day social, political, and aesthetic life. In this paper I will examine the notion of “legacy” as a social phenomenon best understood as an active construction in the present, even if it is used to contemplate both the past and the future.

Jürgen Torp (University of Hamburg)

Music composition and dance studies: some aspects of the work of the IFMC 1947 founding members

Among the sixteen persons who formed the list of Officers and Executive Board members of the International Folk Music Council (IFMC) in 1947, not all were exclusively dedicating their work to studies on folk music. Six of them were mainly or partly interested in folk dance (Poul

Lorenzen, Maud Karpeles, Douglas Kennedy, Louise Witzig, Albertus Marinus, and Claude Marcel-Dubois), and another six were composers of musical works mainly relating to the “classical Western music” tradition (Ralph Vaughan Williams, W. S. Gwynn Williams, Natko Devčić, László Lajtha, Petro Petridis, and Ahmed Adnan Saygun). How did their work in these fields of interests—as well as the work of the other Executive Board members (Renato Almeida, Duncan Emrich, Ole Mørk Sandvik and Klaus P. Wachsmann)—relate to the field of folk music? Was it regarded as belonging to the Council's program? And vice versa, did their interest in studies of folk music have an impact on the musical compositions of the composer members? What was the content of their compositions composed around 1947? The paper will focus on compositions of Ralph Vaughan Williams (especially his 6th symphony), Ahmed Adnan Saygun (especially his 1st string quartet), and László Lajtha. Regarding the topic of dance, did the fact that “folk dance” was not directly mentioned in the name of the institution (the IFMC—as well as the ICTM—has an M included for music, but no D for dance) have an impact on the development of the Council's program in the following years? How and to what degree were dance studies represented in the World Conferences?

Ricardo D. Trimillos (University of Hawai'i at Manoa)

The state and multicultural Hawai'i: constructing a legacy

Hawai'i both celebrates and commoditizes its cultural diversity. While the histories leading to that diversity include such problematic events as the overthrow of a sovereign nation, the establishment of a plantation economy, and the displacement of Pacific populations for military purposes, it is a legacy generally embraced by most residents and admired by outsiders observing or experiencing it. The notion of that legacy and its initial cluster of cultures emerged from the plantation era, when planters recruited successive waves of cheap labor from Asia and Europe. Thus a “canon of cultures” included (in alphabetical order) Chinese, Filipino, Hawaiian, Japanese, Korean, Okinawan, Portuguese, and Puerto Rican communities. The trope of cultural diversity was increasingly invoked when Hawai'i became the 50th and final state of the Union; expressive culture within the trope of diversity was institutionalized by its state arts agency. The

projects initiated or funded by the State Foundation on Culture and the Arts de facto constructed an “official narrative” of the multicultural legacy of Hawai‘i per state agendas. As examples, its interventions include categorizing elitist music of East Asia as “folk music” in order to qualify for funding under the U.S. Folk Arts category, using mainland Portuguese music and dance as signifiers for Portuguese communities of island origin, and expanding the identity of performers of Hawaiian cowboy (*paniolo*) music to include other rural occupations. The intervention of the state and the complicity of ethnomusicologists in articulating this multicultural legacy is aptly demonstrated in the ambitious 1994 recorded anthology *Musics of Hawai‘i: It All Comes From the Heart*. Including recordings and a book of essays, it de facto comprises a state selection of “embraceable” genres and their official recognition. Exemplifying Mark Slobin’s intercultural category, it is a case of intervention by a majority culture—the state.

Tsai Tsan-Huang (Australian National University)

From “Spring of the Wild Lily” to “Island Sunrise”: musical legacies and creativities in Taiwan student movements

In Spring 2014, the Sunflower Student Movement staged a sit-in that blockaded Taiwan’s parliament for 23 days. Outside the building, students, artists, professors, and activists from various social groups/background also participated; a major rally drew almost 500,000 supporters. They were protesting the Cross-Strait Service Trade Agreement proposed by the KMT government, and were eventually successful in blocking it. The movement had a major impact on the political landscape: the KMT, which had dominated Taiwan’s politics since 1945, lost all the subsequent local, general, and presidential elections. Music played a crucial role within the movement in different spaces: used by supporters within and outside the parliament, during rallies, and also in cyberspace. Protesters used music to maintain their morale and to encourage each other, and were supported by numerous musicians, who performed inside and outside Parliament and during rallies and created and posted countless music tracks and videos online. Most prominently, the rebel rock band Fire EX composed and sung “Island Sunrise,” which became the anthem of the Sunflower Movement—two years later they performed it at the

inauguration of President Tsai Ing-wen. Using documentaries, released albums, and personal memories, this paper first examines the content and functions of music in this movement, as well as the history of the use of music in Taiwan's major student movements. The Sunshine Movement's reuse of certain music from previous movements reinforces a collective memory of the past and forms a collective determination for the present. The paper also analyses the creativity of the new musical works composed for or inspired by the Movement, with particular focus on music circulated in cyberspace. As today's student protesters are likely to become tomorrow's leaders, understanding the musical legacies and creativity of Taiwan's student movements may illuminate the direction this country, still officially unrecognised, is heading.

Tsai Tsan-Huang

Musical legacies and Taiwan-centered historiography

Within the last four hundred years, Taiwan has undergone various regime changes—from Dutch colonialism, Ming loyalists, the Qing government, and the Japanese empire to the Chinese nationalist party and army (KMT); each transition created a complex process of cultural integration and conflict amongst the island's diverse ethnic communities. China's civil war of the late 1940s further complicated Taiwan's internal development and external status. With China's claim of sovereignty, the "retreat" of the KMT to Taiwan in 1949 and the subsequent introduction of Anti-Communist Provisions (1948-1991) and Martial Law (1949-1987), the island has struggled to form a collective national identity. Adopting an ethnographic approach to the past with specific attention paid to "the past in the present," this panel investigates how imagined legacies in music making operate in such a politically sensitive and ideologically manipulative environment. Cases of Puyuma Aboriginal musicians, ageing rock musicians, Chinese *qin* makers, and student activists and supporters are discussed to illustrate how certain musical practices with a strong connection to imagined legacies have been created, intentionally or otherwise. The imagining of musical legacies is particularly important as a form of resistance for groups under cultural and political suppression, making dialogue with their ancestral past or historical reference to the experiences of previous generations. The panel also emphasises the

importance of materiality (recordings, instruments, photographs, video and films) in mediating such musical legacies. By examining various musical practices that have emerged from the clash of external forces and internal resistances, the panel demonstrates how musical legacy, imagination, and creativity are crucial factors in operating and shaping the island's cultural landscapes, forming essential components of a Taiwan-centered historiography, an important approach for understanding Taiwan.

Tsai Tsung-Te (Graduate Institute of Ethnomusicology, Taiwan)

Multiculturalism, hybridity, and cultural identity: the representations in traditional performing arts of overseas Chinese in Southeast Asia

With the migration of overseas Chinese, traditional Chinese performing arts in different Chinese communities experienced suppression and control by different powers of the Southeast Asian region. However, in recent years, China's strength in the global economy and politics has grown rapidly, its economic and commercial relations with other countries have become closer, and cultural exchanges are more frequent, all of which have made countries in Southeast Asia gradually change their attitudes towards traditional Chinese performing arts. Overseas Chinese also play an important part in the inheritance of traditional Chinese performing arts, and they further broaden and heighten the arts in Southeast Asia. In addition, traditional Chinese performing arts were also influenced by cultural globalisation and the involvement of multi-ethnic groups, and, after hybridising with local characteristics, they display forms of performance and cultural connotations that are different from their Chinese homeland. To understand how overseas Chinese pursued their cultural sense of belonging and constructed their cultural identity in traditional Chinese performing arts, the four papers in this panel focus on the inheritance and development of the traditional Chinese performing arts of overseas Chinese in Southeast Asia from the background of postmodernity and multiculturalism. The first paper explores the historical development of *Wayang Cina-Jawa* in Java, Indonesia, after cross-cultural integration, how Chinese and Javanese inheritors appropriated and interpreted elements of performance from these two cultures, and how they constructed their cultural identity. The

second explores the developments and transitions of traditional Malaysian music cultures. The mainly studies the current development of neo-traditional Chinese music and ensembles in Singapore. The fourth analyses how Javanese-Chinese, as the inheritors and disseminators of traditional Chinese performing arts, constructed their own cultural identity and how they imagined and represented China through traditional Chinese music, dance, and music in puppet shows.

Tsai Tsung-Te (Graduate Institute of Ethnomusicology, Taiwan)

Whose wayang kulit is it? cultural construction and ethnic identity of Wayang Cina-Jawa

Wayang Cina-Jawa or wacinwa, created by Gan Thwan Sing in 1925, is a kind of theatre which combines Chinese potehi and Javanese wayang kulit to be a new performing art which crosses cultures of China and Java. During the developing period, wacinwa was always accepted by Chinese and Javanese people and became a popular wayang kulit in both Chinese and Javanese societies. After 1967 when the New Order policy was launched, performance of wacinwa was prohibited and it started to decline. In 2000, President Wahid abolished the laws which were against Chinese culture, and some Javanese scholars and Chinese Indonesians started to research, perform, and promote the wacinwa which had been suspended for more thirty years.

Wacinwa is created by Chinese and the stories and figures of puppets are from Chinese potehi, but the music and performing style are from Javanese wayang kulit, and, even now, all puppeteers and musicians are Javanese. Therefore, for Chinese Indonesians, wacinwa is a symbol of ethnic identity of Chinese Indonesian society, but for Javanese, according to Hanggar of Institut Seni Indonesia Yogyakarta, wacinwa is a variation of Javanese wayang kulit. However, wacinwa has its special interpretations respectively for Chinese Indonesians and Javanese. In 2011, President Susilo posthumously conferred the Satya Lancana Kebudayaan (award of cultural hero) to commend Gan Thwan Sing's achievement in the creation and performance of wacinwa and Javanese wayang kulit.

For understanding the cultural construction and identity of wacinwa, this paper will focus on the following perspectives: the creation and development of wacinwa, performing elements of wacinwa from Chinese potehi and Javanese wayang kulit, deterritorialization and reterritorialization of wacinwa in the cultural construction of Chinese Indonesian society, and cultural identity of wacinwa between Chinese Indonesians and Javanese.

Ioannis Tsioulakis (Queen's University Belfast)

Documenting music in the Greek crisis: from web-ethnography to participant commiseration

There is something unsettling about watching my ‘native’ culture from abroad; an almost unwelcome lucidity, a bitter, disengaged sobriety. I, the ‘native ethnographer’, feel at once less entitled to commentary and critique, and yet better able and more eager to articulate it. As I observe the radical political developments in Greece since the economic collapse in 2010, I switch between diverse modes of engagement: watching the news (online), reading articles (online), and conversing with friends and family, sometimes through real-time speech (mostly online video-calls) or occasionally through carefully written email texts (still consistently online). These periods of physical absence and virtual presence are juxtaposed with some intervals of actual – legitimate, one might say – ethnographic ‘being there’, steeped in music-making (performances, practices, recordings), political participation (rallies, demonstrations, elections), or occasions that combine both (political concerts and festivals).

It is the dialectic between these two configurations of presence/absence that constructs my ethnographic point of departure in this paper. Through a juxtaposition of ethnographic methods and data generated between web-based and physical fieldwork, I will reflect on modalities of presence and their usefulness for contemporary ethnomusicology. Finally, from a critical perspective on the demands of neoliberal Academia, this paper will question how established

structures of funding, tenure, and research/teaching ‘evaluations’ affect the future of disciplines based on the requirement of long-term, immersive field research.

Tsujimoto Kyoko (Japan Society for the Promotion of Science, Tokyo)

Between sports and arts: heartbeat of a dragon and its twenty-two legs

Chinese dragon dances are known as one of the Chinese Martial Arts that include practices such as Kung-Fu and Tai-Ji and lion dances. Dragon dances have been performed within China and in Chinese societies for centuries. Over the past 40 years, the dragon dance has developed into games and sporting events, with a number of local and international tournaments held globally. As the sporting dragon dance develops, the dancers become younger, since each movement of the dragon, which is made of bamboo and paper, is required to imitate a living creature much more closely. The dragon dance is accompanied by the loud sounds of the Chinese drum and metal percussion. Nowadays, many teams add extra musical instruments to the basic set of instruments, such as bar chimes, Chinese guzheng, erhu, and other folk instruments from each region. Those factors have transformed the dragon dance from a traditional Martial Art into a folk sport. This presentation discusses the process of this transformation among Chinese societies all over the world from the perspective of youth culture.

This film is based upon fieldwork carried out between 2009 and 2014 in Hong Kong, and mainly depicts the process of the host team competing and creating their performance in the world competition of luminous dragon dances, held in Hong Kong every two years.

The arena used for the luminous dragon dance should be indoors and dark. The body and ball of the dragon are painted with fluorescent pigments. Under the black lights, one dragon floats in the dark with eleven invisible dancers who bring it to life, accompanying five instrumentalists who are wearing colourfully painted costumes. In this presentation, the film focuses on how a legacy stays alive in a changing contemporary world, through the comparison of daily and extraordinary experiences of the performers.

Joshua Tucker (Brown University, Providence)

Indigenous sounds and academic legacies: applied scholarship and community radio in the Peruvian Andes

This paper explores the ties between traditional music, scholarly activism, and indigenous politics, by focusing on the way that a contemporary activist organization resignifies a previous generation's field recordings. Today's Quechua-speaking activist broadcasters in the Andean city of Ayacucho, Peru, fill their programming with chimaycha music recorded by applied scholars of an earlier generation. In modern-day broadcasts those recordings serve as both a symbol of tradition and evidence of indigenous Ecocentrism, engaging the tenets of today's global indigenous movement. In this sense, Ayacucho's contemporary indigenous movement depends partly upon the legacy of a prior scholarly generation— but they also reinterpret and repurpose their forebears' legacy in ways that serve the political necessities of their time.

I focus first on the early 1980s, when the Centro de Capacitación Campesino (Centrefor Peasant Training) was founded at Ayacucho's national university, amid the violence unleashed by the Shining Path's war against the Peruvian state. Directed by applied anthropologists and agronomists, the CCC produced programmes in collaboration with Quechua-speaking students, who carried borrowed recorders into war zones closed to professionals. Those programmes fostered an unprecedented indigenous music scene, but they also left a cassette archive of rural music – music that sounded increasingly archaic as local communities were changed by war and development.

Newly signified as 'traditional', such recordings attained a second life after 2000, when community station Radio Quispillaccta began coordinating operations with an activist NGO based in Ayacucho. Drawing upon the CCC's archive, Radio Quispillaccta made old recordings of chimaycha music into a centrepiece of its broadcasts, and a symbol of indigenous ecological rationality. By describing how they brought chimaycha together with transnational environmentalism, I show how the legacy of the CCC allowed local actors to mediate politics of ethnicity and ecology, bringing local listeners to resonate with the global indigenous movement.

