



42<sup>nd</sup>

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM)  
WORLD CONFERENCE(SHANGHAI 2013)

Abstracts

42<sup>ND</sup> INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC  
WORLD CONFERENCE SHANGHAI 2013

INDIVIDUAL PAPER PRESENTATION 400

个人发言 400 篇  
ROUNDTABLE 6

圆桌会议 6 场  
PANEL 35

小组发言 35 场  
FILM SCREENING 6

民族志电影专场  
STUDY GROUP AND OTHER ICTM MEETINGS 15

研究小组及其他会议 15 场  
CONCERT 4

音乐会 4 场  
DELEGATE 550

参会代表 550 人

42<sup>ND</sup> INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC  
国际传统音乐学会 (ICTM) 第42届世界大会 上海2013

Abstracts

WORLD CONFERENCE  
SHANGHAI 2013



上海音乐学院  
SHANGHAI CONSERVATORY OF MUSIC



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国际传统音乐学会 (ICTM)

第42届世界大会上海2013



**INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**  
**42ND WORLD CONFERENCE**  
**SHANGHAI CONSERVATORY OF MUSIC**  
**SHANGHAI, PEOPLE'S REPUBLIC OF CHINA**

**ABSTRACTS**

**DAY 1: JULY 11, 2013**

***I B Paper Sessions (10:15 - 12:15)***

**SESSION I B 1**

***Performing Musical Pasts for Identity Formation among Chinese Individuals***

Tasaw Hsin-Chun LU (Institute of Ethnology, Academia Sinica), chair

**Panel Organizer:** Tasaw Hsin-Chun LU

The field of ethnomusicology has long engaged in different threads of inquiry into music and history. This panel, in particular, looks into various ideas of musical pasts that Chinese individuals employ to create new ideologies or to contest and negotiate existing cultural politics. The wide-ranging discussion in this panel covers musical genres including K-pop, Mandopop, the modernized form of Chinese traditional music, and music for TV programs. Primarily drawn from musical analysis and an ethnographic approach, this panel brings gender politics (in particular, gay identities), nostalgic sentiments, and musical practices into the fore. Furthermore, some panelists illuminate how musical pasts are coined with nostalgia based on one individual musician or composer's imageries over time and space, and how this idea can be articulated through music in order to evoke a collective sentiment. From a different perspective, other presenters address how a musical past persists, but has been reconfigured in new ways for identity reformation.

**10:15 Nostalgia in *Guoyue*: Zi-Ming Gao as Diasporic Individual after 1949 in Taiwan**

TSAI Ho-ju (National Chiao Tung University)

"*Guoyue*" (literally national music), the modernized form of Chinese traditional music, originated as late as the 1920s in urban cities of mainland China. In 1949, the KMT fully retreated from the mainland to Taiwan; with it came the *guoyue*, which took root and developed rapidly on the island. Two important institutions, the Ensemble of BCC (the Broadcasting Corporation of China) and the Chinese Guoyue Society, initiated the development of *guoyue* in Taiwan. In 1967, the Taiwanese government proclaimed the Chinese Cultural Renaissance Movement, in which *guoyue* was utilized to claim the legitimacy of Chinese cultural heritage to oppose the Cultural Revolution then taking place in mainland China. The ensemble's general director and the society's first president Zi-Ming Gao (1907-1973), who came with the KMT in 1949, acted as an important force in restoring not only *guoyue* but also the ancient style of the past. This paper sheds light on how Zi-Ming Gao embraced multiple ideas of nostalgia in this movement, and these ideas eventually

facilitated policy-making in this process. Drawn on Boym's idea of "reflective nostalgia" (2001), this paper firstly analyzes historical materials written by Zi-Ming Gao. Secondly, it focuses on the Chinese Cultural Renaissance Movement and the idea of Boym's "restorative nostalgia," discussing the indissoluble relationship between Zi-Ming Gao and the cultural politics of *guoyue*. Finally, Boym's nostalgia approach is used to discuss how Zi-Ming Gao recalled his home and past to reconstruct *guoyue* in Taiwan, and how he and the government appropriated *guoyue* to evoke the image of the Chinese nation.

**10:45 Coming Out in the Closet: Girls' Generation and Sexual Politics in Gay Bars in Taiwan**  
LAI Yen-fu (National Taiwan University)

In this paper, I argue that it is difficult for gay men in Taiwan to come out, not only in the public sphere, but also in "the closet." Pop musical culture across gay disco bars exemplifies the predicament of coming out facing gay men. In recent years, gay communities in Taiwan that stress masculinity result in oppressed sexuality across gay men's lives. The sexual politics are embodied by the musical culture across gay bars in Taiwan. I apply Timothy Rice's theory of "subject-centered musical experience" to bridge the relationships between the musical experience and sexual politics, and to critically illustrate how the politics of gay identities and the musical culture mutually shape each other in gay communities. In Taiwan, dance music infused with femininity has been fashionable in gay bars for a long time. Recently, K-Pop as well as Girls' Generation (GG) became very popular in Taiwan. This represents a cultural continuity from the musical pasts of gay bars. When DJs play music by GG, many gay men gather on the dance floor and then dance while following the predominantly feminine dance steps of music videos. However, whoever dances to GG's music is usually considered to be a C-Mei (C妹, "sissy gay man" in Chinese), a subcategory of gay identities oppressed by the emphasized masculinities of homonormativity. Due to cultural politics, some sissy gay men employ strategies such as refusing to dance to GG's music to assert that they are not sissies and to negotiate homonormativity. The oft-heard "GG is the music of sissies" is the musical metaphor interpreted by Rice and experienced by various informants. This paper analyzes the musical metaphor across various informants in famous gay disco bars, such as the G-Star in Taipei, to explain my argument.

**11:15 Changes in Aimei's Pop Music: The Art of Resistance from Aimei to Amit**  
PENG Wei-hao (National Taiwan University)

In 2010, Mandarin Pop diva Aimei won her second Golden Melody Award for the Best Mandarin Female Singer with her new music label, "Gulilai Amit," titled after her aboriginal name as an ethnic Puyuma, one of the largest indigenous groups in Taiwan. This success owes much to the fact that Aimei has embraced more freedom in musical creation since 2007, when she signed a new contract with Golden Typhoon. The term "Amit" has been packaged as a gimmick to mark a new era of her musical career. Why does Aimei want to return to her aboriginal identity while keeping all the musical elements of mainstream pop music? Through examination of her compositions and live performances, this paper illustrates how Aimei has used the term "Amit" as a metaphor to challenge the signature musical style that the industry had previously made for her. Nevertheless, previous studies on Aimei's music focus on her aboriginal background, and then observe the music making or music marketing rather than the final product. Instead, this paper explores the musical transformation within which "Amit" is created from the previous signature style, known as "the

Amei style,” with a focus on changes in Amit’s performing practices while considering the social context and explaining the Amit phenomenon. Through long negotiations between her musical identities and “the Amei style” demanded by the market, the new music label, “Gulilai Amit,” ultimately received social recognition.

**11:45 The Imaginative China: Nostalgia in Martial Arts TV Original Soundtracks in 1980s' Hong Kong."**

CHANG Chia-Hsin (National Taiwan University)

This paper explores the *wuxia* (martial arts) songs in the 1980s, which had a great impact on the “Chinese-flavored songs” in today’s musical industry. The 1980s was the time when Hong Kong Television Broadcasts Limited (TVB) aired many *wuxia* TV series based on the novelist Jin Yong’s famous works. These series depicted the imperial period of ancient China. To enhance the stories’ setting, many soundtracks were composed to create an image of ancient China in sounds. The creation was made possible by the blending of compositional ideas of soft rock songs with Chinese musical elements such as pentatonicism and instrumentation. I argue that such blending fulfills Hong Kong people’s nostalgia for an ancient China and thirst for new sounds. Drawing on Svetlana Boym’s nostalgia theory, this article will examine the sense of Chineseness in *wuxia* songs. I will discuss Hong Kong’s socio-political context in the 1980s, which had a fundamental effect on the musical compositions. Boym’s idea of “reflective nostalgia” will be also used to shed light on the ambivalent feelings that Hong Kong people embraced towards China.