Markus Tullberg (Malmö Academy of Music, Lund University)

Meanings of tradition in Swedish folk music education

Tradition is an evasive term that has proven impossible to define. Yet, the word is used on a daily basis and understood due to shared references, specific to cultural contexts. In this presentation I will discuss the term tradition as it relates to musical practice and development in the context of a folk and world music course at a music academy in Sweden. This is an educational context where the word tradition is very much present and I will here present the various meanings of the term as they unfold during conversations with the students. My aim is not to convey a homogenous picture of the general culture of the music academy. Inspired by the subject-centered musical ethnography as suggested by Rice (2003), It is rather to go into the different perspectives of some of those involved.

Instead of trying to fit the students' statements into pre-existing categories from earlier research, I have tried to find patterns in their personal perceptions of the concept of tradition. Although I focus on the individual perspectives, these statements are not fragments of a shattered picture. There is still coherence, but '[t]hat coherence would be situated in subjects' biographies and in the interaction of people occupying slightly different subject positions but interacting in time and place' (Rice, 2003, p.157).

I discuss their perceptions of tradition through three dimensions that were present in all the conversations; the temporal, the geographical, and the performative. Musical development is discussed in two ways: the evolution of tradition and personal artistic freedom.

Siri Tuttle & Håkan Lundström (University of Alaska Fairbanks & Lund University)

Transmission of indigenous song-making in interior Alaska

Vocal music remains a central part of the cultural life of native tradition in the interior of Alaska even as language shift from Athabascan languages to English has accelerated in the last thirty years. The elders are still engaged in musical composition and documentation, but their number is quickly diminishing. Many elders have shown a concern for the continuation of song-making which is essential above all in memorial ceremonies. Young people have also developed the ambition to learn and to carry on this practice.

The transmission of oral traditions in Athabascan communities in Alaska – including speaking and writing the heritage language – is often supported by explicit instruction in school programmes. Music and dance are sometimes included in after-school programmes. In the village of Minto, for example, students have participated for decades in an active after-school programme led by two generations of fluent elders who were also song leaders and song makers. While there has never been a place for indigenous song tradition in the formal curriculum of the Minto School, dance and song practice has been nearly as strong as basketball as an extra-curricular activity. The Minto Dancers have participated in the University of Alaska's Festival of Native Arts for many years, demonstrating the power of their local song tradition.

This presentation will focus on the on-going processes in the middle to lower Tanana River area and the situation of language knowledge and song-making there, particularly as demonstrated by the ambitions of one young song-maker.

Grazia Tuzi (Sapienza University of Rome)

Reaffirming the nation performing music, dance and the national anthem during religious ceremonies

The strong interrelationship between music, dance, religion and politics is particularly evident in the context of migration phenomena. Although the familiar lines between here and elsewhere, centre and periphery, real and symbolic borders become more confused every day in the cultural game of diaspora (Gupta and Ferguson, 1992), In fact the places of worship of the diasporic communities represent a sort of alternative space for social, economic, religious and political aims that allows the group to maintain its identity within the host-country.

Rebecca Uberoi (University College Dublin)

‘Thief - One with the Big Eyeball!’: talking drum messages, religious ideology, and micropolitics in a Yoruba immigrant church in Ireland

The use of indigenous drums in early mission churches in Africa was often prohibited by missionaries, due to their perceived associations with traditional religious practices (Peel 2003; Kidula 2008; Kalu 2009). The emergence of African Initiated Churches and the drive for greater indigenous autonomy, however, paved the way for the introduction of drums into Christian worship. The Yoruba talking drum has been in use in Nigerian churches since the late 1960s, or early 1970s (Brennan 2012:46), and has contributed significantly to the enculturation of Christianity among the Yoruba, especially in the Aladura churches (Omojola 2012).

Narratives highlighting unequal power relations between dominant and subaltern groups in the history of European Christian missions are present within ethnomusicological scholarship, and musical processes have been contextualised within these interactions. It is important to also consider, however, that multifarious views of music and doctrine may exist within an indigenously-led congregation. In Christ Apostolic Church, Dublin - the focus of this paper - disagreements arise between leaders and musicians over the suitability of messages ‘spoken’ by

the talking drum. Both parties attempt to negotiate an acceptable balance between Yoruba tradition and Christian ideology. Decisions are influenced by Yoruba customs, differing biblical emphases, and the continuing ripples of European colonialism. Ultimately, however, the disputes can be understood as arising from the divergent orientations of musicians and church leaders, and what best serves their respective interests as they negotiate identity and meaning within migration.

Dalia Urbanavičienė (Lithuanian University of Educational Sciences, Vilnius)

Movement/music/lyrics analysis of Lithuanian singing games

The aim of this presentation is to introduce a new method of singing games structural analysis. This method was created after examination of various movement analysis and music analysis methods created by the members of ICTM (G. Martin, L. Felföldi, L. Torp, I. Loutzaki, C. Folley, E. Bakka, A. Giurchescu, E. Kröschlova, A. L. Kaeppler, their joint works *Foundations for the Analysis of the Structure and Form of Folk Dance: A Syllabus* (1974) and *Dance Structures* (2007); A. Elscheková, *Proceedings of the 6th International Workshop on Folk Music Analysis* (2016)). It was noticed that the connection between music and movements mostly is indicated to loosely, and the analysis of connection between movements and lyrics is often missing.

The principles for the analysis of Lithuanian singing games were created based mainly on the ‘Syllabus’, but installing some essential complements and changes. The main graphic table of singing game analysis is divided into five parallel lines:

- 1) Movements;
- 2) Music;
- 3) Lyrics;

- 4) Relation between music and movements;
- 5) Relation between lyrics and movements.

Analysis is based on determination of structural units in all three levels – movements, music and lyrics as well. The structural units at the movements level mostly are the same as named in the ‘Syllabus’ – Part, Strophe, Section, Phrase, Motive, Cell, Element, but sometimes one more unit – Branch - can appear (when boys and girls change their roles). Most structural units of music and lyrics are the same as in movements level, but some units are specific. The structural units of music are: Part, Strophe, Section, Phrase, Motive, Cell and Sound. Structural units of lyrics are more different (based on the established analysis of Lithuanian folk songs versification): Branch, Part, Strophe, Sub-strophe, Poetic line (long or short), Number of syllables.

The presentation will be complemented by the examples of certain games analysis.

Farrokh Vahabzadeh (Muséum National d'Histoire Naturelle, Paris)

Instrumental gestures and musical embodiment in Iran and Central Asia

A large part of the instrumental music repertoire results from a series of physical gestures performed by a person, the musician, on an object, the musical instrument. However, in the field of ethnomusicology, these gestures have rarely been the subject of study, until recently. Such a scholarly lacuna may be the result of privileging of musical sound over physical gesture.

This article examines, through a study of the playing techniques and gestures of long-necked lutes from Iran and Central Asia, how musical gestures can serve as a bridge between the musical and anthropological aspects of music. The paper approaches the question of musical gesture in a particular angle of the comparative study of the instrumental playing gestures and embodiment.

The analysis of musical gestures can reveal not only the facts concerning interaction between man and the musical instrument but also, at the anthropological level, on how those musical traditions in contact, differentiate one from another by adopting a particular gesture in playing techniques or even a whole distinct concept of body posture.

The results of our 2D video analysis on the field and also 3D motion capture analysis in laboratory conditions show that alongside the series of common playing techniques, there are some techniques that are associated with a specific tradition and which can not be found in the other neighboring tradition. So in a continuum which includes various musical traditions in contact, some techniques are the 'distinctive features' which allows us to distinguish between different traditions. However, each musician in a particular culture develops his own technique to create his own 'signature'.

These features manifest not only by the particularities in musical gestures but also by a whole different corporality and cultural image of the body of the musicians.

Jessie M. Vallejo (California State Polytechnic University)

Claiming Cuba's mariachi legacy

During the first half of the twentieth century, mariachi music became the sound and image of a Mexican national identity in part due to its presence in Mexican films and radio programmes that were broadcast across Latin America and the Caribbean. Consequently, mariachi has attracted a wide audience outside of Mexico and the United States, even in places lacking Mexican immigrant communities. For example, Cuban nationals began forming mariachi ensembles during the 1970s. Despite mariachi's popularity abroad and the existence of local ensembles in many other countries dating back as early as the 1950s, academic inquiries about the music have primarily focused on the style as performed by and for Mexicans or Mexican-Americans.

My paper examines mariachi music as a global phenomenon, following its historical presence in Cuba and observing some of its contemporary articulations outside a Mexican or Mexican-American context. Part of my case study will profile Dhara—one of Cuba’s young, contemporary mariachi musicians—and her quest to document her great aunt’s legacy as one of the island’s earliest and most talented mariachi vocalists. Today Dhara performs in the same group with which her great aunt previously sang. After recently joining their ranks, the guitarist has quickly assumed the roles of ensemble historian as well as self-proclaimed promoter and manager. In doing so, Dhara has also charged herself with the responsibility of carrying on both a musical and family legacy of more than forty years. I will draw from my ethnographic fieldwork and mariachi performance experience to investigate how a younger generation of mariachi musicians is claiming Cuba’s place in mariachi’s history. Furthermore, I will investigate how mariachi—a national symbol of Mexico—continues to serve as a tool for Cubans to imagine themselves as cosmopolitans and engage with a global community.

Outi Valo (University of Tampere / Folk Music Institute)

Finnish folk music collector Erkki Ala-Könni - digital collection catalogues as a research material

In my paper I will introduce how collection catalogues can be used as a research material with the idea of digital humanities (DH). I am focusing on a famous Finnish folk music icon Erkki Ala-Könni (1911-1996), who collected a unique archive which includes more than 8000 hours of music.

In my research I use content lists of Ala-Könni's sound collection and convert them into statistical data. The contents and metadata that archives and archivists produce offers an excellent way to research the history of music.

From the statistics we can see differences concerning, for example, performing styles and instrumentation. The material emphasizes geographical differences, age of the performer and

gender. Especially in the 1940s and 1950s Finnish amateur folk music was still geographically divided and different in western and in eastern parts of the country. Also the age of the performer was important to the folk music collector, and even though the collector doesn't mention it, he maintained a canon of folk music played with specific instruments as a male tradition. With a critical perspective we can ask what the collector considered to be folk music? What was worth being recorded?

Digital humanities allows a good way to use collection catalogues as research material when the amount of the archive collections is huge. I argue that statistical analysis of the collection catalogues tells us about their own time and also the ideology of the time. Still the idea is not new: both the collector in my research – Finnish Erkki Ala-Könni - and the famous folk music collector from United States, Alan Lomax, have speculated already in the 1970s how we could use technology at the service of research!

Thomas van Buren (New York Folklore Society)

Artists' perspectives on the negotiation of cultural identity at a New York regional jazz festival

Since 2012, I have served as an artistic director and coordinator for the White Plains Jazz Festival, a celebration of a very American music as practiced within the contemporary multicultural environment of the metropolitan New York area. My focus is on showcasing the efforts of local musicians who are dedicated to education both within their own communities and of the public. In 2015, the focus was on Latin influence in jazz, and in 2016, on African interpretations of jazz. In each case, there is cross-cultural musical dialogue embedded in performance. My approach to programming is largely informed by public sector folklore and ethnomusicology research methods, focusing on personal narratives and community contexts of music making. While the dominant presenting and marketing strategy for many concert and festival events relies on commercial acclaim and name recognition of featured artists, in the case of this programme, the locally experienced culture of the music itself guides the selection and

staging of performances. Despite efforts to codify and render academic legitimacy, jazz music is in essence an outgrowth of an oral tradition shared among musicians and audiences that foregrounds live improvised performance over static cultural symbolism. Based on interviews with cross cultural composer / performer band leaders of Latin American origin, including Puerto Rican American drummer Bobby Sanabria, Argentine Pianist Daniel Freiberg and Colombian composer and pianist Pablo Mayor, I explore questions of how these artists bring their specific Latin American traditions to bear within the model of jazz as a cross-cultural fusion, and how this experience has informed the cultural perspective of the festival in which they appeared.

Debra van Tuyll and Carl Purdy (Augusta University)

The role of the session (seisiún) in Irish cultural legacy

While the traditional Irish session (seisiún) is a relatively young phenomenon, it has become a vehicle for the transmission of Irish cultural legacy. Barry Foy's *Field Guide to the Irish Music Session* addresses the connection between the 'traditional' Irish session (seisiún) and Irish cultural legacy. Foy writes that 'A session is a gathering of Irish traditional musicians for the purpose of celebrating their common interest in music . . . while [also] generally beefing up the mystical cultural mantra that hums along uninterruptedly beneath all manifestations of Irishness worldwide.' A session and the music played there are not only exemplars of Irish traditional culture, they are also key transmitters of that culture. The session offers a social setting where participants – musician and audience – model and assimilate cultural customs and values. This transmission occurs through the creation of shared meaning via both the conversation and the music that occurs at typical trad sessions such as the one on Thursday nights at Jim of the Mill's Pub in Upperchurch, Co. Tipperary. To gain a better understanding of the role of the session in the transmission and preservation of Irish culture, the researchers engaged in a case study of the Jim of the Mills session. They spent nine weeks across the course of 18 months in the Upperchurch and Borrisoleigh communities. They attended the session each week and interviewed participants, both musical and non-musical to examine the role of the session in transmitting and preserving the legacy of Irish cultural identity. They concluded that the session

is an important venue for transmitting the legacy of Irishness because it is a uniquely Irish phenomenon, one in which both musicians and non-musicians take pride and ownership, and one that is ‘only ever about the Irish,’ in the words of one of the fiddlers they interviewed.

Vellet Joëlle (Université Cote d'Azur-CTEL-France)

Change and crossing : the dance and the transmitters...

In this paper, I wish to question what is left by the transmitters of a traditional dance to the generation of new transmitters. What they want to let, in its physical, sensitive, aesthetic dimensions, but also across and into the practice of the dance during balls, and in the imaginary of the dance in a cultural way... We know that traditional dance exists between perpetuation and variation. At the same time, dancers make choices, creating legacies, and they transmit to the youngest people who become the next transmitters. But in my new fieldwork, I observe and analyse the practice and the transmission of the youngest dancers. I discovered how problematic is this question of what is legacy and how legacy is received and used by new generations, that the famous and recognized dancers have educated, in a cultural and territorially specific context.

I wish to compare at the same time what is transmitted and what is imagined to have been transmitted. The moment we try to grasp is when the current recognized experts (about 60 years old) give way and discover what the young transmitters (from 25 to 30 years old) set up and perpetuate or transform the received heritage.

I will tackle this question from the materials collected on my fieldwork in Auvergne, France about the bourrée. I chose to cross the theoretical and methodological borders between the different social sciences in an interdisciplinary approach. I use the tools of classic ethnography: fieldwork, involving field notes, and video recording, informal interviews, but I have also adopted the method called stimulated recall (entretien d'autoconfrontation). It is very interesting to study this specific time when we can see differences and when the researcher I am tries to

understand the process of this time when the oldest transmitters recognize in one way and do not recognize in another, and could ask themselves about legacy.

Michael Vercelli (West Virginia University)

Performing legacy: the Solo gyil player in the Birifor funeral tradition

Birifor funeral music in Ghana's Northern Region, celebrates the life of the deceased, consoles the bereaved family, and culturally educates the community. Ensembles of three to five musicians perform most of the funeral music in order to encourage communal dancing. Within the funeral repertoire, the piri is the only section of the Birifor funeral repertoire to be performed by a soloist. Using the gyil, or pentatonic xylophone, the performer will draw upon a collective body of musical motives, rich in Birifor symbolism that celebrates the historical, moral, and mythological ideals of Birifor society. These symbols promote the connection created between contemporary Birifor society and the ancestors. The piri provides the opportunity for the solo gyil player to personally reflect on the life of the deceased, sympathize with the family, and assist others in the mourning process. As certain symbolism is expected, personal expression is achieved through the manipulation and embellishment of piri themes. The master gyil player combines musical and technical mastery with cultural knowledge to create an aesthetically moving performance blending empathy and cultural legacy. Based on personal fieldwork in Birifor communities as well as twelve years of musical research with master gyil player Tijan Dorwana, this paper will discuss the cyclical nature of Birifor funeral music and examine the organizational structure of the piri to demonstrate how gyil players use the cultural themes of the piri for personal expression while simultaneously supporting the bereaved community.

Nicole Vickers (Uppsala University)

Inclusion: how inclusive analysis and neurological research shed light on the music-dance connection

The question of the intertwined-ness of music and dance has no black and white answers: music exists without dance and dance exists without music. However, a new way of looking at the body's involvement in music, by its inclusion in music analysis, and the inclusion of neuroscientific research based on technologies such as MRIs and other brain observation tools, can give us new insights into the ways music and dance connect within the body. In this paper I will discuss these questions, using research I conducted for my master thesis and referring to recent studies in neurology.

In a case study of a group of Swedes travelling to Ghana for a cultural-educational tourism trip I show how the body can acquire and incorporate a new style of music into its original musical habitus through actions of perception, and develop a sense of inner time while interacting with other sound objects and bodies that externally express their own inner times. In my analysis of this process I include physical movements in transcription to show how the body's actions fit into and are an integral part of the Ewe polyrhythmic drum tradition in which we participated. The concept of 'inner time' as Ruth Stone uses it is foundational to this discussion, as is Maurice Merleau-Ponty's work on a phenomenology of perception – connecting the consciousness to the physical.

This work is complemented well by research by Teppo Särkämö and others, which shows that hearing music (and thus perceiving it) activates many regions of the brain, including sensory-motor functions. Additional research into the use of dance as a therapy for patients with Parkinson's disease by Madeleine Hackney and others builds on this knowledge. Developments in this field bring exciting possibilities for new ways of understanding the human experience of music and dance.

Sofia Vieira Lopes (FCSH-Universidade Nova Lisboa)

‘Addio, adieu, aufwiedersehen, goodbye’: difference and integration on RTP Song Contest

The Portuguese Public Television (RTP) has promoted the RTP Song Contest since 1964. This Contest has been a stage for original songs and a unique opportunity for authors and singers. This is the longest song contest on Portuguese television and for many years it was a true ‘national event’. The winning song represents Portugal in Eurovision Song Contest, watched by millions of viewers around the world.

Due to the audio-visual nature of television, music and performance are crucial discursive tools; they are thought to mediate memories and trigger emotions. Music and expressive behaviours acquire different meanings in both national and international contexts, and authors/producers have to negotiate Portuguese and European identities. These multiple identities are shaped to be displayed in a highly media, transnational, and globalized framework and moulded by aesthetic, political and economic choices. Through a dramaturgy of feeling (Dolan 2005), identity discourses are set to gather multiple ‘imagined communities’ (Anderson 1983). Through a Cultural Politics of Emotion (Ahmed 2004), authors appropriate identity symbols like *saudade*, Portuguese Discoveries, and *fado* to create a utopian performance (Dolan 2005).

This paper is a work in progress and it is grounded on the ideas outlined by international scholars (Jordan 2013, Tragaki 2013, and Bohlman 2013). It aims to contribute to the debate on the role of music in television and its importance as a pathway to promote identity discourses. Based on the analysis of RTP Song Contest songs, I want to understand how music forges and objectifies identities. In this complex music and media context, it is important to look at the historical background to understand the discursive strategies of the Portuguese public television, as well as how authors and producers negotiate the dichotomies of Portuguese and European identities, ‘Being inside and outsider at the same time’ (Meyrowitz 1986).

Andreja Vrekalić (Josip Juraj Strossmayer University of Osijek)

‘For the Sake of Health’: (re)defining medical ethnomusicology through the concept of health musicking

The beginning of scientific music research in Croatia officially started in the 19th century with enthusiastic, captivating and passionate movement of music nationalism. Further to the fact of the sociocultural environment, the music heritage is, more or less, based on primary, apparent, and visible arguments of changing paradigms of Croatian in Croatian music. On the other hand, since the 16th century Croatian musicians and, most of all, physicians, were occupied with the relationship between music and health. Despite the fact of written historical evidences of ‘other’ and ‘secondary’ attainments of music, directly within music contexts or indirectly within other/non-music contexts, ethnomusicological discourses rarely discuss it. Contemporary Croatian society has a growing interest in therapeutic forces of music and understands the music beyond its availability, as a new sociocultural empowering tool for health. According to today's classification within the field of ethnomusicology and the interest in the intersection of music, medicine, and culture, the subfield of medical ethnomusicology serves as a new research platform, not needing an explanation, and it is interdisciplinary at its core. Researching music therapy contexts in Croatia, the author, as an ethnomusicologist, recognizes difficulties in theoretical settings of her science – medical ethnomusicology – with the research reality of music therapy praxis. In this paper, the author will present (ethnomusicological) research on music (as) therapy in Croatia; (dis)advantages of (unusual) research position; the concept of health musicking arising from music therapy science, in which can be met ethnomusicological and music therapy scientific interests; contexts – places and spaces – of understanding music as therapy, individual and group experiences of health musicians who promote health through music.

Margaret E Walker (Queen's University, Kingston)

Imagined borders and unexpected intersections: exploring musical legacies in three communities

Music has always played a role in creating community cohesion or friction, fashioning individual or group memories, and reflecting and reinforcing social change. Yet, although music and music-making can seem to support borders or barriers erected to solidify identities, it also can provide pathways for unexpected artistic interactions, exchanges and alliances. Such intersections can include negotiations of individual and group identity, intergenerational healing, cross-cultural understanding, and navigations through memories and virtual realities. Furthermore, by placing these musical networks in historical context, one can trace the often covert but significant legacies that may lie beneath artistic changes.

Drawing on ethnographic fieldwork, oral histories, and interviews with research associates, in addition to the work of scholars such as Paul Bramadat, Philip Deloria, Beverley Diamond, Ruth Finnegan, and Simon Frith, this panel will consider how apparent borders between styles and cultures may be crossed in unexpected ways. Our three case studies explore regional, urban, and reserve communities, seeking to trace the role music has played and continues to play in cohesive or permeable identities. The study of dance band music in the region of Chester, UK has uncovered intersections of memory and virtual reality in the preservation of the legacy of the demolished River Park Ballroom. In the Canadian city of Kingston, 'multicultural' musicians continue to find artistic inspirations creating new legacies through cross-cultural collaborations. Finally, the indigenous Mi'kmaq people of the Eskasoni reserve in eastern Canada are using musical re-imaginings to reach beyond the legacy of colonial abuse and cultural loss. Through these diverse lenses, the presenters investigate musical change and social affirmation, creation or reclamation.

Margaret E. Walker (Queen's University, Kingston)

The other eight percent? multicultural alliances and social imaginaries in a small Canadian city

The city of Kingston sits at a geographical nexus between the larger Canadian cities of Toronto, Ottawa, and Montreal, and lies only a short journey from New York State. Three post-secondary institutions, three hospitals, several correctional institutions, and an active Canada Forces Army base bring a constant flow of population, much of it highly educated, to and through the city. Yet, unlike its more cosmopolitan neighbours, Kingston is ninety-two percent 'white' and its predominant musical scenes are Western classical, choral, folk, and Indie rock, reflecting this homogeneous demographic. Nevertheless, a Multicultural Festival each fall celebrates Kingston's supposed diversity and its place in the Canadian multicultural mosaic with music and dance performances, food, and colourful clothing, and smaller events such as Culture Days and a now defunct Folklore Festival similarly support a seemingly imagined multi-ethnic population. Analysing Kingston's multicultural community as a type of social imaginary (Taylor 2004; Toyne and Dueck 2011) is both useful and apt, since in spite of the dearth of numbers in Kingston, an important part of Canadian identity is built on a largely-shared belief in the centrality of multiculturalism. My recent fieldwork in Kingston, however, also shows a network of creative alliances and artistic collaborations in the city that reaches across cultural identities (cf. Diamond 2006). The stories of individual musicians, artists and dancers from Japan, Zimbabwe, India, and Mexico demonstrate how the environment of a small, ethnically similar urban setting like Kingston can provide unexpected opportunities for cross-cultural collaborations and artistic creation. Through musical examples and excerpts from conversations, I explore how these individuals balance preserving their own heritage and culture with creating new truly 'multicultural' legacies with their fellow-citizens.

Ying-fen Wang (National Taiwan University, Taipei)

IFMC, Masu, Kurosawa, and their recordings of Taiwanese music

Masu Genjiro (1904-1995) and Kurosawa Takatomo (1895-1987) were two Japanese musicologists who carried out a comprehensive survey and recordings of Taiwanese music in 1943. Even though most of their recordings were destroyed during the Tokyo bombing in March 1945, some of them fortunately survived. In 1951, Masu and Kurosawa compiled a set of 12 78-rpm records (hereafter SP) out of the surviving recordings and sent them to UNESCO and IFMC. In 1953, Kurosawa introduced the music of the Vunun tribe at the IFMC conference. Both the set of 12 SPs and Kurosawa's presentation at the 1953 IFMC conference provided a first encounter with Taiwanese music for Western musicologists and caught the attention of Arnold Baké, André Schaeffner, Jaap Kunst, Paul Collaer, and others. Moreover, the set, now preserved at the Sound Archive British Library, includes some examples of Han Chinese music that are the earliest existing recordings of the genres that they each represent. From the above, it is clear that IFMC played an important role in making Masu and Kurosawa's recordings of Taiwanese music known to the West and in preserving Taiwanese music. However, many details remain unclear. For example, we know that Masu functioned as an important link between UNESCO, IFMC, and Japan, but what exactly was his role? What prompted IFMC to request the set of 12 SPs? What actually took place at the 1953 IFMC conference? And what was the reception of Baké, Schaeffner, Kunst, Collaer, and other IFMC members to Masu and Kurosawa's recordings and presentation? By answering these questions, this paper will not only fill in some blanks in IFMC's history but also help us better understand the encounter between Western and Japanese comparative musicologists at the time and the role of IFMC in their interaction.

Francis J. Ward (Dublin City University)

Irish traditional music transmission online: approaching a virtual orality

This paper presents aspects of my completed doctoral dissertation entitled 'Processes of Transmission in Irish Traditional Music: Approaching a Virtual Orality'.

The paper documents the challenges presented in the transmission of Irish traditional music online. It builds upon understandings of the concepts of 'transmission', 'tradition' and 'orality' from scholars across a wide variety of disciplines, including ethnomusicology, such as Rice, Nettl, Seeger, Bohlman, Glassie, Ong, McLuhan and Logan. It also develops our understanding within ethnomusicology of music and technoculture (Lysloff and Gay) and develops methods of virtual ethnography previously used by scholars such as Lysloff (2003) and Cooley, Syed and Meizel (2008). It also builds upon foundational work on the transmission of Irish traditional music by Veblen (1991) and Hamilton (1996) and compliments the more recent research into Irish traditional music on the Internet by Waldron and Veblen (2008) and Kenny (2014).

In particular, the research draws on the work of John Miles Foley, a scholar of comparative oral traditions, who proposes a homology between oral and electronic arenas of transmission. He posits that the Internet and oral tradition are fundamentally alike, and that the Internet has the potential to represent the pathways of oral traditions. This potential is investigated through both traditional and virtual ethnographic fieldwork, and the analysis presented suggests that we may be fast approaching the emergence of a 'virtual orality', which attempts to represent the Irish music oral tradition online as a 'system of systems', and allows for the extension of the discourse of Irish traditional music into the online arena of transmission.

While the research presented is rooted in ethnomusicology, it is a synthesis of communication, literary and oral tradition theory, ethnomusicology and Irish traditional music studies, and its findings bear relevance for each of these disciplines.

Patrick Warfield (University of Maryland)

Spontaneously sung by the great masses: ‘The Star-Spangled Banner’, standardization, and the Great War

In the summer of 1917, the U.S. Commissioner of Education formed a committee charged with standardizing the melody and text of the future U.S. national anthem, ‘The Star-Spangled Banner’. Most commentary on this committee notes the presence of two famous conductors—Walter Damrosch and John Philip Sousa—and the celebrated music historian, Oscar Sonneck. Left unexamined, however, were the real instigators of the standardization effort, the music educators Will Earhart and Arnold Gantvoort. While the committee’s more famous members sought to create an artistically pleasing and historically informed national anthem, the educators were part of an early twentieth-century effort to capture American popular songs as ‘spontaneously sung by the great masses’. Recently discovered correspondence at the National Archives and Records Administration outside of Washington, D.C., reveals the tensions between the Progressive Era desire for standardization, which reached a climax with the Great War, and efforts to capture the everyday performance of a composed song that had found its way into the voices of the ‘staunch yeomanry’ of America. This paper untangles the tensions of a song that has been treated as art, popular, and folk music, during a moment when arguments over symbols of national unity and cohesion had reached a fevered pitch. By viewing ‘The Star-Spangled Banner’ through the eyes of the five very different committee members, we can see how a single song was able to serve as a cultural touchstone for both those seeking authoritative standardization and those hoping to celebrate the vocal performance of everyday Americans. This paper, while historical in nature, helps to explain many of the issues that continue to plague ‘The Star-Spangled Banner’ in an age where it continues to evoke passions related to patriotism, racial identity, and political allegiance.

Waseda Minako (Tokyo University of the Arts)

The Japanese-American lineage of the 'ukulele: ethnic others as a changing force for a Hawaiian musical instrument

The 'ukulele has always been associated with Hawai'i and Hawaiians. However, in the multiethnic state of Hawai'i, not only Hawaiians, but people of all ethnicities have shared the joy of playing 'ukulele. This paper focuses on the Japanese-American lineage of 'ukulele performers, and demonstrates that they have not only participated in, but actually become an important force in developing the art of the 'ukulele.

As early as the 1920s, the Hawai'i-born children of Japanese immigrants were casually picking up the 'ukulele as an instrument to accompany singing. One of them, Katsuhiko Haida, became a pioneer 'ukulele performer in Japan in the 1930s. Herb Ohta learned 'ukulele basics from his mother, a second-generation Japanese-American, then became a disciple of the Hawaiian 'ukulele virtuoso, Eddie Kamae. Ohta further developed Kamae's new approach to the instrument, and established a unique style that was to greatly influence later musicians. Among them was Roy Sakuma, a third-generation Japanese-American, who chose to become a successful instructor. Using systematic teaching methods, his 'ukulele studios have dramatically increased the 'ukulele-playing population, especially among young children, and have given birth to child prodigies, including Jake Shimabukuro, a fifth-generation Japanese-American and one of the most popular 'ukulele artists today.