**SESSION I B 2**

***Interrogating the Concept of Tradition***

Anna HOEFNAGELS (Carleton University), chair

**10:15 Early Swedish Music in Deep Water**

Cajsa STROMBERG LUND (The Linnaeus University)

The Royal Swedish Flagship *Kronan* (the Crown) exploded and sank off the island of Öland in the Baltic Sea in 1676. She was at that time one of the world’s largest warships. Of the 842 men in the crew, only about 40 were saved. The wreck of *Kronan* was located in the 1980s, and has since been excavated during each summer season by underwater archaeologists. Among the more than 30,000 objects that have been found so far are several musical instruments and other sound tools, intact or in fragmented form. Stringed instruments, wind instruments, and percussion instruments are all represented. There are, of course, many musical instruments preserved from the seventeenth century. What is special in this case is that the instruments from *Kronan* are part of an archaeological find-complex that can, moreover, be exactly dated. Who performed on the musical instruments on board the *Kronan*, for whom was the music intended, which music and what sounds, when, why, how, how far? What did it really sound like? Trying to answer such questions about the use and functions and about the users, music archaeology, organology, and underwater archaeology cooperate with, among other disciplines, war history, maritime history, music history, and ethnomusicology in a research project about the various and obviously segregated soundscapes on board the *Kronan*. A group of professional musicians who specialize on the same types of musical instruments that were found on the *Kronan* wreck is also connected to the research project. With



the purpose of making the results of the project come alive for the general public, we create both documentary concert programs and historical-pedagogical programs for adults as well as for school children.

**10:45 Which Past and What's Tradition? Or, It's Not My History, It's History of My Moves**  
Juliette O'BRIEN (University of Hong Kong)

When people dance they move to music; and the movement of their bodies to that music has a history: a history of movement. If a dancer moves this way, what moves came before it? What is the movement history of the footwork? The arms? The torso? While dance movement is a cultural product, it is also a dance movement product, and in the contemporary world in which the dance I am dancing might not be from my own culture, it is perhaps the movement history that is more pertinent. Yet in the relationship between history and movement, the former is often the precursor to the latter. The history of a culture, an aesthetic, or an art-form, creates the dance and can thus be used to explain it. Dance history is by and large the history of the cultures which have performed the dance and a form of contextualization, or of the companies, dancers, and patrons that shaped it. Rarely is it the tracing of the history of the movement. Thus, ritual dances are given cultural history, social dances social history, and aesthetic dances aesthetic history. Yet ritual movements such as those of Orisha worship from Latin America and Africa or classical Indian dance can be found in social salsa dance and popular Bollywood. This paper therefore proposes to look first and foremost at the history of movement, tracing the background of each part of the body in motion, the steps that came before the steps. Taking the above examples as case studies, it will look at contemporary dances and trace the history and origins of the movements of all parts of the body to inform our understanding of the current dance.

**11:15 Thai Music in a Series of Archaeological Dances: An Interpretation of Historical Symbolic Meaning**  
Kitta KONGTUK (Mahidol University)

The Thai government has tried to create a historical symbol to reflect Thai history ideology through the method of great tradition and little tradition to create the unity of nations. This qualitative research focuses on how the musical artists have selected various periods of history to create a symbol to be conveyed through Thai music. It aims to analyze the strategies of historical symbol creation through Thai music in a series of archaeological dances. The study employs music iconography and interpretative anthropology to examine and analyze data from documents, interviews, observation, and multimedia sources about Thai music in archaeological dances. It reveals that Thai artists collected data on the variety of art and culture in different periods, such as ancient architecture including the music and dancing arts of the former empires Dvaravati, Srivijaya, Lopburi, Chiangsaen, and Sukhothai. They believed that these were the root of Thai civilization, and sought to interpret and create the music and dancing arts as follows; firstly, the artists have created the ethnic identity of people who have background in Thailand by employing a Thai composing method which was conveyed by various ethnic groups such as the Mon, Khmer, Laos, Indians, and Thai to differentiate the culture of the Thai ancestors in the Suvarnabhumi area. Secondly, the artists have designed the costumes and dance postures according to ancient archaeology for emphasizing the related culture and society in each period of the Thai nation-state's history, completing the obviously historical story. If even some groups of people in the audiences



could understand the meaning of the music, the great music and arts would be revealed through knowledge and historical evidence. This was really an unarguably effective instrument for convincing people to believe in the Thai nation-state's ideology.

**11:45 Evacuating "Tradition" in the Creativity Process of Contemporary Seychellois' Musicians and Dancers, or the Desire to be "Modern"**

Marie-Christine PARENT (Université de Montréal)

Studying musical heritage in ethnographic research implies looking back into the history and past of a group of people or a country. In an ideal world, researchers would be able to conduct research into published and archival historical sources, but it often happens that the ethnomusicologist, especially the one working in postcolonial contexts, does not have access to a lot of written, audio, or audio-visual sources, for different reasons. This is the case for the research I conduct in the Seychelles (Indian Ocean), an ex-French and then British colony that declared her independence in 1976. At that time, the new country needed to introduce a national identity. Development and promotion of local culture (what we might call "localism") was part of the program of the social-Marxist party that seized power in 1977 and made what Seychellois call the revolution. This definitely changed musical practices, which soon became a bearer of the multicultural nation and a model of creole culture. The *moutya*, a musical genre coming from the African and Afro-Malagasy heritage, traditionally composed of singing voices, drumming, and dancing, used to be banned during slavery and colonial times. After the revolution, the *moutya* has been institutionalized and promoted as a part of national cultural heritage, which results in putting *moutya* on stage during special events or teaching *moutya* in the districts. Since *moutya* was not part of the official history of the Seychelles before the revolution, it is almost impossible to find musical sources on it from before this period. My paper aims to demonstrate how representations of the past have been configured by cultural politics, and how they are still influencing cultural contemporary practices and discourses, especially now that Seychellois authorities would like to see the *moutya* recognized as an example of national, and eventually international (UNESCO World Heritage List), cultural heritage.

**SESSION I B 3**

***Musical Moves in the Cold War Context***

Alison TOKITA (Tokyo Institute of Technology), chair

**10:15 Attraction and Repulsion: Lang Lang's "My Motherland" and the Sino-US Cold War Legacy**

HSU Fang-Yu (University of Hong Kong)

This paper tries to understand the ambivalent Sino-US relationship epitomized in Lang Lang's performance of "My Motherland" at the White House state dinner for China in 2011 and its subsequent controversy. First, it will trace the transformation of "My Motherland" from the theme song of a 1956 anti-US Chinese movie about the Korean War to a virtuosic piano showpiece, which also provides some sidelights on the reception of the piano in modern China. Then it will explore the event in the context of the Cold War, since recent musicological studies on this aspect (e.g. *The Journal of Musicology*, vol. 26, 2009) neglected the situation outside of Europe and the



United States In such a context, it is puzzling to grasp how the notion of “national disgrace” in contemporary Chinese discourse has been employed in the construction of national identity and collective memory and at the same time exploited in popular culture and the marketplace (William Callahan, 2006). This phenomenon could be interpreted in the light of Judith Butler’s idea of “linguistic vulnerability” as a master-slave relationship, where the latter would inevitably adapt one’s culture to the former’s orientalism, while also indulging oneself in the master culture with the pleasure of exoticism (Deborah Wong, 2004). Therefore, this paper argues that the power of Western music to recall past traumas is being used both to provoke Chinese nationalism and to promote Lang Lang as an inheritor of trauma in the global market. Comparison of reviews in the Chinese and the US mass media, and Lang Lang’s own public response after the event, also attest to the paradox of attraction and repulsion in the Sino-US relationship, which is only to be understood in the context of the Cold War legacy of trauma.