This study not only reveals the critical roles that Japanese-Americans have played in the evolution of the 'ukulele, but also points out the danger of a fixed notion of the association of a musical instrument or genre with the specific ethnic group of its origin, or vice-versa. Especially in multiethnic environments, musical instruments and genres can easily cross ethnic boundaries; regardless of ethnic background, one can become an expert of a certain musical tradition and even direct its development.

Rafique Wassan (University of Bern)

The ‘Sketches’ Sufi band: socially engaged activist music in Sindh

Ethnomusicologists have been attempting to explicate the question and idea of the purpose and new learning in ethnomusicology (Allan P. Merriam, 1963; Bruno Nettl, 2010; O’Connell, 2011). The scholarly, critical engagement with ethnomusicology by researchers and practitioners has helped to build on an interdisciplinary approach and theorization in music, performance and allied arts. The development of applied ethnomusicology is one such outgrowth of the socially and critically informed practice which aims to engage with and investigate music in its multiple sociocultural and political roles and contexts. Following this approach, applied ethnomusicology elucidates the use of ethnomusicological knowledge in terms of social responsibility and social change (Harrison and Pettan, 2010).

The critical use of knowledge production in music, art and folklore is of paramount importance and widely acknowledged by local, national and transnational peace, human rights, performers and art activist groups at the moment when we are witnessing all kinds of polarisation, conflicts, violence and terror in different forms. The national, regional and global art exhibitions, literature and music festivals emphatically project the socially engaged transformative potential and critical imaginative use and practice of art and music.

This research paper is grounded in the theoretical framework of the socially engaged, activist and transformative idea and potential of music, art and culture. By doing so, it presents a case study of a Sufi music band, The ‘Sketches’, in Sindh, Pakistan which helps to understand and locate the conscious effort of promoting the socially engaged activist production of music especially in the context of the rise of religious radicalism and conflict in Pakistan. It contributes to conceptualizing the new modes of art and music and activist role of performer in peace promotion and social change in ethnomusicological academic practice and knowledge production.

Wei Xin-Yi (Tunghai University, Taipei)

The musical intervention of Tibetan home-returning: a case study on ‘Tibet in Song’ and ‘Tibetan Warrior’ in 2015 Taiwan ‘Tubo’ Film Festival

The Tibet area, is generally called ‘西藏’(Tibet), ancient name ‘吐蕃’(Tubo), recently also translates to be ‘圖博’(Tubo) in Taiwan to restore the old Tibetan name which means ‘the plateau inhabitants’. Because of the political fission in 1959, some Tibetans crossed border and migrated to India and other countries. The non-official organization of Tibetan human rights -- Taiwan Friends of Tibet - advocates the term ‘圖博’ (Tubo), in order to eliminate the etymology ‘西藏’ (Tibet) in the Han ethnocentrism.

‘Tibet in Song’ and ‘Tibetan Warrior’ are two movies about musicians in 2015 Taiwan ‘Tubo’ Film Festival, which elaborated the Tibetan returning practice and contemporary situation in diaspora community. The film ‘Tibet in Song’ is directed by Ngawang Choephel. In 1994, he went abroad to study in the U.S. from exile in India. The next year, he planned to produce recordings of Tibetan traditional music. When he went to Tibet to do field work, he was put in prison for the crime of spying. After six years, in 1996 he attained the support of an international human rights association, and American pop singers, and he was granted freedom again. In 2009 he completed the movie ‘Tibet in Song’ to describe his travel.

The film ‘Tibetan Warrior’ describes the Indian-born Tibetan singer Loten Namling starting on a journey from his re-diaspora country Switzerland to India, facing the young radical generation. In the recent 60 years, the Tibetan unceasingly resists Chinese government oppression through speeches. The non-violent resistance appeals are futile, therefore, the Buddhist monks and laymen develop another form of resistance: self-immolation. The negative self-immolation and the positive revolt leads the contemporary exile-Tibetan to doubt the middle-way policy. Facing the returning subject, the musicians in the different consciousness of the diaspora community should reconsolidate ethnic identity by building a sound-space.

The principal axis of the movies is to draw the ‘root’ and ‘route’ outlines through the life histories of musicians. The former narrates the contemporary situation in the internal Tibet and describes how Tibetan music changes its style when facing the majority. The latter expounds the multi-dimensional voice in exile Tibet. The music in the film interweaves the diaspora and re-diaspora music elements. In a nutshell, Tibetan home-returning, music involvement is how it is possible!

Oyuna Weina (University of New South Wales)

‘You can’t sing Urtiin Duu if you don’t know how to ride a horse’: Urtiin Duu in Alshaa, Inner Mongolia

This study examines urtiin duu (long song), a genre of traditional Mongol singing, of the people of Alshaa, Inner Mongolia. Urtiin duu singing is deeply influenced by the nomadic herding lifestyle. Zoological and visual metaphors are widely used by the Mongols in Alshaa urtiin duu song text and performance style. My research shows that these metaphors are not only related to the basic song text and melodic contour, but are used in broader ways such as forms of categorisation, descriptors of singing technique, ornamentation, vocal timbre and in pedagogical method. These are examined from the insider’s perspective, thus privileging the experience and opinions of the local Mongols, in a way that has not always been possible or apparent in earlier writings. In this study I will examine how awareness and cultivation of singing technique are used to achieve the central aesthetics of urtiin duu performance in Alshaa, that is subtlety, restraint, effortlessness and auspiciousness.

In recent years, urtiin duu has become internationally known for its distinctive Mongol style. However, few full-length studies of urtiin duu have been undertaken at a regional level. The purpose of this study is to address this lack by analysing and interpreting the musical elements and cultural aspects of urtiin duu in Alshaa.

In contemporary Alshaa, urtiin duu singers received Western musical training from the city and returned to their homelands to perform urtiin duu. In doing so, they are also trying to reconnect with the history, nature and spiritual world in order to achieve their ideal sound. Within a multicultural society, singers negotiate amongst themselves, and with ethnic groups, audiences and government officials. The power of the metaphor therefore assists and reconnects the strength of regional identity and ethnic identity.

Lynnsey K Weissenberger (Irish Traditional Music Archive, Dublin)

Linked data ontology creation and Irish traditional music

Linked open data (LOD) has shown great promise in cultural heritage and digital humanities applications, making cultural heritage materials – those found within libraries, museums, and archives – accessible to wider audiences via the semantic web. A linked open data ontology for the semantic web is a kind of ‘relationship web’, where people, objects, and ideas are interconnected in a meaningful way and can be used to connect data from within and beyond a particular knowledge domain – in this case, traditional music and dance in Ireland. According to Christina Pattuelli of the Linked Jazz Project, ‘Ontologies represent agreed domain semantics’, also noting the particular challenges of representing digital cultural heritage materials. Among the few music ontologies developed, none adequately expresses orally-based traditions like Irish traditional music and dance (ITM).

This paper will describe several key issues related to Irish traditional music ontology construction in structured data formats, focusing on linked data. Specifically, the paper will describe challenges of accurately representing musician-musician relationships, musician-music relationships, variants of tunes and where the variation ends and the act of composition begins, and finally how to manage Irish language and English language equivalents in musician, tune, and geographic place names. Several current projects within Ireland such as Linked Logainm.ie for Irish-English geographic place names are working to create linked data sets that could be re-used within a future ontology constructed specifically for ITM. Such an ontology would be the

first to represent a music tradition propagated primarily through oral transmission, and enable future research in ethnomusicology and digital humanities.

Yannick Wey (Lucerne University of Applied Sciences and Arts)

Computer aided analysis methods to explore the musical scales of natural yodel in the Swiss alpine region

Natural yodel is a type of singing found in alpine regions characterised by fast changing between chest and head voice, as well as the use of lyrically meaningless syllables.

Although natural yodel has been widely fitted to equally-tempered models due to institutionalised music pedagogy and choir singing, non-equal tonalities can still be heard on historic recordings and remain in contemporary practice in some regions.

A widespread proposition about the musical scales of natural yodel assumes the occurrence of the harmonic series, possibly derived from the music of natural horns. However, the inquiry into this topic poses high demands in terms of exactitude and reliability of tone measurements as well as a careful discussion of pitch perception.

This paper will address problems of exactitude in pitch detection as well as deviation and reliability of tone measurement. Thereto, selected cases of natural yodels are analysed.

Furthermore, computer aided approaches to circumvent listening biases and to induce tonality will be discussed. In cases where a natural yodel is presumably not based on a distinct scale, unsupervised classification algorithms can be used to obtain discrete pitch classes and induce a scale which can be compared to perceptive concepts.

The resulting data is processed manually into transcripts aiming to visualise the musical scale of natural yodel in a readable and non-biased way.

Sean Williams (Evergreen State College, Olympia)

Between Muslim and Hindu in Sundanese vocal music

As the Sundanese have come to lean on increasingly outward expressions of their Islamic faith – through the use of the Islamic headscarf and other fashion choices, as well as through musical means – it has been the women who have consistently provided the most obvious expressions of West Java’s increasing Islamization. The aristocratic sung poetry of *tembang Sunda* has its roots in the imagery and grandeur of the 14th-century Sundanese Hindu kingdom, Pajajaran. Songs that celebrate Pajajaran – the Golden Age of local culture – feature characters not only from the *Ramayana*, but also from Sundanese Hindu mythology. Sung by 21st-century Muslims, these songs form the core genre of elite identity as (primarily) women performers and audience members represent it. In a Muslim climate that nonetheless celebrates the Hindu past, a new song with distinctly Islamic elements has entered into *tembang Sunda* performance practice. The song, “*Hamdan*,” includes lyrics in Arabic and Sundanese (as opposed to Sanskrit and Sundanese), direct references to group prayer, a melody closer to Islamic popular song than to traditional *tembang*, and other cultural markers that identify the performance as a Muslim one within a Hindu-based genre, which occurs within a Muslim performance context. Performing the song “*Hamdan*” has become a means by which middle-class Sundanese women may enter the rarified air of the musical elite, simultaneously asserting a stronger Muslim identity in the midst of a Hindu-based genre.

Deborah Wong (University of California Riverside)

Ethnomusicology and close reading

Close reading is generally assumed to be the purview of historical musicology and other text-based scholarly disciplines. It is especially associated with the new musicology (especially Susan McClary, Gary Tomlinson, and Suzanne Cusick), and while rarely discussed as a method in its own right, it generally means a close examination of a musical work through the lens of critical

or cultural theory. Close reading usually means focused interpretation, and the work of interpretation is generally done by an unapologetically unitary subject who ‘reads’. Perhaps for this reason, ethnomusicologists rarely claim close reading as a method, despite the textual, humanistic turn of post-1980s North American anthropology on which our discipline relies.

This paper is part of a broader project in which I examine methodologies not generally used by ethnomusicologists. I argue that ethnomusicologists engage in close reading quite routinely but tend to describe the method as listening. Many new musicologists read closely as a means to reveal ideologies and hegemonic assumptions. Ethnomusicologists listen closely not only to musical works, performances, and events but also to interviews, encounters, and archival sources. Our growing but uneven methodological emphasis on historical ethnomusicology is an opportunity to define our methods as related but not equivalent to those of other textual disciplines. We read with our interlocutors looking over our shoulders, holding our hands, correcting our pronunciation, and talking over us. Our close readings are intensely polyphonic and we are never a unitary subject. Our reading is a form of listening. In sum, our close reading is profoundly different from that done by many musicologists, yet we haven’t claimed our method(s) as a refusal of certain political ontologies. I will draw listening and reading into a closer methodological relationship.

Deborah Wong (University of California Riverside)

More than ethnography: methods and ethnomusicology

This panel will address the surprisingly narrow methodological toolkit for ethnomusicology. Research methods were a focus for North American ethnomusicologists during the 1950s-70s but after that, scholarly attention shifted away from methods to theory, following Geertz’s powerful model of cultural coherence. By the 2000s, most North American ethnomusicologists invoked methods only when discussing ‘field methods’. Ethnographic modes are simply assumed to be the primary research methods for ethnomusicologists, and ‘methods’ have to a great extent been set aside as a remnant of empirical inquiry. By way of comparison, the vibrant area of cultural

studies explicitly explores and deploys a broad range of methods. While ethnomusicologists productively focus on observation, experience, and materiality, we have paid much less attention to methods for addressing the textual, the visual, the temporal, political economy, and the quantitative.

We will reach beyond ‘the ethnographic’ by troubling accepted understandings of ethnographic methods without leaving them behind. We will explore critical methods as a rubric that encourages a more expansive approach to post-qualitative scholarship. Philip Bohlman offers a spacious view of ethnographic subjectivity by looking back at the emergence of ethnomusicology as a discipline. Deborah Wong wonders whether reading and close reading could be done by polyphonic subjects. Dylan Robinson asks how we could decolonize ethnomusicology by redefining accepted forms and poetically pushing the limits of the object of study.

Each panelist will address these questions: For ethnomusicologists, how useful is the distinction between theory and methods? How could ethnomusicological methodologies be expanded? In what ways has the close focus on ethnographic methods pinioned ethnomusicology as a field? How can we rethink the parameters of the qualitative?

Wong Ting-yiu (Chinese University of Hong Kong)

The cultural dynamics of Hong Kong popular music — three theoretical approaches

Recent research on Hong Kong popular music has covered a diverse range of subjects: from transformations within the city’s popular music industry to interactions between globalization and localization made manifest in Hong Kong popular music, and lyrical analyses from a socio-political perspective. Many of these studies analyze the musical influences, borrowings and characteristics that constitute musical identity in Hong Kong popular music.

This panel extends upon pre-existing scholarship on Hong Kong popular music in situating musical analyses within a variety of socio-cultural contexts. Paper one examines the localization ideology of Praise and Worship music from a Hong Kong Pentecostal Church, approaching the spiritual life stories of targeted congregations from a phenomenological perspective. While the author describes the localization process in connection to musical language and performance style, his focus is predominantly on lyrical analysis. Paper two's treatment of a popular television series' theme song departs from textual analyses of Hong Kong popular music, exploring instead the interplay between musical elements/sound production, the city's social conditions, and local Hong Kong identity. Paper three investigates patriotic popular music from a mass public memorial of the Tiananmen Square Incident, held annually in Hong Kong. It integrates musical analysis and social memory theory to discuss the role of music in the (re)construction of social memory - itself contested terrain in the domains of agency and political history. The panel attempts to unearth fresh insights on the cultural dynamics of Hong Kong popular music through the discourse of divergent theoretical approaches. We also aim to illuminate some of the adaptive qualities, uses and functions of Hong Kong popular music.

Wong Ting Yiu (Chinese University of Hong Kong)

The identity of Hong Konger in musical sound, 1974: analysis of a 'Cantopop' song — The Fatal Irony

1974 would be the year that the identity of Hong Konger was established. From the riot in 1967 to the establishment of the Independent Commission Against Corruption (ICAC) in 1974, Hong Kong citizens had enough time to re-think the relationship with the mainland power and they started to consider Hong Kong as their permanent living space. Since then, Chinese and non-Chinese Hong Kong people were no longer political and identical (mainland) Chinese people.