**10:45 Memories and Moving Forward: South Korean Military Bands and the Commemoration of the Korean War**

Heejin KIM (Ewha Womans University)

South Korea commemorated the sixtieth anniversary of the Korean War in 2010 with approximately seventy military and cultural events, including more than ten musical performances. This paper discusses the military band performances of these ceremonies as a type of Korean War historiography constructed to support the nationalist agendas of the South Korean state. Despite the end of the Cold War elsewhere, the military and ideological tension between South Korea and North Korea remains, even heightening in 2010 through a number of incidents. Incongruent with the strained military situation, however, the ROK military bands’ war commemorations were not profoundly militant displays against North Korea. I interpret the ROK military bands’ war commemorations as musical celebrations of the political, military, and economic achievements of South Korea through the reconstruction of collective memories of the war. To support this, I detail the attenuated representation of the military tensions in the bands’ performances; the overall jubilation of the commemoration events which circumscribed militant spirits; and the ways memories of the war were reconstructed in order to highlight the development of the South Korean military and the growing status of South Korea in international politics and economics. I ground these discussions in my analysis of more than ten commemorative performances that I attended during my fieldwork in South Korea. This investigation adds to the studies such as J. Lawrence Witzleben’s (2002) on the use of music in political festivals. By examining how South Korea has chosen to commemorate the past and celebrate the present through musical performances by military bands, I am able to provide a distinctive case study of musical nationalism, while simultaneously expanding the study of military music, a relatively marginalized area in ethnomusicology.

**SESSION I B 4**

***Ritual Space and Performance***

Razia SULTANOVA (University of Cambridge), chair

**10:15 Izumo *Kagura*: Interpretations of Japanese Ritual Theatre**

Terence LANCASHIRE (Osaka Ohtani University)



In 1871, under the direction of the Meiji government, performances of theatrical *kagura*, ritual theatrical representations of Japanese myths by Shinto priests, were banned, as they were considered to lower the dignity of the priests. However, the *kagura* did not disappear, and was sustained by amateur groups. This paper explores the survival of Izumo *kagura*, a theatrical *kagura* performed in the eastern part of Shimane prefecture. It examines the relationship formed with a new Shinto sect in Izumo and the support it achieved in the early twentieth century from youth groups for whom performances were compulsory. It also examines the impact of performances given in the Nihon Seinenkan (Japan Youth Building) on early Japanese folklorists in Tokyo. Built in 1920, the Seinenkan became the focus for urban performances of folk performing arts and provided urbanites with the chance to romanticize rural life in a modernizing Japan. Performances of Izumo *kagura* in the mid-1920s at the Seinenkan stimulated folklorists to speculate on the origins of rural theatrical *kagura*. On the basis of this limited exposure, theories emerged from speculation which resulted in Izumo *kagura* erroneously occupying a perceived central role in the formation of *kagura*.

**10:45 *P'ansori* in Multiple Ritual Spaces: Different Performing Spaces of One Musical Form in a Cross-border Korea-China Context**

NING Ying (Central Conservatory of Music)

*P'ansori*, a kind of story-singing from South Korea, was taken into northeast China by Korean immigrants around the late nineteenth to early twentieth century. Recently, *p'ansori* has mainly existed in South Korea and Jilin province in China. *P'ansori* as a musical form is rooted in folklore and stories of the time, and was performed in shaman, Buddhist, and Christian rites under specific contexts. It was used in shaman rites, as a kind of giving in Buddhist rites, and as a way of preaching in Christian rites. This paper will discuss its ritual cultural functions and its cultural appeal to the Korean ethnic group.

**11:15 Musical and Human Interaction in Puppet Plays from Rural Zhejiang: A Performative View**

LI Ya (Shanghai Conservatory of Music)

In a remote mountainous area of southwestern Zhejiang Province, 435 kilometers southwest of Shanghai, several counties—Suichang, Songyang, Longquan, Longyou, and Taishun—host a remarkable living phenomenon in which puppet plays constitute the major component of traditional sacrificial rites for gods' birthdays and other calendrical and Buddhist rituals. Two people manipulate the puppets and sing the different roles, while three musicians accompany the plays on a variety of percussion, wind, and string instruments. Most research to date on traditional genres of this type has emphasized a rather static analysis of the relation between text and melody. Analysis of this type lacks a crucial component: the performance itself, which is central to the whole generative process. Based on six field trips to this area over the last two years, this paper analyzes multiple relationships and personal creativity that contribute to the integrated performative whole. Specifically, I investigate four sets of interactions: a) among the members of the accompanying instrumental ensemble; b) between the musicians and the puppeteers; c) between the performers and the audience; and d) between the humans involved and the gods with whom they seek to communicate. Inspired in part by Benjamin Brinner's work on interactive processes in gamelan

performance, I seek to bring a more comprehensive level of analysis to this theatrical ritual tradition.

## **SESSION I B 5**

### ***Role and Function of Music in Ritual I***

Natalie R. SARRAZIN (College of Brockport, SUNY), chair

#### **10:15 Connecting Symbolism, Function, and Difference in a Tibetan Adept's "Interpretative Community": Variations in Ritual Performance of the Tibetan *gCod Damaru* Drum**

Jeffrey CUPCHICK (St. John Fisher College)

In some Tibetan ritual music performance contexts, an individual adept's insights gained by engaging in meditation may be considered a significant foundation for offering a unique expression or new interpretation of symbolism in a ritual practice. In particular, the lifestyle of the ascetic meditator is held in high esteem by Tibetan Buddhist practitioners such that it may account for the high valuation granted to an individual practitioner's insights and interpretations within a given "interpretive community" (after Stanley Fish, 1980). Stanley Fish coined the term "interpretive community" to indicate that readers of a work become part of the work through reading and shaping a text. This is a compelling notion in terms of the attribution of symbolism following a meditator's protracted engagement with a specific ritual practice. I argue that it is appropriate to consider this in the context of culturally specific ritual performances. This paper/demonstration explores the Tibetan *gCod damaru* to learn how the drum is symbolic, and how the symbolism is performatively enacted. A variety of interpretations may be attributed to a single instrument in the same practice by different scholar-practitioners. I explore specific differences between individual Lamas' interpretations of the *damaru* symbolism in the same tradition, examining areas of agreement and variation. This highlights the ethnographic encounter with living traditions whereby a close engagement with traditional Tibetan ritual music practices allows music scholars to focus on the contingencies of difference and sameness. I examine the incorporation of difference and doctrine, and the balancing of personal performance style with meditation practice. By studying the performance practices that Lamas and musical directors (*dbu mdzad*) employ in one ritual tradition, such as the way the *gCod damaru* is played (its tempo, articulation, and directionality, etc.), I aim to offer a finer level of specific detail to *damaru* kinetic symbolism and performance.

#### **10:45 Regeneration and Transcendence through Rituals: The Disruptive Role of Choral Singing in Twentieth-Century Portugal**

Maria de Rosário PESTANA (University of Aveiro-Portugal)

Thomas Turino has stated in his recent research that certain musical experiences produced such a sense of identification and synchrony in musicians and audiences that they could be compared to the *communitas* experience referred to by Victor Turner (Turino 2008:18). In fact, according to Turner the ritual process breaches the ordinary time/space of the daily social structure to which the individual belongs, through symbolic behaviors (Turner 2009:94-97). This perspective on a collective cohesive state reached through the ritualized experience of music in performances, one that generates sensations of timelessness, totality, and even transcendence, has been the focus of diverse studies (Turner 2009; Schechner 1993; Beck 2006). As a contribution to this discussion, I



am analyzing a performative model that emerged in the early decades of the twentieth century in Portugal, among the collectives designated as *Orfeão*: the “orfeonic” choir singing performed by youth urban workers, moved by republican ideals of progress and social regeneration. It is my aim to show, throughout this paper in the display of documentation, that this practice became a new ritual that mobilized anonymous masses in long performances which disrupted daily routines and materialized in experiences of “soul union,” “elevation,” and “truth.” This paper proposes a reflection on musical performance / audience as a ritual experience for social cohesion and dynamism through the choir singing of youth workers in Portugal during the first decades of the twentieth century. I approach musical performance as a collective experience based firmly on social consensus (Rancière 2010) to reach the transgression of that model. My argument is that choral singing within the orfeonic movement provided a context for the experience of totality and integration, of truth and transcendence that inscribed new ways of seeing and making the world.