In the aspect of music, it also reflected the establishment of the identity of Hong Konger. By the current most significant point of view, the identity of Hong Konger was reflected by using Cantonese language as the main language in mainstream popular songs in Hong Kong. Before

this, English and Mandarin songs had a higher position in the popular musical world in Hong Kong while Cantonese songs were viewed as vulgar and low-class songs. This paper is asking how social conditions shaped the musical sound of Cantonese songs. At the same time, it asks how Cantonese songs enhanced the establishment of the identity of Hong Konger and Hong Kong society?

Different from previous research on ‘Canto-pop’, this paper focuses on how the sound elements reflect the establishment of the identity of Hong Konger instead of mainly focusing on the use of Cantonese language and the meaning of the lyrics. This paper analyzes a popular TV theme song *The Fatal Irony*, which was popularized by the transmission of a TV series of the same title. This paper analyses the background of sound production, and includes the composer, lyricist and singer, and the sound elements to show how the identity of Hong Konger and Hong Kong culture was built up from the re-combination of hybridized and overcrowded cultures that existed in Hong Kong.

Yoon Foong Wong (Singapore Raffles Music College)

Diaspora in a cultural deluge: musical identities of Singaporean Chinese-music practitioners.

The term ‘Singaporean Chinese Musician’ is ambiguous as it may mean ethnically Chinese Singaporeans who are musicians, regardless of what musical tradition they belong to. It may also mean Chinese musicians (from China) that have been naturalised as Singapore citizens, despite them having very little affinity with Singaporean culture, often subsuming it as a lesser partner in a greater ‘Sino-sphere’. In spite of this, they have in recent years; actually become the dominant demographic group amongst professional musicians active in the Chinese music scene in Singapore. This change in culture with their ascendancy has caused the native Singaporean Chinese musicians to change their musical practices in a number of ways to distinguish themselves from the naturalised immigrants. This paper seeks to look at how musical identities are re-negotiated in a diaspora community when there is a cultural deluge from the country of

origin. It will investigate, in terms of the Chinese musical tradition, the musical practice of native Singaporean Chinese, how it is a legacy of the southern Chinese diaspora, the ‘invented tradition’ discourse of a common Chinese culture, and government policies of a multiracial city-state. This will then be contrasted with the musical practice of Mainland Chinese musicians in Singapore, which is a product of a different legacy. Subsequently we look at how these different inherited legacies led to the manifestation of different identities in an environment that believes in a common cultural discourse. What legacies would native Singaporean Chinese musicians seek to leave behind?

Lucy Wright (University of Sheffield)

‘What a troupe family does’: carnival troupe dancing and the performance of legacy

The term ‘troupe dancing’ describes a competitive, team-formation dance from the North of England and Wales, whose contemporary origins lie in the popular town carnival movement of the nineteenth and early-twentieth centuries. Also known as ‘entertaining’, performances are characterised by highly formalised, synchronous choreographies to pop music and heavily embellished costumes. Its primary performers are girls and young women living in urban areas.

This paper explores the notion of legacy in the troupe dancing world. Troupes demonstrate a strong sense of community, simultaneously as members of individual teams and as part of what is colloquially known as the wider ‘carnival world.’ Dancers are organised into ‘lines’ by age and ability in teams that demonstrate firmly held place-based identities, competing weekly within dedicated local and cross-county organisations. Participants usually display significant loyalty to their ‘home’ troupe, frequently describing their teammates as a ‘second family’ whether or not they are related, although the practice is also often passed down matriarchal lines. Annual ‘world championship’ events enable ‘troupe families’ to compete for status and prestige, and to celebrate continuity and resilience, often over many decades.

Although the performance was typically dismissed by folk dance collectors (e.g. Karpeles, 1930, Howison and Bentley, 1986 etc.) who felt that its urban context, female participation and ready propensity to change prevented it from representing an authentic ‘tradition’ (Heaney, 2009), this research aims to highlight the ways in which troupe dancers have found new ways to articulate and negotiate continuity and change. In particular, it offers ethnomusicologists and ethnochoreologists an example of how the ‘family’ model of transmission may help to safeguard self-organised performances as they attempt to assert an identity and adapt to a changing world.

Lucy Wright and Simon Keegan-Phipps (University of Sheffield)

‘Digital Folk’ and the new ‘oral’ traditions

Contemporary folk arts practitioners make regular use of a range of online resources when learning and reinterpreting ‘traditional’ materials. Digitised archives hosted by formal institutions function in conjunction with informal folk arts discussion boards and social media groups, to enable folk participants to share information, ask questions and expand their repertoire.

Many folk arts participants report little perceived conflict in the act of learning traditional tunes and songs online, however, the ‘folk movement’ in England was historically informed and underpinned by the concept of the oral tradition (Sharp, 1912; Atkinson, 2014), and the discursive figure of the ‘tradition bearer’—whose repertoire has been learned without the aid of commercial and print media—continues to be highly prized (Lyle, 2016). In this way, the conceptual presence of an ‘ideal’ mode of folk transmission is simultaneously held in mind by many folk arts participants, with certain modes of learning (in particular, ‘learning by ear’) deemed more traditional than others.

This paper presents findings from the AHRC-funded Digital Folk project, which examines the changing ways in which folk arts participants learn, collaborate, reinterpret traditional material and create new work. In this presentation, we will consider how digital technologies are

increasingly implicated in the transmission of musical knowledge within an historically archivist genre, addressing the roles of institutionalised online resources such as ‘The Full English’, as well as more informal community-led platforms such as ‘theSession.org’ and ‘DigiTrad’. In particular we will consider the ways in which tensions are negotiated between a sense of the value of oral tradition, and more digitally-mediated practices of learning and dissemination conducted online. Contributing to the study of contemporary folk performance, as it relates to the digital humanities, we will explore attitudes towards emergent models of ‘oral’ transmission, which do not always require face-to-face contact between student and mentor/s.

Wanting Wu (Queen's University Belfast)

Sensing peace through the body: Tibetan dance and conflict transformation in diasporic communities in London and Zürich

After the Chinese army entered Tibet in 1950, and initial violent resistance was overcome, thousands of Tibetans fled to India where, under the leadership of their spiritual and political head, the Dalai Lama, they instigated a non-violent movement for the freedom of Tibet which spread around the world with the movement of Tibetan migrants. Although there is now little violence in Tibet, the situation can be characterised as one of ‘negative peace’ (Galtung 1996) in which Tibetan dance has been reinvented by the Chinese state as a tool of propaganda or ‘cultural violence’ (Galtung 1990). Tibetan dance is also used within the global Tibetan diaspora as a means to communicate their identity and political aspirations. This comparative research will examine Tibetan dance practice amongst forced migrants in Europe’s two largest and most influential Tibetan migrant communities in London and Zurich.

I will explore how dance amongst Tibetan diaspora communities may play a role in healing the wounds of the past, and providing them with symbolic capital to negotiate their current situations. I will question how Tibetan migrants may use dance to create a home, whether they conceive of that home in Tibet, or in their host countries, and how dance may also serve as a tool in political struggles for justice regarding Tibet. Most significantly, I will seek to determine

whether, under the non-violent ethos instigated by the Dalai Lama, dance may play a role in transforming the current state of ‘negative peace’ to a state of ‘positive peace’ (Galtung 1996) in which the causes of conflict are addressed. I will use dance ethnography to investigate whether and how ‘positive peace’ can be created through bodily, sensory practice and performance and will seek to discover how bodily experience can be used as an alternative means for the study of conflict transformation for both individuals and communities.

Xiao Mei (Shanghai Conservatory of Music)

Between virtuality and reality: a digital exhibition based on systematic research on plucked lutes in China

‘Digital Exhibition based on Systematic Researches of Plucked Lutes in China’ is a programme jointly launched by the Chinese National Museum of Ethnology (CNME) and the Shanghai Conservatory of Music in 2015.

The programme was based on two premises. First, since its founding, CNME has been concerned with the display of its long-preserved rich collection, particularly the wide array of musical instruments from all ethnic groups. No display space was available before the establishment of its new exhibition hall. Second, for the majority of Chinese museums, it was and is hard to display all items of their collections because for a long time, exhibitions of traditional musics have been presented with very basic information provided by non-professionals. Therefore, we are tasked with the mission of blazing a new trail in the virtual showcasing of musical instruments using digital technology. This was achieved by a joint effort between museums, the musicians and their circles.

The programme is dedicated to the plucked lutes in China which are the most developed category of all exhibited musical instruments in China. Historically, plucked musical instruments were depicted in 1,228 murals of Dunhuang Grottoes out of the total 4,095 counted so far. There

are more than 150 kinds of musical instruments in various forms that still exist today. As a carrier for the cultural infusion between East and West, these musical instruments are especially worth exploring because of their sensitive cultural symbolism. In an interdisciplinary effort between musicology and museology, digital technology is used for the benefit of all parties, especially of the culture bearers who made the complicated and multilayered world of plucked lutes in China accessible over a long period of time.

Monica Yadav (Jawaharlal Nehru University, New Delhi)

‘The Pied Piper of Hamelin’: music/ trauma

The plasticity (taken from Catherine Malabou’s works) of theatre allows it to maintain its form and at the same time annihilate its existing form due to trauma to take another form. It is the destructive plasticity of brain due to trauma which annihilates the existing form of theatre and subjectivity associated with it, to give rise to something like a ‘pure brain’. I will be dealing with psychiatry material on music to take it to back to performance to see if this ‘pure brain’ that emerges out of trauma can be its new music based performative subject or not. For this I will look at the following moments- Antonin Artaud in *Tete-a-Tete with Antonin Artaud* (1947), Nicol Williamson in *Hamlet* (1969) and *I Hate Hamlet* (1991).

Performativity (based on speech) fails completely, showing an internal inconsistency in performance which cannot carry ruptures due to destructive plasticity of brain. When coordinates of habit are broken by a rupture, there is a desubjectification of a subject. Such a disruption reveals something like a brain. This rupture in theatre could be seen equivalent to individuals with neurodegenerative disorders or suffering from brain lesions or economic, social and political trauma. Based on this equivalence, one can then probably make an attempt to study such performances through music- music as a mirage that brings biology in contact with culture, in reflection.

According to Vladimir Jankelevitch, a French philosopher, music expresses that which cannot be explained; where speech fails, music begins (Jankelevitch, 2003, pp. 71, 72). Music has its own “Charm” (Jankelevitch, 2003, p. 7) like the music of the pied piper of Hamelin which led all the children away with the musician. It is through this performativity of music, I want to see if there is a brain in theatre or a brain of theatre.

Keisuke Yamada (University of Pennsylvania)

Musical sustainability and (non)scalability of a cultural preservation project in Japan

This paper explores a cultural preservation project in Japan led by the members of the Society for Preservation of the Sound of Traditional Japanese Musical Instruments for the Next Generation, and examines its scalability—the project’s capacity to expand in size and scale without changing its original framework (Tsing 2012). This preservation project is aimed at sustaining the material culture of the shamisen. This three-stringed instrument has been used in different styles of music for more than four centuries. Today, the raw materials that make up the instrument, including dog skin, tortoises, and ivory, are imported from, for example, Thailand, China, and the Congo. This project considers strategies for maintaining the current material configurations of the instrument. Nevertheless, the scalability of the preservation project becomes uncertain—or nonscalable—when it has to deal with obstacles and disjuncture between perspectives on loss (e.g., losing canine lives in Thailand vs. losing the traditional shamisen sound in Japan). Growing international ethical concerns about animal welfare and animal rights activism have been affecting local musical instrument-making in Japan, thereby generating friction as ‘the grip of worldly encounter’ (Tsing 2005). The preservation project cannot be illustrated by a single, linear, and consistent narrative, but rather generates multiple narratives which are often divergent, disjunctive and even incoherent. (Non)Scalability can be a useful conceptual tool to determine and reveal problems inherent in cultural preservation projects and, more importantly, to generate a space to think critically about the position from which we, as ethnomusicologists, would like to discuss the stakes of preservation agendas. From the perspective of applied ethnomusicology, it also helps to shape the ways we play our roles in the field site. This study

attempts to contribute to a growing body of literature on music and sustainability (e.g., Schippers 2015; Tison 2009, 2015).

Yang Shuo (University of Pittsburgh)

Past, present and future: a case study of music transmission within Zhao Piding's family

Dabenqu is a narrative singing tradition of Bai people in the Dali Bai Autonomous Prefecture in northwest Yunnan, China. This opera-narrative form is performed in the Bai language, but transcribed using Chinese characters, representing the phonetic equivalents of Bai phonemes. The content of Dabenqu conveys folkloric stories and legends from both Han and Bai culture. This paper takes local iconic performer Zhao Piding's family as its research subject. By looking at life stories and music transmission among three generations in his family—his father, Zhao Piding himself, and his daughter—this research investigates the importance of an individual's musical experiences in shaping musical culture and working as a mirror of the transformation of the music, nature, and social-cultural context of Dabenqu since the creation of the People's Republic of China (PRC).

Zhao Piding (1942 -) is an important figure of *bei qiang* (Northern melody) style of Dabenqu. Growing up in a family of Dabenqu practitioners, Zhao inherited this cultural legacy from his predecessors and passed it on to his daughter. Drawing on fieldwork in Dali, Yunnan, this paper aims to examine the process of representing, maintaining and continuing this cultural heritage. This investigation will look to answer how a secular music performance mainly for festivals and ceremonies became an indispensable part of the Government's promotion of Bai culture; how village musicians became bearers of Intangible Cultural Heritage (ICH), moving easily between villages and the urban music scene, and more importantly, what implications from the past and present mean for embracing the unknown future of this style.

Christine R. Yano (University of Hawaii)

Building legacies off-shore: Hawaiian 'ukulele in Japan

This paper traces the contemporary popularity of the Portuguese-Hawaiian 'ukulele in Japan as a form of transnational legacy. Popularised in Japan in the early twentieth century through various waves of American music, the 'ukulele retains a certain symbolic – if not always musical -- association with Hawai'i. The musics of 'ukulele in Japan, as elsewhere, may be divided into two distinct strains: 1) closely tied to Hawaiian music and dance; and 2) non-Hawaiian music. This paper argues that 'ukulele musics developed in Japan enact different forms of legacy. In reaching back to the past, the 'ukulele legacy rests in older depoliticised notions of Hawai'i as a tropical, escapist paradise. This kind of legacy represents a conservative force of replication. At the same time, a younger generation of Japanese musicians have taken a different template, inspired by Hawai'i -born 'ukulele virtuoso Jake Shimabukuro (b. 1976), a fifth-generation Japanese/Okinawan American, who takes his musical inspiration not from the languid strains of hula, but from the hard-driving sounds of rock, and specifically guitarists such as Carlos Santana. Shimabukuro's immense popularity in Japan has resulted in a huge fan base of primarily female fans who follow him to concerts throughout Japan, Hawai'i, and beyond, as well as a significant artistic base of young, primarily male musicians in their mid-20s. What I call 'the Jake effect' – stylistic repercussions upon 'ukulele performance inspired by Shimabukuro -- represents ongoing legacies-in-the-making among these musicians. These legacies represent a creative force of innovation and expression. Reconstructing Hawai'i through a younger generation of 'ukulele artists in Japan suggests possibilities in building new-breed 'ukulele 'traditions', particularly off-shore. In doing so, these musicians enhance, vitalise, and sometimes challenge the Hawaiian 'ukulele as a transnational legacy in Japan.