## **SESSION I B 6**

### ***Traditional African Music in Contemporary Contexts***

Jean KIDULA (University of Georgia), chair

#### **10:15 *Isukuti* Music: An Academically Dwarfed Luyia Drum Music beyond the Drumming** Aggrey Nganyi WETABA (Kenyatta University)

*Isukuti* is perhaps one of the oldest “traditional” music and dance genre in Kenya. This music and dance of the larger Luyia community has grown to the extent that the concept of *Isukuti* music continues to acquire new meanings and functions in society. This is in keeping with the understanding that music grows in performance and reperformance. But the most intriguing thing about *Isukuti* is the fact that this music tradition has resided, and continues to reside, largely in oral tradition. There has been little or no known scholarly study done to explain the *Isukuti* music tradition. This in itself relegates *Isukuti* music to minority status in academic circles, yet it is dominant in its performance practice in Kenyan society at large. This paper attempts to fill the gap by giving an analysis of the music so myopically understood as *Isukuti*. As part of its core analogy, the paper displays and discusses “the idea of the different hands” in the performance practice of various Luyia subcommunities who are closely identified with *Isukuti* music performance. In this regard, the paper will consider the “hands” exhibited by the Maragoli, the Isukha, the Idakho, and, to some extent, the Tiriki subcommunities of the Luyia. There will also be a discussion of historical development, form, and content, as well as aesthetic and cultural values that the Luyia attach to *Isukuti* music performance. The study further analyses other musics that exhibit *Isukuti* style and performance practice as core to their expression, and employs empirical data and lived experience to corroborate various arguments and points of view. In the concluding remarks, the paper observes that the *Isukuti* music tradition is apparently understood and performed beyond the confines of the Luyia community and Luyia identity.

#### **10:45 *The Musical Patrimonies of Bongo Pygmies from Gabon: Patrimonies under Influences*** Sylvie LE BOMIN (National Museum of Natural History, Paris)

Bongo Pygmies of Gabon are considered in the popular mind as emblematic pygmies of Gabon's territory. However, their diversity is very poorly known, so that we often generalize specificities to all groups sharing this name, specificities which could concern only one group. Thus, it is

impossible to determine today if their name is endogenous or exogenous, and if it covers a common origin for all those groups. Through the composition of their musical patrimonies, this paper proposes to analyze this Bongo diversity according to the following parameters: repertoires, musical instruments, vocal techniques, and polyphonic processes. Living in close contact with their neighbors, our subject is to determine how the subsequent cohabitation with different neighbors may have left an imprint in the musical culture of bongo groups, as their possible common origin could also leave clues in their musical activity. We will also discuss how these musical parameters can indicate a kinship, on the one hand, with other pygmies groups of Gabon and, on the other hand, with the Aka and the Baka, which are our terms of reference in the comparison of different Pygmy groups' musical patrimonies.

### **11:15 Constant Repertoire in Varying Performance Contexts: The Case of Djama Songs among the Youth in Ghana**

Divine GRAGBO (Mawuko Girls Senior High School)

This paper examines the processes involved in the production of contextual meaning in *djama* (Jama/Dzama/Gyama), one of the indigenous forms of socio-recreational music performed by the youth of the Ga ethnic group in Ghana. Tyson (1999) reasserts that “Culture is a process, not a product; it is a lived experience, not a fixed definition.” The preceding reiterates the centrality of contextual study of the various domains of music cultures (Nketia 1990). Accordingly, any approaches to the description and analysis of a musical style should take due cognizance of the “conditions in which styles are formed, maintained, modified and abandoned” (Blum 1992). Reflexively, contextual factors inform the creative agency of performers, as their selectivity in turn facilitates the construction of meanings during performances. In resonance with the preceding perspectives, this paper further explores reasons that account for the popularity of *djama*, which has literally become the official medium of musical expression for Ghanaian youth for multiple socio-cultural contexts including sports, funerals, weddings, and festivals. Given that certain songs are constantly used regardless of the context, I will analyze the lyrics of selected songs and situate them within their contexts of use, and then illustrate the creative devices that *djama* performers use in ensuring that textual meanings of these songs change to match the context. This paper is based on research I conducted in Ghana in 2010, and video clips will enhance my presentation.

## **SESSION I B 7**

### ***Festivals, Arts Policies, and Tradition***

QI Kun (Chinese National Academy of Arts), chair

### **10:15 Representing Indigeneity through Fusion Music and Dance**

Liz PRZYBYLSKI (Northwestern University)

Studies of North American Indigenous music and dance often focus on the powwow and other intertribal styles performed on reservations. In the United States, however, the majority of Native Americans live in urban settings. Increasingly a vernacular music among the youth of many backgrounds, hip hop serves as a vehicle for expression in Native communities as well. My ethnographic analysis draws from experience as an invited participant planning and presenting a hip hop show with a Native youth group, and demonstrates representational challenges that arise



when performing contemporary Native music and dance in urban settings. This paper describes the strategies participants explored while creating a hip hop performance showcasing Indigenous culture to a diverse audience in Chicago. Using a methodological framework informed by Bruno Nettl and Gregory Barz, the presentation highlights complex relationships between aesthetics and ethics that participants face when attempting to represent Native dance and music to a wider public. Building on Qwo-Li Driskill's work on self-fashioning within Native communities, the study investigates participants' performance choices. These strategies, which I characterize as fusion performance and consecutive presentation, offer two options for the performance of dance, music, dress, and gesture from both hip hop and powwow. Both styles elicited concerns about respect for elders, as participants considered how traditional dress affects contemporary choreography. Elucidating the possibilities in each option, this paper analyzes a hip hop remix of Seneca traditional singer Bill Crouse, whose music served as an inspiration during the planning process. Interviews and observations contextualize debates about anxiety and celebration that arise in popular music syncretism, focusing on this unusual case in which artists consider themselves insiders in both styles they seek to fuse. The way participants navigate these choices demonstrates the complexity of self-representation through public performances of minority music and dance that aim to entertain and educate.

**10:45 Musical Transculturation at the 11th Festival of Pacific Arts: A Creative Approach to the Sustainability of Tradition in Francophone Pacific Islands**

Geoffroy COLSON (University of Sydney)

As globalisation and climate change pose a threat to human societies in some parts of Oceania, questions of the sustainability of the Pacific Islands musical culture might also be raised. It is possible that processes of cultural revival, and in some contexts the creative exploration of musical syntheses, may be viable responses to vulnerable traditions. Transculturation has been an uninterrupted process since the beginning of the Western presence in the Pacific. Given the intensification of the cultural exchanges, it appears necessary to examine the recent products of these processes, and to understand the precise role of the traditional elements in the contemporary music of the Pacific Islands. This study undertakes a fresh approach to musical hybridity in works by musicians from Francophone Pacific Islands participating in the 11th Festival of Pacific Arts at Honiara, Solomon Islands, 1-15 July 2012. Methodologically, the study involved interviewing indigenous musicians from French-speaking areas—specifically, New Caledonia, Vanuatu, and French Polynesia,—and recording these musicians in performance. In-depth analysis of these recordings led to the classification of the various processes involved in the musical syntheses in operation in the ensemble compositions and performances. The information gathered during the interviews with the artists and directors allowed me to consider my analysis from local creative points of view and to begin to develop of an approach to the sustainability of musical traditions through creative composition and collaboration. Comparison with musical experiences in some English-speaking areas brings into play further creative approaches and perspectives which might be applied to Francophone areas. The results of the present study constitute a foundation for future creative musical collaborations with Pacific Islander artists. It will lead to the performance and recording of new musical compositions through the application of a jazz-derived musical language and innovative tools such as contemporary multimedia technologies.

**11:15 On Building Culture Space for the Heritage of Chinese Music: The Beijing Traditional Music Festival and the Taichi Traditional Music Awards**

ZHAO Talimu (China Conservatory of Music), XIE Jiaying (China Conservatory of Music), and LIU Rong (China Conservatory of Music)

With the trends of globalization and modernization, traditional music cannot survive or realize its cultural value and social benefits without changing the manner of production. "Culture space" has provided us with a new perspective for the protection and heritage of intangible cultural heritage. Discussion about it has been raised in many places, but only in theory. It is of great necessity to explore the building of modern culture space for traditional music practice. For these reasons, the China Conservatory set up the "Beijing Traditional Music Festival" (BTMF) in 2009 and the "Taichi Traditional Music Award" (TTMA) in 2012. The cultural essence of traditional music can be displayed in each BTMF, which definitely becomes a large musical culture platform for international traditional music communication. The TTMA, held every two years, is an academic award issued for the traditional music field within a global range and awarded to the individuals or teams who made outstanding or innovative contributions to the performance, heritage, theory, and transmission of traditional music, and it allows more people to know the value of traditional music. Culture space is used in the practice of the BTMF and TTMA in an innovative manner. It is applied to social and cultural life through space-building, and becomes a new way to protect the intangible cultural heritage with the significance of culture space.

**SESSION I B 8**

***Media, Documentation, and Theoretical Challenges.***

Don NILES (Institute of Papua New Guinea Studies), chair

**10:15 Genres and Fields**

Timothy TAYLOR (University of California, Los Angeles)

It seems fitting that at the 2013 meeting of the ICTM there should be some considerations of "world music," a term that was concocted in its current form by the Western music industry in 1988. In the twenty-five years since, this industry has attempted to reduce the disparate and vast body of musics contained by this term to a single, knowable, genre, one that can be denoted by a sign in a record store, or a website or section in an online retailer or vendor such as iTunes, and emulated by composers and performers for film and broadcasting. These efforts continue, although I am not convinced that "world music" is a genre. Yet, at the same time, it is possible to talk about world music as a field of cultural production in the Bourdieusian sense: there are identifiable forms of capital, such as the types of authenticities musicians are expected to sound and exhibit, most of which are inversely related to a particular music's relationship to Western popular music (the less like pop, the more authentic a particular music is thought to be); and there are identifiable positions available to be taken—most prominently, the position of whether or not to sing in English or another major European language. This paper takes up the theoretical problem of genres and fields. In what way is a genre distinct from a field? Can there be a field of cultural production of a type of music that isn't necessarily contained by a generic term such as "world music"? How do forms of



capital congeal in fields? These and other questions will be addressed through an examination of the long career of the Beninoise singer Angélique Kidjo, showing how she has negotiated the complex and ever-shifting field of the cultural production of world music.

#### **10:45 "Welcome to the World": Traditional Music and Audio Recordings for Children**

Kajsa PAULSSON

Music listening through audio and visual media has become a common part of children's and adults' everyday life. Audio recordings reflects both what kind of music the music industry, producers, and musicians believe can be sold on the market, and attitudes regarding childhood, music, transmission, and cultural heritage. In many ways, commercial recordings from the past can be seen as an important part of the musical arena of today. Musicians listen and get valuable inspiration regarding, for example, repertoire and musical expression, from both old and new recordings, including material from archives. In this paper I will problematize recordings for children in relation to traditional music. In recent years a new kind of commercial recordings for babies and toddlers can be seen on the market. These recordings present, for example, lullabies and other songs to get babies to sleep. A different kind of children's recordings are compilations which present a mix of older traditional children's songs and composed music in newer musical styles. In addition to these sort of recordings, we can also notice recordings produced by groups of musicians within the traditional and worldmusic genres. These recordings are often the result of concerts or musical theater productions for children and families. I will in this paper also discuss how some of these musicians define their role and describe their work related to traditional music, children, and the society of today.

#### **11:15 Diversity of Recorded Music Production Practice versus Diversity of Musical Style in Papua New Guinea**

Denis CROWDY (Macquarie University)

Musical diversity is a central concern of ethnomusicology, and in popular music studies arguments about homogeneity have regularly surfaced. This paper draws on important elements from both of these areas by examining issues surrounding musical diversity in contemporary popular music in Papua New Guinea (PNG) over the last twenty years. In PNG, commercially produced recordings have become increasingly important to a growing number of people. The industrial structure has moved from several main centralized professional studios to a large number of home studios distributed through a single company. In this paper, aspects of diversity of musical style and instrumental timbre will be examined over the full period of this change to ascertain whether greater access to the tools of production—an often-voiced claim regarding advantages of digital recording—has led to a noticeable difference in style and timbral diversity. In terms of the debate that has been central in popular music studies, this could be described as a debate over to what extent, if at all, centralized production might equate to homogenous culture production, and independence to heterogeneity. It will also be argued that a more pressing issue concerns diversity of local musical practice in relation to recording. As ethnomusicology increasingly applies arguments about sustainability and music, it is important to understand how to adapt when there is a move from small communities with carefully transmitted, inclusive musical practices involving

primarily local cultural knowledge to more widely distributed and exclusive musical practices relying on global connections and imported technology.

### **11:45 It's Now or Never: A Forward-Ahead Possibility for Cultural Media Documentation**

Alexander DEA (independent ethnographer)

I have collected thousands of hours of audio and video. To edit and publish one piece requires one year. I have too much stuff; I suspect that other fieldworkers have the same problem. Private collections are immense, and although not all are “show-on-TV material,” all of it is important for future researchers to understand the humanities and the human search for understanding. Besides the problem of possible loss of and lack of access to information and data, there are the known issues of copyright and performance rights. In my paper, I ignore those issues, and instead will focus on a way of forward-ahead with dissemination of field materials. I will discuss (1) the paradigm shift in global culture where everything is available to everyone, where no less-than-perfect audio and video data is trivial; (2) how to deal with selectivity with cases where some material is either “too” esoteric or “too” ubiquitous. My present solution is to look at the two horizons of (1) the new poster child of technology, the Cloud (although I have reservations), which gives access (via network) and preservation (via redundant disks), and (2) social networks (not just Facebook and Twitter, the super-stars at the moment). These provide infrastructures which enable connectivity to disparate researching and searching persons anywhere anytime. Finally, I discuss the possibility where even if future researchers may not have time or have lost the chance to work with past masters, they can access large private collections which increasingly grow—no matter how humble or technologically imperfect. This (partially) suggests going back to “armchair” research. In a post-post-modern space, we need not be tethered by ideas of “do it yourself,” and “I work on my own material therefore it must have more credence or authenticity.”

### **SESSION I B 11 (in Chinese)**

#### ***Yunnan Xishuangbanna Minority Musics Study***

HUANG Wan (Shanghai Conservatory of Music), chair

**Panel Organizer:** LUO Qin (Shanghai Conservatory of Music)

The panel is organized by Professor Luo Qin, leading researcher of the Anthropology of Music Division, E-institute of Shanghai Universities. This research is based on a fieldwork from February 4 to 10, 2012, with an aim to study the musics of four minorities: the Jinuo people, Dai people, Hani people, and Bulang people, who are living in the Xishuangbanna region in Yunnan province. This panel includes four members: HUANG Wan, HU Bin, WU Yan, and ZHANG Yanli. The four papers will focus on different facets from the perspective of tradition and modernity in minority musics. The first presentation is a study on the Jinuo people by HUANG Wan. Her paper will focus on six Jinuo musicians' music making in the 2012 spring festival “*Tèmàokè*,” in order to answer: to what extent can new musics and instruments be used to identify a new Jinuo people? HU Bin will focus on a topic of natural and cultural ecologies that play an important role in minorities' music making, and the presentational contexts for minorities within private and public domains. WU Yan will try to answer how the music making is valued among three generations of minorities. Finally, ZHANG Yanli will center on “national identity” to understand the musical ecology of four minorities, and will give reflections on minority-minority relations in music. This research will be



published in “Music Human Geography.” This series of publications concentrates on experiencing and studying music and dance traditions rooted in daily life, and religious activities and specific festivals, in order to realize the idea of “music in culture” in the field of ethnomusicology.