Paschal Yao Younge (Azaguno/Ohio University)

Azagu: creating models for understanding creativity in relation to the Ewe master drummer 's art

One of the often-misunderstood areas in African music and dance is the concept or the art of improvisation. While it is true to a large extent that much of the music and dance of traditions of sub-Saharan Africa is informed by the techniques and resources of oral culture, there are also principles and procedures that guide traditional performances which are also critical in the meaningful experience and evaluation of specific music traditions. In the case of the Southeastern Ghanaian Ewe, there are elaborate sets of musical and non-musical procedures and techniques that help set boundaries for what and how an Azaguno (master drummer) creatively recreates drum patterns that are associated with a particular music-dance (dance-drumming) type. The purpose of this paper is to outline my research into the creative processes of the Azaguno. The presentation will:

- clarify notions about improvisation and creative performance;
- review ideas of improvisation in sub-Saharan Africa/Ewe;
- state the missing elements in previous studies and how this research refines challenges and supports existing studies;
- outline the formation of drum languages in the context of specific 'music-dance' types;
- discuss music or situation factors, such as supporting drums suggesting specific patterns by starting a response when the Azaguno seems to be running out of patterns and the role/influence of dance/dancers;
- raise issues of innovation and originality: how each master drummer's creative reproduction of a set pattern is qualitatively different from another's, and some of the criteria applied in evaluating a good master drummer;
- analyse specific performances, illustrating comparative examples of creativity;
- provide musical analysis of patterns by identifying the main beat areas, breaking up the patterns, creating suspense, decorating the beat areas - use of grace notes, repetition, interpolation, staggered rhythms, and polymetric interplay with the 'time line' to establish the concepts and procedures that underlie creativity and improvisation.

Saida Yelemanova (Kazakh National University of Arts, Astana)

Kazakh traditional song of Arka region. Semantics.

Semantics (literally meaning ‘significance’) is a linguistic term applied to music as the content or the meaning of music. Appeal to this subject is constrained by two factors. Arka region song tradition has not yet been isolated as an independent object of study. The second reason is the difficulty and sometimes-insoluble problems of music semantics in musicology.

The complexity of the problems concerns a controversial notion of musical language. The musical language implies a ‘vocabulary’ (a specific fund of musical sounds, rhythms, intonations, structures), and the laws or rules of its connection (musical syntax). All these elements, as a rule, have historically emerging volume of single or multi-valued meanings known to native speakers. Thereby these musical ‘statement’ pieces can be perceived and understood. If the meanings are unknown, musical utterance becomes decorative and even background.

Determination of the smallest meaningful units of musical language (intonation, timbre and rhythmic formulas) in each musical culture forms the main task of local musicology. If in musical culture in general it is not possible to identify the ‘stock of words’ and the syntax, it does not mean that the approach is not correct. Most likely, this musical language does not shape as a communicative tool or has left behind the communicative phase of language in its development.

The language of music goes through different stages in its existence. There are pre-language archaic form, the mature state of the language, which possesses a whole arsenal of tools and connections, and the late state of language (as the expressive means’ systems) that does not have or has the minimum of communicative features. Kazakh traditional song of Arka region has a mature form of the musical language. Its primal musical-linguistic means and its semantics will be discussed in the paper.

Lilit Yernjakyan (Institute of Arts, Academy of Sciences, Yerevan)

Armenian bard romance in Near-East cross-cultural context

The ashoogh (bard) romance emerged in the 'basin' of the Near and Middle Eastern cross-cultural influences, which therefore conditioned its multilevel essence and the rich legacy of its historical origin. The roots of this genre date back to the depths of the eastern peoples' monodic culture and are connected to the multiform phenomena and realities of their cultural heritage. The romances of Shahsanam and Gharib, Asli and Kyaram etc. are popular in different ethnic cultures.

Reflecting on eastern, specifically Iranian and Turkish language speaking nations' epical traditions, we claim to illustrate the origins of the Armenian musical-poetic and narrative art, its role and importance not only in the Armenian culture but in the all-eastern context as well. Considering the Armenian art music as an indispensable part of an all-eastern culture, we have revealed the conditions for the genre's existence, the social foundation and status of Armenian musical-epic art in different stages of its development up to the present.

This is the first attempt to study the origin of bard music in the cross-cultural context of the Muslim East and Christian Armenia, in their overlapping and yet peculiar reality domains. Creative essence of the genre makes it comparable to other units of a spiritual nature. In both cases their main function is the bestowment ritual, so its ceremonial sacrament is highlighted by the means of transition from conversational to song styles.

Naturally, transformations occurring in the span of centuries cause fundamental changes in the tradition which allow us to characterise the phenomenon in its decline. Nowadays, the bad romance does not have its former sonority; yet a love story is a long lasting genre that might have newly born interpretations and various manifestations in the course of time, along with its traditional practices.

Yukako Yoshida (Tokyo University of Foreign Studies)

Laughing at our imperfect body: representations of physical impairments in the Balinese masked dance-drama topeng

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Topeng is a masked dance-drama performed at many types of ceremonies in Bali. In it, actors who are considered to be ‘abled’ often take on the role of clowns and imitate those with physical impairments and disabilities. Wearing masks with distorted or blemished faces, they play comical villagers who are referred to as *bondres*, and depict such villagers as limping, stuttering, and being hard of hearing. The Balinese audience typically laughs at these *bondres* without pause.

The aim of this presentation is to elucidate the Balinese views towards the physical human body and its impairments as reflected in topeng. At first glance, it might be easy to regard the above depiction of disabled people as discriminatory. However, upon analysing the content and context of the performance, it becomes apparent that several aspects are not reducible to a mere discrimination against ‘the disabled’.

In this presentation, I briefly introduce the religious background of Balinese society, as well as the structure, characteristics, and context of topeng. By analysing the representation of physical defects in relation to the Balinese, I argue that what is exemplified by the *bondres* is the imperfection or inadequacy of the audience themselves. Thus, for the Balinese, acting as *bondres* and laughing at them is a playful way of admitting and dealing with their own imperfections.

In the last part of the presentation, the intentions of the performers and mask makers are analysed. Partly due to the influence of Western ethics, views towards joking about bodily imperfections in contemporary Bali have become diverse. By examining a wide range of opinions of performers and mask makers, I show how they interpret or negotiate the meaning of acting out physical impairments in dramas.

Michael A Young (Earlham College, Richmond)

Confronting legacies of class and identity in the Polish Dance House movement

Based on fourteen months of fieldwork in urban music and dance communities, this paper explores how the contemporary Polish music and dance revival has responded to legacies of rural stigma and communist cultural policy. In the quarter-century since the end of communism, a grassroots Polish Dance House (PDH) movement, modeled after the Hungarian *táncház* movement, has been steadily gaining momentum and popularity in Poland through numerous urban workshops, dance parties and festivals

The popularity of PDH and its growth as a movement across the country would not have been possible twenty-five or fifty years ago when all levels of the urban social strata shunned and avoided any associations with rural identity. Using Bourdieu's theory concerning the socio-economic construction of taste and cultural distinction, I link this shift in attitudes towards the urban reception of village dance cultures to PDH educational activities. These activities teach urban communities to develop a taste for non-stylised forms of music and dance that differ drastically from the expressive cultures in which most urbanites are socialised.

I argue that the rapid expansion of the PDH movement's popularity, visibility and educational initiatives is linked to larger socio-economic and political transformations in Poland. The paper elucidates the influence that European Union (EU) accession had on rural music and dance's cultural capital in urban settings. I argue that EU discourses celebrating regional and national diversity among member states has created a space for new attitudes towards rural culture and its social meanings in Polish cities. Because urban practitioners can now view their village dance practices as part of a European tapestry of cultures instead of a legacy of Polish backwardness, these expressive cultural practices cease to be seen as low-class and are transformed into signs of Central European identity consistent with urban practitioners' cosmopolitan social status.

Yu Fan (Earlham College, Richmond)

Understanding the cultural influence on pitch-duration interaction

Music and language, the most important human behaviours in terms of timing, differ among cultures. They both vary in their structure, semantic meaning, aesthetic value and even ways of cognitive processing. Among the various parameters of them, pitch and rhythm are two key parameters. Numerous languages use phonemic length contrasts to indicate different meanings. Differently, tone languages employ syllable pitch to differentiate meanings, and in some of them pitch and length contrasts are not independent. Studies have also reported that both growing up in a tonal language area and receiving specialised musical training lead to changes in the way the brain process pitch information, in which the intervals marked by lower pitched tones are perceived as longer than those marked by higher pitched tones.

We hypothesised that this interaction between pitch and duration perception, a phenomenon important for our understanding of both language and music, is also influenced by cultural factors. In a behaviour study, we found that duration perception in tone-language speakers is less affected by pitch than in non-tone language speakers, and that duration perception in musicians is less affected by pitch than a non-musician group. Interestingly, this interaction is found to be greater in female non-musicians than in male non-musicians, whereas no significant gender effect was found in musicians.

This study demonstrates that linguistic and musical backgrounds can influence human timing behaviour by affecting the interaction between pitch and duration perception. The discovery of this cultural dependency provides a new perspective on the way music and language are conveyed in specific cultural contexts.

Yuan Ye-Lu (Wuhan University of Technology)

The influence of religious environment on Taoist music in Taiwan after Second World War—a case of cultural construction of Chanhe Taoist chanting group

During the period of Japan-governed Taiwan, the Kominka Movement was vigorously pursued for destroying the Chinese culture of Taiwan. As Taoism, the Chinese indigenous religion, has exerted a significant influence on Chinese history, culture and traditions, the Japanese government decided to arrange traditional religion, so a large number of Taoist temples were changed into Buddhist during that time.

After Second World War, the government of the Republic of China (ROC) took over Taiwan, and the constitution stipulated that citizens could enjoy freedom of religious belief. The religious policy of ‘Commend Buddhism and Condemn Taoism’ changed. With the development of Cultural Renaissance Movement in Taiwan in 1966 and the establishment of Taiwan Taoist Association in 1967, many Buddhist temples returned to Taoism, Taoism has been protected and developed as authentic Chinese traditional culture.

Absorbed in the process of forming Buddhist classics, Chanhe Taoist Chanting Group, which was organised by Fuzhou immigrants who came with the government of ROC in 1949, were easily accepted by Buddhist temples which were in transition, and it has become an important disseminator of Taoist music in Taiwan’s temples under the promotion of Taiwan Taoist Association.

This presentation will take the cultural construction of Chanhe Taoist Chanting Group as an example to discuss the relationship between religious policy and Taoist music in Taiwan after Second World War.

Tsehay Haidemariam (Choreomundus Alumni Association, Oslo)

The challenges of digitisation in a digital age: political, economic and ownership issues in the negotiation for the digitisation of Ethiopian dance and music film materials archived in Hungary

Current studies of the digitisation of artistic and cultural materials focus on examining how computing and technology can help transform archived classic film materials and other historical documents into a readily available source, and sometimes how some of the principles in the arts and humanities can contribute to the process of digitisation per se. Most of the studies conducted so far also discuss using some of the principles, methods, and methodologies of digital humanities, with a strong emphasis on its practical dimension, that is, the digitisation of historical texts. However, the political, economic and other ownership issues that fundamentally challenge digitisation activities are hardly studied. This paper examines the nature of the political, economic and ownership issues raised in the negotiation for the digitisation of Ethiopian dance and music film materials archived in Hungary. After a full year of diplomatic negotiation, these two countries reached an agreement to document dance and music heritage of the Ethiopian nation over fifty years old. As a result, the recorded film materials can now be found archived in the Institute of Musicology in Budapest, Hungary. As recent as 2014, the two countries again re-engaged in diplomatic negotiation for digitising these archived materials. However, the discussion is currently suspended due to reasons related to economic and other political and ownership issues that the author has discovered during fieldwork in both countries. This paper, therefore, critically assays these aforementioned reasons as well as other related matters that challenge digitisation activities.

Zhang Boyu (Central Conservatory of Music, Beijing)

Can ‘Dance for the Dead’ be performed for tourists? ---- an investigation on the evolution from cultural to artistic performance

Tiaosang, or ‘Dance for the Dead’, is a type of ceremonial performance of Turjia people, an ethnic minority living in Hunan, Hubei and Sichuan Provinces, the mountainous regions in China. When a Turjia inhabitant dies, it is a custom to organise special dancers to perform in front of the coffin in the living room, with a view to soothing the spirit of the deceased, the night before the coffin is laid in the grave. The dance is accompanied by a big drum; the drum player also sings enthusiastically, as a kind of response during the performance.

The researcher conducted field work in the Turjia area, and very surprisingly, discovered that the Tiaosang was also commercially performed for tourists. The title Tiaosang has thus been changed to Sayierho, a Turjia word incorporated into the singing during dance performance, but with no concrete meaning. Hence, there is a drastic change to the performance context, even though the same dance is performed.

This paper first examines the structure of the dance and music to provide a general background; secondly, the shift of the role of the dance from being part of a local funeral ceremonial to that of a tourist entertainment is discussed in the context of the performance being considered by Turjia people as a cultural symbol, and of the boundary between the living and the dead. The two sharply contrasting aspects of Chinese culture has become less conspicuous, while there are changes introduced to the music and dance movements. It will be seen that there is considerable toning down of the traditional fear of death, coupled with the escalation of the artistic imagination of a performance, presumably infatuated by the inevitable benefit of the substantial financial reward generated from the performance.

Zhang Ludan (Shanghai Conservatory of Music)

Observation and research of the ritual and music in 'Hungry Ghost Festival' of Taoism in Hong Kong at Fung Ying Seen Koon

From actual observation and first-hand experience, the thesis is based on the description of the annual 'Zhong Yuan Rituals (Hungry Ghost Festival)', an ancestor-worshipping activity commonly known to Hong Kong people, and of its music of Taoism in Fung Ying Seen Koon, Hong Kong, highlighting the relation between the ritual and music and expounding on the aspects of music, religion and related culture.

Although no one has ever been involved in the research of "Zhong Yuan Rituals" and its music in Taoism in Hong Kong, an appreciable number of researchers, such as Lai Zi-Tim, Jau Zi-On, Liu Hong and others who carried out related studies, are engaged in the ensemble level of Taoist music. Because this research that I have conducted is a specific case study focusing on observation and description, the topic is relatively rare and untouched.

When exploring the characteristics and meaning of Taoist music in Hong Kong, any research would inevitably be involved in the history, culture, means of heritage and social structures that are associated with the music. The description of the ritual is carried out in two parts. One is based on the presentation of Taoism itself and cultural routines that have been observed; the other is in light of communication methods accepted commonly by academics and other people, including the meaning of the ritual, forms of music, participants of the ritual, forms of instruments, the role that music has played during rituals and so on. The final section of the thesis discusses the role and function of music in ritual from the relation between the name and essence of Taoist music.