**10:15 Arrangement and Creation: Two Changes of Songs in the Jinuo People's Spring Festival “Tèmàokè.”**

HUANG Wan (Shanghai Conservatory of Music)

This paper is based on a fieldwork from February 4 to 10, 2012, with the aim of studying the tradition and change of songs in the Jinuo people's Spring Festival “Tèmàokè.” The Jinuo people were the fifty-sixth and last ethnic minority identified by the Chinese government on May, 31, 1979, with an estimated population of around 25,000 by 2012. They are living on Jinuo Mountain in Yunnan province. They have rich music and dance traditions that are rooted in daily life, religious activities, and specific festivals. The “Tèmàokè Big Drum Song,” a kind of song in the ritual of ancestor worship, and “Tèmàokè Seven Pipes,” a kind of bamboo percussion instrument, are rooted in the Jinuo people's spring festival *Tèmàokè*, celebrated normally from February 6-8 of the lunar calendar. This paper thus focuses on six Jinuo musicians in the 2012 *Tèmàokè*; their music-making in the “Tèmàokè Big Drum Song,” including the tradition and change of three songs, “Wuyeko,” “Temaami,” and “Echeguo.” One difficult issue is: to what extent can this new music and instrument be regarded as an identity of the Jinuo? This paper will center on this issue to analyze the music and interpret the culture, to find out the reason for the two changes, and to provide insight for understanding different Jinuo people.

**10:45 Song and Dance of the Green Desert: On the Development and Protection of Ethnic Minority Music under the Natural Ecology and Social Ecology**

HU Bin (Luoyang Normal University)

In the course of investigation of the minority music in Xishuangbanna, I noticed two problems: first, the local natural ecology plays a protective role for local minority musical traditions in a certain period of time, but under long-term conditions, it will further undermine the continuation of this tradition; second, minority music is much acclaimed by local administrators, but we also need to realize that the social mode of operation is under a variety of folk music and cultural coexistence conditions. This paper will think about minority musical development with reference to the protection of the natural ecology and social ecology through several examples, with the perspective of multiple correlations from the country, nature, and society.

**11:15 Listening to Musical Dialogues of Three Generations: A Study of Ecological Music Culture at Jinghong in Yunnan Province**

WU Yan (Nanjing Normal University)

As a member of “The Music Human Geography” study team from the Anthropology of Music Division E-Institute of Shanghai Universities, I made a study of the ecological music culture of the Jino, the Blang, and the Aini nationalities in the Jinghong area of Yunnan Province. Due to the great influence of globalization, modernization, and urbanization, the living space of ethnic minorities' traditional musical cultures has been dramatically narrowing, which poses a threat to the existence of traditional musical culture. In this situation, this paper focuses on three generations

as the musical culture subject in this study, analyzing the blind spots, conflicts, and exchanges of their musical dialogues. From the view and theory of “ecological chain,” I studied and analyzed the status of music cultural ecosystem in the area of Jinghong. The paper describes “the three generations” as music producers and consumers in the ecological chain, and tells us how they have succeeded in the realization of the change of their music cultural functions under the conditions of different natural, social, and cultural ecology at different times.

**11:45 Let Me Understand Your Voice: From “National Identity,” Research on the Musical Ecology of Four Minorities in Xishuangbanna**

ZHANG Yanli (Shanghai Conservatory of Music)

Xishuangbanna is located in the southwest of Yunnan Province, which is an ethnic enclave. The author went to Jinghong city of Xishuangbanna prefecture and performed the short-term fieldwork, and this research project was funded by the Series of "Music Human Geography" which belongs to the Anthropology of Music Division E-Institute of Shanghai Universities. The fieldwork objects involved four ethnic groups, which are the Jinuo Minority, Hani Minority (Aini people), Bulang Minority, and Dai Minority. The author interpreted the cultural integration of minority-minority relations as well as minority-majority relations in music from the micro perspective of "national identity" interpretation, which was based on several field events and several local folk songs that were notated. In the author's opinion, in the multi-ethnic enclave of Xishuangbanna, Han Chinese and ethnic minorities, and also minorities in relation to other minorities, are performing the development of cultural interaction—conscious, unconscious, or subconscious—under the influence of certain political forces and economics in specific geographical locations. In the development of such interaction, music, as an effective symbol of national identity, plays an important role.

***I C: Plenary Session (13:30 - 15:30)***

***Presentation and Representation in Minority Music and Dance***

Ursula HEMETEK (University of Music and Performing Arts, Vienna), chair

**13:30 Sounding History: Research on the Mongolian Instrument "Chor"**

XU Xin (China Conservatory of Music)

The Mongolian *chor*, a name which refers to “resonant sounds” in Mongolian, is a two-stringed fiddle found in the northeast region of Inner Mongolia, China. Its name comes from the fact that both strings are sounded simultaneously. Scholars have been endeavoring to trace the instrument's historical roots from written documentation, but owing to the paucity of evidence it has not been possible to pin down exactly when the *chor* came into being. Nevertheless, the invariable inference is that its history goes back to putative far-off "ancient times," so that its "antiquity" is not a matter of debate. Given the scant information available in the few extant historical documents, where does this strong "feeling of antiquity" come from? In the course of my fieldwork on the *chor* in 2010, I realized that local Mongolian people understand its history through sensory perception rather than

through written or oral history: they listen to its sound. The Mongolian people I encountered defined the *chor* as having an “old” or “ancient” sound which comes from the past, as opposed to the sound of the most popular Mongolian string instrument *morin khuur* (two-stringed horse-head fiddle), which they describe as “new” and “contemporary”. Such “sonic sensibility” is hard to obtain for an outsider, and questions that arise are: how can I understand this as a researcher? What is the precise factor that makes the *chor* sound ancient? What is the significance hidden behind such sonic experience? Based on ethnographic documentation, this paper addresses the Mongolians' concept of sound as expressed in their understanding of the sound of the *chor*, and probes the vital elements of the sound that imbues the *chor* with such a “sense of antiquity” for the local Mongolian people. I use spectral analysis to compare the sound of the *chor* with that of the *morin khuur* to demonstrate their different features, and this will lead to further discussion about the symbolic meaning of this instrument for Mongolians, particularly within a music soundscape in Inner Mongolia made up of a range of modernized traditional instruments.

**14:00 Minorities Becoming Majorities? Papua New Guinea Music and Dance Representations**  
Don NILES (Institute of Papua New Guinea Studies)

In some countries, minorities receive official recognition as such from a country's majority ethnic group, but what if there really are no majority group or groups recognized in a nation? What if the country itself is made up of so many different, mostly small groups that it becomes almost meaningless to use a majority/minority contrast? Papua New Guinea, with a population of just over six million people and over 830 languages, is such a country. On a national level, no group claims to be a majority politically, economically, or culturally. Nevertheless, perceived ethnic similarities and differences between various groups have led to the break-up of provinces in recent years. In spite of this diversity, dancers representing certain ethnic groups have become familiar fixtures at regional and national festivals. Their presence is not the result of majority status, but perhaps due to a mixture of elements such as the omnipresence of people of the group throughout the country, their pride in traditions, their willingness to perform, etc. Certain groups have now become so equated with Papua New Guinea that their presence is now expected by local and international observers, and their images are marketed on locally made products often having nothing to do with the groups portrayed. How well can such minorities represent a diverse nation? How are such groups chosen for participation at festivals? What is the result of elevating small groups to such a status? My presentation will consider a number of these groups whose popularity has changed over time, and consider aspects of their representations that reflect on their newly acquired status.

**14:30 Indigenous Representations of Ritual Performances and Sacred Spaces in Sámi Cinema: A Case-study of *Ofelaš* (Pathfinder)**

Tina K. RAMNARINE (Royal Holloway, University of London)

This paper explores how traditional ritual performances and sacred spaces are represented by the Sámi, who are a minority, indigenous population on the northernmost fringes of Europe. It focuses on indigenous representations in films, especially on the example of *Ofelaš* (*Pathfinder*, dir. Nils Gaup, 1987). The paper will show how *Ofelaš* represents and affirms indigenous concepts of the sacred, re-inscribes the dualities of indigenous and Western, and reifies ethnic politics in modern Nordic nation-states. Theoretically, it draws on insights from ethnomusicological work on Sámi



musical practices, from Finno-Ugric comparative religious studies, and from postcolonial theory. Ashcroft, Griffiths, and Tiffin (2005), for example, note that indigenous concepts of the sacred have been an empowering feature of postcolonial experience, interpolating dominant concepts of cultural identity and transforming Western forms of the sacred. This paper highlights the complexities of the case of the Sámi, who are positioned as both indigenous and Western peoples in northern Europe. The exploration includes an interpretation of *Ofelaš* focusing on sonic images, including ritual performance, shamanic drum practice, and animal symbolism. One composer of the film's soundtrack was Nils-Aslak Valkeapää (the most well-known multi-media artist and political activist of his generation). In privileging sonic expression, the paper discusses how the film contributes critical perspectives on authority, knowledge, history, and oral tradition in postcolonial thinking. Ultimately, this paper will show how indigenous representation of ritual performances and sacred spaces achieve a wider, global relevance. Through representations of ritual and sacred spaces, Sámi, like other inhabitants of the Circumpolar North, comment on fragile Arctic ecosystems. Thus, *Ofelaš* suggests a way of imagining the globe even while it is implicated in regional identity politics.

**15:00 Managing Minorities: Representations of South Sulawesi's Music and Dance in Indonesia and Beyond**

R. Anderson SUTTON (University of Wisconsin, Madison)

Issues of minority representation have been central to the challenges of national identity formation that began in the Indonesian archipelago over a century ago. What now constitutes the province of South Sulawesi—and under the cultural ideology of Suharto's New Order was often represented nationally as a single cultural "region"—is a multi-minority province, consisting of ethnic groups with histories of political confrontation, contrasting aesthetics, and antithetical world views. Based on extensive field research and historical sources, this paper explores the ways in which forces outside and inside the province have both reified local music and dance along ethnic minority lines and sought to blur those lines. Within the province, the Bugis are the largest ethnic group, but have been disproportionately under-represented in provincial presentations such as tourist shows and curricula at local schools and universities, in favor of the more virtuosic and spectacular arts of other groups such as Makassarese and Torajans. Performers from South Sulawesi who travel to institutions on Java for advanced educational opportunities routinely encounter challenges from Javanese concerning the aesthetic values and commercial potential of their received traditions. Returning to prestigious teaching positions in South Sulawesi, they bring with them a keener sense of their minority traditions, but also a reinterpretation of the relatedness of those traditions and their collective place within the larger Indonesian nation, whose dominant aesthetic has been Javanese. Recent international collaborations involving performing arts and artists from South Sulawesi further complicate the cultural position and aesthetic content of South Sulawesi's multiple expressive forms. This paper ranges from focus on localized representations to Robert Wilson's internationally acclaimed "I La Galigo" to demonstrate the multiple and often contradictory ways in which minority cultural expressive forms find meaning in response to changing cultural circumstances, and the role that minority status plays in this process.

***ID Paper Sessions (16:00 - 18:00)***

**SESSION ID 1**

***Rethinking, Reconstructing, and Reinventing the Musical Pasts of the Chinese Diasporic Communities.***

Tsan-huang TSAI (Chinese University of Hong Kong), chair

**Panel Organizer:** Tsan-huang TSAI

By using different experiences of Chinese diasporic communities (in Australia, Malaya, and North America, as well as Burmese Chinese outside Burma), this panel aims to explore how musical pasts are adopted or invented in order to adapt to the unfamiliar social and political conditions in the new land. Four scholars examine various musical performances in different continents, from the late nineteenth century to the present day, from the perspective of transnationalism in which music and its associated musicians, ideas, and material cultures were, or still are, connected through the flow of constructed networks. It has already been revealed that music plays an active role in constructing or reinforcing social, cultural, ethnic, or national boundaries due to its strong evocations of nostalgic and often imagined past(s). The musical pasts of any given society, therefore, would have gone through various reconstructing and reinventing processes subject to particular circumstances. Additional attention will be paid to the intersection and interaction between the Chinese and the host communities in order to have a better understanding of how the cultural capital generated from the musical and cultural performances of one's heritage not only assists re-projecting and redefining one's own social existence, but also redefining and renegotiating migrants' social statuses with others. This study will not only fill a lacuna in our knowledge of a past soundscape "world" that Chinese and non-Chinese musical performances shaped and negotiated; it will also offer a fresh perspective for determining our sense of present and future "world-making." Our four case studies will demonstrate how the past soundscapes of Chinese diasporic communities are continuously shaping their present and future, in which new collective identities and cultural performances emerge and cut across ethnic, cultural, and national ethnic boundaries.

**16:00 Transnationalism and Everyday Practice: Chinatown Theaters of North America in the 1920s.**

Nancy Yunhwa RAO (State University of New Jersey)

During the 1920s, Chinatown theaters in the United States where Cantonese opera was performed enjoyed a period of extraordinary prosperity. Transnationalism, the intersection of multi-historical contexts, and the trans-border practices of the Pacific Northwest are central to this history. This is not only because the Chinatown opera theaters were closely tied to a network that included China, the United States, Canada, and Cuba, but also because the performers were themselves transnational, and their status defined their performances, public images, and impact on the community. As such, this paper argues, the opera theaters were able to produce self-imaginings that went beyond the structural configuration of non-citizens that was imposed on them. The opera singers, as "Chinese nationals," performed in the ethnic minority spaces of North America, constructing by their mobility across continents and regions a unique cosmopolitan image. This paper also considers the everyday life of Cantonese opera in North America and traces its deep penetration into Chinese American/Canadian/Cuban lives when opera constituted the primary entertainment. It discusses their everyday lives through the consideration of traces left by the use of

artifacts. From the perspectives of everyday practice and transnationalism, this paper seeks to achieve a historicized picture of cultural circulation and musical heritage.

**16:30 Vernacular Cosmopolitanism: Music of the Baba Local-Born Chinese of Pre-World War II Malaya**

TAN Sooi-Beng (Universiti Sains Malaysia)

Based on an analysis of 78 RPM recordings and printed lyrics, this paper examines the music of the Baba or local-born Chinese who formed an influential class of businessmen providing the link between the British and the Malays in pre-World War II Malaya. The Baba adopted certain aspects of the Malay language and material culture, but maintained some forms of Chinese rituals and customs. In particular, I shall look at the music played by the *seroni* ensemble (a drum, gong, and wind ensemble which accompanied traditional Baba weddings) and the *dondang sayang* (a form of love song sung during social occasions) that were recorded by gramophone companies such as Pagoda and HMV in the pre-World War II period. The distinctive nature of the recorded music lies in the fusion of the different flows of music in Malayan colonial society—Malay, Chinese, European, and Southeast Asian. The musical examples illustrate that the Baba musicians created a form of vernacular cosmopolitanism (Appadurai 2011) by transcending boundaries of race, language, and class and being open to hybridity and transcultural/transnational flows. By so doing, they were more inclusive of other ethnic groups and cultures compared to the China-born Chinese (known as *sinkheh*) in the pre-World War II era. Nevertheless, despite their flexible identities, the Baba continued to uphold some forms of Chinese "musical traditions" which remained important markers of their Chinese identity. This type of cosmopolitanism could only exist during the colonial period, when nation states which enforced single national cultures, languages, and policies were absent.