Wangcaixuan Zhang (Chinese University of Hong Kong)

Refiguring Buddha in secular soundscape: ownership of religious legacy in contemporary Taiwan

With the recent development in humanistic Buddhism in Taiwan, Buddhist groups have begun to modify traditional rituals to generate more participation. Instead of worshipping Buddha in the long-established Theverada Buddhist Vesak Day tradition on the second Sunday of May, Taiwanese Tzu Chi Buddhist Foundation becomes the very first Buddhist group to ban holding Puja法會 and replace it with a public Buddha Bathing Ceremony with ceremonial musical performance outside the monastery. Through ethnographic accounts and musical analysis of Tzu Chi's Buddha Bathing Ceremony, this paper investigates how music refigures religious legacy and helps build secular Buddhist soundscapes, which suggest changes in the ownership of religious life in Taiwan.

By reframing Buddha's birthday celebration with syllabic and popularised Buddhist songs instead of Buddhist chanting and service, Buddha Bathing Ceremony situates the public/the audience in a Buddhist soundscape with familiar musical materials and styles, encouraging all to participate. The musical ceremonial performance not only indicates a break from the traditional service-oriented concept of Buddhist ceremonies, but also implies a focus shift from the Buddha to each participant. With strategic use of Buddhist vocabulary in chant-like melodic phrase in those songs, those Buddhist songs demystifies and concretise the Buddhist values with comprehensible and repetitive vocal lines, suggesting a reconceptualisation of sacredness that is nurtured in secular context. In this way, the ownership of this religious legacy is no longer exclusive to the monastery, but shifts to those who participate in the ceremonial performance. I argue that changes in religious legacy in Taiwan anticipates a religious democracy, which indicates that one's religious identity is not a fixed entity that is determined by the authority/monastery, but a mobile identification constructed by constant re-interpretations that emerges from individual participation in religious activities.

Wenzhuo Zhang (Eastman School of Music, University of Rochester)

The musical legacy and education of ethnic minorities in communist China

The Chinese Communist Party (CCP) describes China as a unified multinational country comprised of fifty-five ethnic minority groups along with the dominant Han. National ethnic policies claim to protect ethnic musical legacies while advocating ethnic cultural diversity in education with a specific emphasis on strengthening and instilling the political ideologies of *duoyuan yiti* ([ethnic] diversity in [national] unity), *zhonghua minzu* (Chinese nationality as a whole), and *minzu tuanjie* (ethnic solidarity).

This paper aims to understand how the musical legacies of ethnic minorities are presented, protected, and inherited in China's contemporary education system. To this end, I have examined China's government-designed national music textbooks (K1–9), national art education standardisation, and ethnic policies issued by the CCP. In analysing the research findings, theories of authenticity in music in coordination with liberal theories in cultural diversity are utilised to penetrate those complex issues embedded in ethnic cultural representation in China's national music textbooks.

The paper reveals a deep conflict between the educational claim of ethnic cultural diversity and the political ideology of nationalist China. The CCP is highly concerned about ethnic separatism, therefore the notion of the unity of the country is strongly enforced in educational policies. Due to their nationalist orientation, music textbooks reflect the political agenda of promoting patriotism and Chinese national unity at the expense of authentically presenting diverse ethnic cultural legacies.

Previous studies have emphasised the importance of cultural diversity in the music classroom within a multicultural society and the case of ethnic minorities' cultural traditions warrants particular attention in the field of both music education and ethnomusicology. I hope that this paper will constitute a significant addition to the growing body of research topics in cultural diversity, minority rights, and ethnic cultural legacy in music education and ethnomusicology.

Xi Zhang (Eastman School of Music, University of Rochester)

Speech tones, melodic contours and musical patterns: the relationship between Chaozhou dialect and Chaozhou songs

Chaozhou music, a distinctive type of traditional Chinese music in Chaozhou region of South China, is recognised as having a link to local Chaozhou dialect which is a tone language with eight tones. However, this language-to-music relation has gained little attention from researchers, and it requires further exploration, in particular, how it works and how it can be analysed effectively. This study focuses on Chaozhou songs and addresses two research questions: (1) do melodies correspond to the speech tones of lyrics in Chaozhou songs? (2) and, to what extent are the distinctive musical patterns in Chaozhou songs the result of the speech tones in Chaozhou dialect?

To examine the relationship between Chaozhou dialect and Chaozhou songs, the influence of speech tones on melodic contours was explored. By applying musical and phonetic analysis on three sample songs, similarities are found between the speech tones of lyrics and their corresponding melodic contours. The result shows that melodies, to a great extent, correspond to the speech tones of lyrics in Chaozhou songs. The finding also reveals the rules of developing melodies: (1) speech tones beginning at a high/low pitch frequently occur with high/low melodic pitches;(2) melodic pitches accommodate the mid speech tones which must follow the pitches before it and also consider the ones behind it;(3) rising/falling/level speech tones are often seen being matched with rising/falling/level melodic contours;(4) exceptions where melodies do not correspond to speech tones are possible;(5) the duration of speech tone seems to have less impact on melody compared to the pitch and contour. Resulting from the linguistic influence upon the sample songs, typical musical patterns in developing melodies were found and summarised. This research furthers our understanding of Chaozhou music in the linguistic context and contributes to a deeper understanding of the relationship between music and tone languages.

Zhao Weiping (Shanghai Conservatory of Music)

‘Tang and Song music research and “reconstructive performance”’

China has a long tradition of notated music and has preserved many historical notated sources, which range from the 6th century ‘Lone Orchid in the Mode of Queshi (Queshidiao youlan)’ for the seven-string zither (qin) to many notated sources for the lute (pipa), zither (zheng), mouth-organ (sheng) produced during the Tang (618-907), Song (960-1275) and subsequent dynasties. Having spread to Japan, Korea and Vietnam, this Chinese tradition of notating music and their localised branches constituted a distinctive system of East Asian music notation, one that sharply contrasts with the Western tradition of music sources. Since the 19th century when Western music was introduced to China and then extensively affected local practices, many traditional Chinese notated sources became obsolete and were no longer consulted by contemporary performers, who also introduced many changes to their musical instruments, making structural changes, large and small. How historical Chinese notated sources can be deciphered and made audible again with ‘reconstructive performance’ is thus a fundamental challenge for contemporary Chinese music historians and performers. How can they make historical music sing again in contemporary China where it has been ‘silenced’ for many years? Proposing solutions to the challenge, I will survey current conditions of East Asian historical scores, and present my readings with reference to historical Chinese musical instruments and their sonorities that I have studied and/or reconstructed.

Yang Zhao (Norwegian University of Science and Technology, Trondheim)

Participation in Scottish cèilidh dancing

The focus of this research is in the area of Scottish cèilidh dancing. Participants of Scottish dancing include both the younger and older generations and both Scottish and international people. The research aims to explore participation in Scottish cèilidh dancing mainly within the factors of the people of all ages, genders and cultural backgrounds being willing to engage in

cèilidh dancing, as well as callers' motivation strategies . This research may be applicable in attempts to help preserve other types of folk (community social) dance. The features and advantages of cèilidh that are similar to other folk and social dances might be referred to in future studies so that other types of dance teaching and learning can attract more people. This includes teachers' motivation in cèilidh dance and dancers' views of the dance experience in terms of the social, psychological and health benefits of cèilidh. This research adopted a qualitative methodology, including interviews, focus groups, observations, and questionnaires in order to interpret the Scottish cèilidh dance participation of general populations, based on people who dance in Edinburgh. The findings from this research demonstrate that social networks, fun, fitness, Scottish culture, non-strict dance forms, live Scottish music, and 'easy to do' were reasons for participation. The main conclusions drawn from this research were that cèilidh callers and cèilidh participants could help with the motivational climate. This dissertation recommends that further studies could pay attention to how to build a positive motivational climate for dancing and to encourage people to engage in dancing.

Celebratory panel — The Relations of IFMC/ICTM with UNESCO

Panel chaired by Naila Ceribašić

Very often, the ICTM emphasises its status of a non-governmental organisation in formal consultative relations with UNESCO. During the decades, the subject and scope of their collaboration have changed, depending mainly on UNESCO's agenda. The impact of the ICTM was the greatest concerning the UNESCO's CD series on traditional music, edited by Dieter Christensten (1995–2001) and Anthony Seeger (2001–2003), the ICTM Secretaries General at that time, and by Wim van Zanten in the subsequent period of the series' gradual closure on the part of UNESCO, up to its transfer to Smithsonian Folkways in 2010. This topic will be addressed in the panel by Anthony Seeger. The period since the late 1990s until the present has been marked by the involvement of ICTM in the programme of intangible cultural heritage, which will be examined by Wim van Zanten, one of the key participants in this segment of ICTM–UNESCO relations and a long-standing ICTM representative at UNESCO. The 1990s were also marked by ICTM's dissociation from the International Music Council, and its

engagement in the protection of intellectual property, which will be elucidated by Krister Malm, then a member of the Executive Board actively involved in matters related to WIPO and UNESCO. Don Niles, a current Vice-President of ICTM and a scholar well-versed in the history of ICTM, will analyze the participation of IFMC in UNESCO-supported publications beginning in the late 1940s, while Naila Ceribašić, the current ICTM representative to UNESCO, will outline the dynamics of institutional and individual contributions that marked IFMC–UNESCO relations in their formative years.

In examining these specific topics, the five contributors will rely on various sources, including archival material of the ICTM, material deposited in the UNESCO Headquarters in Paris, and their first-hand experience. The intention of the panel is to deepen insights into the history of ICTM–UNESCO relations, but also to learn lessons for the benefit of ongoing partnerships around music, political and social action, intercultural cooperation, human dignity, and peace on a worldwide scale.

Naila Ceribašić (Institute of Ethnology and Folklore Research, Zagreb)

The formative years of IFMC and UNESCO: building of a system and the impact of individuals

The aim of this contribution is to delineate the formative years of IFMC in reference to UNESCO's organisation of the arts, humanities, and sciences; its organisational units; the arrangement of the non-governmental sector; and the impact of individuals. It is less known that besides the International Music Council (IMC), a reference point for the IFMC was the Commission Internationale des Arts et Traditions Populaires (CIAP, transformed in the 1960s into the International Society for Ethnology and Folklore, SIEF), an organisation which in the interwar period accommodated a folk-music section. It was strongly supported by UNESCO to maintain a central position in the field of folklore, compatible to the position of IMC in the field of music. Personal factors were critical both in promoting this agenda and its ultimate abandonment. In general, in spite of a huge, complex, hierarchical and at the same time rather

transparent system from proposals to discussions, decisions, implementations, and audits, the (daily) functioning of UNESCO to a large degree depends on individuals. Such individuals, important for the overall positioning of the IFMC in relation to other organisations and institutions affiliated with UNESCO, were first of all Vanett Lawler, the Head of the Arts and Letters Section of UNESCO 1947–1948, and, especially, Luiz Heitor Corrêa de Azevedo, a music programme specialist in the same Section since 1947 (afterwards also the Head of the Section of Co-operation with NGOs at the Arts and Letters Division until his retirement in 1965). In addition to IMC at large, Azevedo relied on accomplished scholars, such as Charles Seeger and Constantin Brăiloiu, backed by their institutions, along with CIAP and its prominent members, much more than on Maud Karpeles and the IFMC. IFMC–UNESCO relations in their early years represent a fertile case-study for examining the intersection of individuals, organisations, and institutions, notably their capacities, diligence, previous experiences, and lineages, in the evolving global agenda.

Don Niles (Institute of Papua New Guinea Studies, Port Moresby)

Early collaborations in publication between IFMC and UNESCO

After World War II, Maud Karpeles wanted to revive the international cooperation between various countries through folk dance and folk music that she had become increasingly involved in for more than a decade. Although she attended a preparatory UNESCO conference as an observer in 1946 and she hoped that UNESCO itself would promote folk-music and folk-dance activities, their seeming lack of enthusiasm and slow pace of action disappointed her. Encouraged by a senior United Kingdom government official in education, she instead went ahead as she saw fit, eventually leading to her key role in the establishment of the International Folk Music Council.

Although there were UNESCO representatives at the 1947 conference that led to the establishment of the IFMC and at the first IFMC Conference itself in 1948, the Council sought affiliation with Commission Internationale des Arts et Traditions Populaires (CIAP), rather than

with UNESCO itself, as will be discussed by Ceribašić. Nevertheless, the early years of UNESCO and IFMC resulted in numerous collaborations, especially in relation to publications.

This paper will consider early IFMC publications resulting from UNESCO's financial support and compiled on their behalf. These publications concerned areas of common interest, such as catalogues of audiovisual recordings of folk music and dance, discs from festivals held in conjunction with IFMC conferences, collections of notated folk songs, and recordings in the series called the IFMC World Anthology of Folk Music. Support for other projects was often sought, but rejected.

Such publications helped establish the Council's standing as an academic organisation by itself and in relation to UNESCO. Certainly they lead to later collaborations with UNESCO in more publications and in other areas, as will be addressed by Seeger, Malm and van Zanten in this panel.

Anthony Seeger (University of California Los Angeles/Smithsonian Institution, Washington)

Why did the ICTM and UNESCO collaborate on a recording series?

This presentation will summarise the history of UNESCO's involvement in the publication of audio recordings and then discuss the reasons for the collaboration between the ICTM and UNESCO and how it worked during the years that Dieter Christensen and later Anthony Seeger and Wim Van Zanten were the editors of the series. The brief review of the history will be based on Fred Gales' 'UNESCO's World of Music' in Smithsonian Folkways Magazine Summer 2015 (http://www.folkways.si.edu/magazine-summer-2015-unesco-world-of-music/article/smithsonian#_edn1) and other sources. The description of the ICTM involvement and the process through which recordings were proposed, edited and released comes from ICTM documents and personal recollections of discussions with Dieter Christensen, Noriko Aikawa,

and later editing the series as well as examination of documents at Smithsonian Folkways Recordings (which now distributes the series) in Washington DC.

Although a recording series was envisioned by UNESCO in 1950, the method through which those recordings were created and released changed significantly over the decades. In the 1980s, with the move to CD production UNESCO selected the French company Auvidis (later Naïve) as its publisher and the ICTM became the series editor of the UNESCO Collection of Traditional Music. Contracted by the Intangible Heritage office, the ICTM was responsible for editing the liner notes and soliciting suitable photographs, maps and other materials. Once the materials were approved and edited, they were sent to the UNESCO office. UNESCO signed contracts with the compilers, translated the notes into French, and dealt with all aspects of design, manufacturing and distribution of the recordings with Auvidis and later Naïve. This presentation describes the rationale for UNESCO to publish recordings and the nature of the collaboration with the ICTM and the reasons the series was terminated by UNESCO and later re-issued by Smithsonian Folkways Recordings.

Krister Malm (Independent Scholar, Stockholm)

The conflict between ICTM and IMC, and the role of ICTM regarding intellectual property issues in the 1990s

During the 1950s and 1960s the IFMC and IMC collaborated on a number of projects. Gradually the two organisations developed in different directions. The IMC became more and more dominated by individual members, such as Western-trained composers/musicians, and international ‘fan clubs’ (Chopin Society, etc). The IFMC became an organisation of scholars. The change of name to International Council for Traditional Music in 1981 marked a move away from the Western ‘superculture’ that dominated IMC. During the years around 1990 these discrepancies grew into a conflict regarding the IMC book project Universe of Music. The disagreement concerned the way different musics were represented in the planned volumes, the people appointed to carry out the project in different parts of the world, and later the large sums

of UNESCO funds spent on the project over the years without any substantial progress. At an IMC meeting in 1993 Dieter Christensen and I argued that the project was futile and should be scrapped. This didn't happen. ICTM decided to leave the IMC and apply to become an NGO in direct formal consultative relations with UNESCO. At first UNESCO officials tried to make ICTM rejoin IMC but eventually the independent status was attained. The volumes of *Universe of Music* did not materialise.

In 1989 the ICTM Commission on Copyright and Ownership in Traditional Music and Dance was established with me as a chair. This was timely as WIPO and other legal organisations were starting to address intellectual property issues for various forms of folklore, and in October/November 1989 the UNESCO General Conference passed a Recommendation on the Safeguarding of Traditional Culture and Folklore. The activities of the ICTM Commission were among many initiatives that resulted in the joint UNESCO–WIPO conference in Phuket, Thailand, in 1997 where ICTM was represented by Shubha Chaudhuri, Sherylle Mills and me. This conference was a start of intensified work regarding safeguarding (UNESCO) and intellectual property protection (WIPO) for traditional cultural expressions.

Wim van Zanten (Leiden University)

ICTM and scholarly expertise in the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*

ICTM and individual members of the ICTM have always been involved in the work of UNESCO. For instance, the ICTM played an important role in evaluating the Masterpieces of the Oral and Intangible Heritage of Humanity in 2001, 2003 and 2005. However, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage reduced the role of the ICTM in matters concerning UNESCO. First of all, intangible cultural heritage (ICH) is a much wider field than just 'performing arts', as it also involves 'oral traditions...', 'social practices, rituals and festive events', 'knowledge and practices concerning nature and the universe', and

‘traditional craftsmanship’. Further, the international character of organisations such as ICTM was disregarded: ICTM was treated as a national NGO, based in Australia and later in Slovenia.

The NGOs accredited to the Convention organised themselves in an ICH-NGO Forum. This resulted in establishing a symposium, held one day before the yearly week-long Committee meetings. Although the UNESCO ICH Secretariat has always been very supportive of the NGOs, most States Parties tried to restrict their influence, especially in the years 2006–2010. The available expertise of individuals and NGOs was not appropriately used in the context of this international convention. Two former chairpersons of the Convention, Chérif Khaznadar and Toshiyuki Kono, tried to ‘integrate scholarly and scientific activities into the practice of the Convention’ by organising the ICH-Researchers Forum that met for the first time in Paris on 3 June 2012.

In my contribution to the panel I will address issues of involving the expertise of scholars and NGOs, and especially ICTM, in the 2003 UNESCO Convention. Thereby we should realise that this convention was new in emphasising the crucial role of the culture-bearing communities for defining and safeguarding ICH.

Celebratory roundtable — Maud Karpeles: her contribution to dance research and the International Folk Music Council (IFMC) later the ICTM

The current celebration of the 70th Anniversary of the International Council for Traditional Music (ICTM) provides an opportune time to revisit the establishment of the International Folk Music Council (IFMC) – later named the ICTM, and in particular the vision, role and contribution of a founder – Maud Karpeles (1885-1976). Little discussion or research has been undertaken into Maud Karpeles and the Roundtable seeks to address her dance role more fully.

Members of the Roundtable present short papers based on their research into Maud Karpeles and her work in London, central and southeastern Europe, and the United States. They examine her role and her contribution to dance research and contacts in these regions prior to, and after, the establishment of the IFMC. They look at Maud Karpeles the dancer, collector, visionary and

international ambassador for dance research; also Maud Karpeles the organiser of the International Folk Dance Festival in London in 1935, and the launcher of the post-war International Folk Music Council in London in 1947. The work of Maud Karpeles has remained, for the most part, under-recognised. Was she arguably overshadowed by powerful persons such as Cecil Sharp and the ICTM's first President, Ralph Vaughan Williams? With the naming of the organisation in 1947 - the International Folk Music Council, 'dance' – important for the initial motivation for the establishment of the organisation - was excluded from the title. It remains so today. In what way is Maud Karpeles remembered? To what extent has her contribution to dance research and her role in the establishment of the IFMC (ICTM) been acknowledged?

Chair: Catherine Foley.

Panellists: Theresa Jill Buckland, Stephanie Smith, Elsie Ivancich Dunin, Ivona Opetcheska Tatarchevska, Daniela Stavelova, Derek Schofield, Liz Mellish, Jeanette Mollenhauer.

Celebratory roundtable — the contribution of the ICTM Study Group on Ethnochoreology on the study of dance

This special roundtable will discuss how the ICTM Study Group on Ethnochoreology, the oldest and the largest Study Group in the ICTM since the establishment of the IFMC in 1947, has impacted and contributed to the study of dance in the world today through its changing foci, and its accomplishments and challenges through its international biennial symposia and publication activities. Scholars speaking on Europe (Scandinavia, Western Europe, Eastern Europe), Africa, Asia and Oceania in this roundtable will reflect and deliberate on their scholarships in their specific fields of dance research and share their insights on the increased presence of ethnochoreology and dance anthropology programmes at universities, academic forums, dance networks, and multidisciplinary research. The evidence of the growing interest in the field of dance, human movement practices and culture since the 1990s reflects an ever increasing interest in the interdisciplinary field of ethnochoreology.

Chair: Mohd Anis Md Nor.

Panellists: Adrienne Kaeppler, Egil Bakka, László Felföldi, Andrée Grau, Theresa Buckland.

Celebratory roundtable — ICTM in the 21st century as seen by its presidents and secretary generals

This roundtable is envisioned as a unique, unprecedented meeting point of those scholars who served ICTM membership in the capacities of a president and/or secretary general within the latest two decades of the Council's history. The two-hour time frame is divided into three parts. The first part consists of pre-prepared personal statements, in which the participants describe the circumstances when they assumed and left office, present the priorities at the time of their service, and discuss specific cases that marked their mandates. The second part is envisioned as a conversation among the participants, based on the presented statements, in which the past, present, and future of the Council are addressed. The third part of the roundtable brings in the interaction with the audience. Audience members will be invited to join the discussion with their own questions, comments, and visions on how to further improve the functioning of the Council in the 21st century.

Chairs: Salwa El-Shawan Castelo-Branco and Svanibor Pettan.

Panellists: Adrienne Kaeppler, Krister Malm, Anthony Seeger, Stephen Wild.

Celebratory panel — Soviet musicology versus the ICTM

Panel chaired by Razia Sultanova

2017 is the centenary of the Bolshevik October Revolution in Russia; a time to reflect upon the experiences of the first Communist imperial project, with its quest to build a new world. In their own words, found in the famous Communist official anthem *The Internationale*, ‘those who were nothing would become everything’. Culture, especially in the context of music, was seen by

the Communists as a potential means through which solidarity could be created within the new social order.

Our proposed round-table at the 44th World Conference, celebrating the 70th anniversary of the ICTM, shall focus on the issues of musicological practices during Soviet times. We will examine the relationship between Communist ideology and musicology in several aspects, such as:

- How Communist ideology and Party propaganda formed Soviet musicology and ethnomusicology through the Soviet state's support for musical institutions, whilst also censoring anything contrary to the official narrative.
- What the aim of ethnomusicological research was in Soviet times. What the benefits and limitations (ideological, religious, pragmatic, methodological, etc.) to the practices of researching the subject of ethnomusicology were.
- How Soviet musicology's practices of studying traditional music culture interacted with the international study, and how these compared and connected.
- How the agenda of Soviet musicological study can be seen as contrary to the aims of the ICTM: wide international representation and activity to further the study, practice, documentation, preservation, and dissemination of the traditional music and dance of all countries.

These areas have not yet been the subject of specific scholarly interest, and this roundtable would bring academic attention to these new and potentially important findings.

Razia Sultanova (University of Cambridge)

Cultural study of music in the USSR

Though culture and music were considered by Communist authorities as one of the main tools in creating a new social narrative, the Soviet cultural study of music was almost non-existent, replaced by so-called 'folklore' studies. Folklore in its turn was seen as something of the past,

incredibly historic, which had almost nothing to do with the required ‘socialist realism’ – or the Party mantra of everything in essence being ‘socialist by content and national by form’. The dominance of the Communist ideology over the traditional ethno-practices in the field of ‘folkloric’ studies led to purely musicological research without any elements of anthropology, sociology, or ethnography. Even in the field of professional ethnomusicological study, whilst I was researching the famous musical cycle ‘Shashmaqam’, I was pressured to apply methodology based on description of analytical or structural details, completely ignoring the musical practices of the performers or their original views and experiences. In my presentation I will compare the ideological, religious, pragmatic, methodological issues and practices which militated against the research process of ethnomusicology during Soviet times, when any attempts at public interaction with foreign scholars were banned and punished. In contrast, the ICTM promoted the use of ethnomusicological knowledge in influencing social interaction, serving as a forum for continuous cooperation through scholarly meetings, projects, publications and correspondence.

Zilya Immamutdinova (State Institute for Art Studies, Moscow)

Muslims in the USSR: The Hajj practice and the problem of continuity in the tradition of the recitation of the Qur'an

In the USSR the practice of the Hajj was gradually curtailed. This paper reveals the role of the Hajj from the position of the Islamic musical culture, demonstrating the destructive consequences of the atheistic campaign and the Soviet policy, which led to the deprivation of the continuity in religious traditions, and the loss of ethnic-regional forms of Qur'an recitation and ultimately national identity. For Muslims, one of the most important pillars of their faith is the Hajj – the pilgrimage to the holy places of Islam, which is fulfilled in certain days of the Muslim calendar. This was extremely important for keeping continuity in the tradition of Qur'an recitation, which is the basis of all the rites in Islam and the determining factor in the musical culture of Muslim peoples. Direct communication – from the mouth of Arab sheikhs having received *ijazat* (a certificate proving the skills of the Qur'an recitation transmitted from the

prophet himself) – provided for adhering to the standard recitation of the Qur'an by Russia's Muslims.

On the one hand, the Russian population was shrinking due to the revolution events and wars. The Stalinist repressions struck a heavy blow as well. By 1930 only, more than 10,000 mosques out of 12,000 in Tatarstan had been shut down, almost 97% of clergymen had been unable to carry out their duties – they had either been dispossessed, exiled, or arrested. In 1937-1939 more than 300 mullas were shot, in Bashkortostan the number reached 339. Additionally, such a particular situation existing in the USSR, in connection with the performance of the Hajj and the religious tradition as a whole, was created by a strong atheistic campaign and the direction of foreign policy: in the 1930s the southern borders of the USSR were closed, diplomatic relations with the Kingdom of Saudi Arabia (the place of pilgrimage) were broken off. The years of the Second World War were an exception: due to the necessity of strengthening the spirit of patriotism, new spiritual boards were established (the Muslim Spiritual boards of Central Asia and Kazakhstan, 1943; the Muslim Spiritual board of the Northern Caucasus, the Western Caucasus, 1944), mosques were opened again, pilgrimage was resumed. However this didn't last long: the proximity of states, another rise of atheistic propaganda, and economic difficulties led to the fact that in the next years up to 1990 only 850-900 Soviet Muslims managed to leave for Mecca and Medina.

I am aware that the issues of Qur'an recitations and its musical qualities were widely researched in the West and in some other countries, represented at the ICTM. Unfortunately this body of research was not available for a long period of Soviet history. In my paper I will compare the international research findings available through the ICTM with the Russian/Soviet ones, analysing the differences in approaches, methods, and techniques.

Guzel Sayfullina (Institute of History, Academy of Sciences of Republic of Tatarstan)

Study of Islamic musical traditions in the Soviet time: goals, methods and reality (the case of Tatarstan)

The absolute domination of atheistic principles in culture, education, and scientific studies in the USSR, and in particular, in the Republic of Tatarstan, made the objective research of artistic Islamic traditions (including music) impossible for decades. During that period, not only were some Islamic musical poetical traditions lost, but the approaches and principles of research into them were also distorted. Because of two changes of the alphabet in 1929 and 1939, the centuries-old written heritage in Arabic script became inaccessible to new researchers.

In the post-Soviet years, the scholars of new generations often had to start their work from scratch, even in Kazan, which used to be an important spiritual and intellectual center for Tatar Muslims (the main share of the Muslim population in the territory of Russia).

My presentation will provide well-detailed personal observations of the musicologist who graduated from the Kazan conservatory in 1982 with the initial plan to investigate the religious traditions of Tatar Muslims, but got such an opportunity only in the second half of the 1990s. Based on recordings and interviews made in field trips in Tatarstan and on the review of different kinds of publications (beginning with the newspaper articles and ending with the folklore collections of the Soviet period), the presentation will offer an analysis of leading tendencies in the studies of Islamic culture in the pre-Soviet, Soviet, and post-Soviet years. For the first time, the historical commonality of Islamic musical traditions of different epochs will be emphasised.

I am aware that there is a body of similar research in English and other languages, looking at the same issues from different perspectives, carried out by the members of the ICTM. I will also compare those similar cases by Western scholars associated with the ICTM to our Soviet musicological experience.

Kanykei Muhtarova (University of Alberta)

The enduring popularity of Soviet pop music in Kyrgyzstan

During the Soviet era, popular music known as *estrada* was used by the Soviet State as a tool for propaganda of Soviet ideology. There were many restrictions not only concerning the content of the songs, but also in appearance and the staged behaviour of the artists. The notorious artistic committee called Hudojestvennyye soveti was the main body which reviewed all performances before allowing them to present on TV or radio. Moreover, Soviet officials carefully prevented the intervention of ‘imperialistic influence’ from the capitalist world, by limiting access for Soviet people to listen or watch foreign performers, which in their opinion could compromise a Soviet person’s ‘good attitude’.

Yet at the same time, Western scholars (and many of them were ICTM members) were freely researching the issues surrounding ‘influences’ of Western pop and rock music in societies, youth and certain social groups. It would be worthwhile to bring together such research to consider academic approaches in hindsight.

In this paper, I will analyse this ongoing popularity by considering the political, cultural, and linguistic factors at play in the case of Kyrgyzstan. Since the breakup of the Soviet Union, the Kyrgyz government has not been able to subsidise arts and culture. The country still depends on Russia economically, politically, and culturally. Some Kyrgyz people are still nostalgic about the Soviet times when they believed in the ideology of the Communist party and felt more secure and happier in comparison to the present day. In addition, the legacy of the Soviet Russification policy is still evident in some Soviet republics, including Kyrgyzstan. Because the Russian language is understandable to almost all Kyrgyz people, Russian pop music is still dominant in Kyrgyzstan for it resonates in the hearts of people as something familiar.

At the same time, Russian pop culture is heavily influenced by Western rock and pop. Some ICTM members have researched the transformation of those influences on the subcultures. Based on this research and further examining these questions, this paper will offer a deeper

understanding of the place and role of the Russian pop culture, influenced in its turn by the Western one, in former Soviet republics.