**17:00 Cultural Capital and New-land Survival: Chinese Dragon Dance Performances during the White Australian Policy Era.**

Tsan-huang TSAI (Chinese University of Hong Kong)

Studies of White Australian Policy in the first decades of the twentieth century have generally presented a picture of Chinese being imposed with unfair treatment, critical living conditions, racial discrimination, and migration restrictions. My study investigates the soundscape of the Chinese dragon dance there, which is an item that has been included in Bendigo Easter Fair since the nineteenth century and still is today, and the findings have hinted at a more dynamic, bi-directional relationship between White Australians and Chinese even back to the time of the enforcement of the White Australian Policy. Back then, Chinese people's participation in the Easter Fair indeed had an aspect of negotiation to bargain for themselves more rights and higher status in the society. The paper aims to understand the relation between White Australians and Chinese by expanding research locales to include Guangzhou and Hong Kong, from where a lot of processional regalia and musical instruments have been imported, and places in Victoria and New South Wales with long-established Chinese communities that have participated in the Easter Fair in early years. Using Bourdieu's concept of cultural capital, the paper looks at how Chinese communities utilized traditional art forms inherited from their mother culture as capital to buy desirable living conditions in Australia, such as higher social status and better welfare. By tracing the expanded goods-flow route, the proposed paper also sheds some light on the links between Chinese communities across



different states and countries. These Chinese communities in Australia were linked by an endeavor to pass on traditions and establish their recognition in Western societies. This provides insights in addition to Pieke's view of a more passive link between transnational Chinese that is characterized by only external factors such as state politics and needs for labour.

**17:30 Cultural Homogeneity, Embodied Empathy: Reconstructing the Musical Pasts amongst Burmese Chinese Peoples Worldwide**

Tasaw Hsin-Chun LU (Institute of Ethnology, Academia Sinica)

This new millennium was ushered in by the incredibly rising networking among Burmese Chinese groups in Burma and its diasporas. In 2000, the Worldwide Burmese Chinese Association was founded in Macau, followed by the launch of the first Reunion Meeting. The Reunion Meeting has continued to take place biannually in different cities outside of Burma, having attracted thousands of Sino-Burmese members across the world to join. In this movement, a new ethnicity *tong-qiao* ("the migrants have something in common") is concurrently self-coined to redefine the ethnic boundary, marked with the slogan "common origin (in Burma), shared descent (as Chinese)." This paper analyzes musical performances in the grand galas of these events, and further examines the role of music in integrating transnationalism, re-ethnicization, and cultural reproduction. As this paper will argue, their musical past, as a significant ethnic marker, has been reconstructed to fulfill this enterprise of transnational re-ethnicization. This also speaks to the reimagining of cultural belongings, which will be revealed in a twofold finding. First, on the cultural front, it has accelerated the cultural homogeneity across political and historical lines, notably between pro-CCP (Chinese Communist Party) and pro-KMT (Chinese Nationalist Party) groups, and between individuals who embraced distinct diasporic experiences. In particular, an idea of musical empathy through bodily and cultural memories is used to illustrate the possibility of homogenization. Second, on the theoretical front, this case study echoes later developments in studying Chinese migration. It eschews the conventional paradigm of "Chinese vs overseas Chinese = center vs peripheries," and moves to illuminate how Chinese migrants in diasporic communities have constructed new homes by forming fascinating transnational networks to create new ethnic subjectivities.

**SESSION I D 2**

***Rethinking Historical Sources on Musical Practices***

ZHAO Weiping (Shanghai Conservatory of Music), chair

**16:00 Portrait on the Double Ninth: A Glimpse into the Recirculation of Twelfth-Century Literati Music in Eighteenth-Century Yangzhou**

YANG Yuanzheng (University of Hong Kong)

For Chinese music historians, poet-musician Jiang Kui (1155-1221) is of incomparable importance because of the singular survival, in his *Collected Songs of the White-Stone Daoist*, of the music for twenty-eight songs. First printed in 1202, the existence of Jiang's music was unknown during the intervening centuries until its belated resurfacing in the 1730s. Upon its discovery, Jiang's music was reproduced in woodblock print by salt merchant Lu Zhonghui in Yangzhou in 1743. Of this edition, no praise has been given by critics. Later editors of Jiang's music oeuvre unanimously regard it as being textually inferior or "spurious," reflecting the salt-merchant-amateur-poet Lu's

own naive reading of medieval source material. This presentation seeks to place the 1743 edition into a broader historical context by closely scrutinizing 1) a newly found source manuscript of Jiang's *Collected Songs* in Shanghai, and 2) a group portrait entitled "Literary Gathering on the Double-Ninth." The latter brought together sixteen literati engaged in the preparation of this edition. With the new light of historical and iconographic analysis, I shall argue that the publication of the 1743 edition by no means can be treated as an isolated event motivated by amateur Lu's antiquarianism. On the contrary, it was a carefully crafted joint collaboration between the professional poets of the lower Yangtze region and their Yangzhou-based merchant patrons.

### 16:30 Hemitonic Pentatonic Scales in Chinese Music in the Past: An Evidence-based Study of Historical Musical Sources

TSE Chun Yan (Chinese University of Hong Kong)

The Japanese *miyakobushi* scale and the Ryukyu scale are well known hemitonic pentatonic scales in the music of East Asia. The characteristic hemitones are slightly wider than the contemporary semitone, giving a microtonal flavor to the music. Many genres of traditional Chinese music are anhemitonic pentatonic. However, in some regional genres in China, a hemitonic pentatonic scale with characteristics similar to the Ryukyu scale is used. Scholars call this as *kuyin* 苦音, and postulate that this is possibly related to Kucha 龜茲 music transmitted into China in the past, or is a variant of the *qingshang* 清商 scale of the Han and Jin Dynasties. However, the use of *kuyin* in the past has mainly been speculative. The notation of the *qin*, the seven-stringed zither of the Chinese literati, is a tablature system that shows the finger movements and finger positions instead of musical notes. Since the beginning of the Qing Dynasty, decimal points are used to indicate precisely the stopped note positions, differentiating finger positions of pitches with differences as small as 20 to 30 cents. The rich repertoire in surviving *qin* scores serves as a unique historical source for researchers to study the intonation of Chinese music of the past. Based on analysis of *qin* scores of the late Ming and early Qing Dynasties, there is evidence that a scale similar to *kuyin* with a microtonal flavor was used in *qin* music around that period. Review of Qing Dynasty *pipa* scores and Ming Dynasty court music scores also provides evidence of the use of hemitonic pentatonic scales in China in the past. The findings suggest that the use of such scales might have been widespread in the past. This also challenges the dichotomy between the elegant and the vernacular in Chinese music in the past.

### 17:00 *Sheng* and *Yin*: Embodying Traditional Aesthetics within the Chinese *Zheng*

HAN Mei (Kenyon College)

This paper explores the concept and relationship between *sheng* (generated sound) and *yin* (cultivated sound), aesthetics inherited in the music of the traditional *zheng* (Chinese long zither). Through historical research and ethnographic studies, I will examine Confucian and Taoist ideas embodied in the *zheng*'s morphology, performance practice, and dissemination. In classical Chinese, *sheng* and *yin* denote "sound" and "music," respectively. Addressed by both Confucius and Lao Zi, the interrelationship between these two words was the guiding principle for making music in China's past, later becoming the aesthetic foundation for traditional *zheng* composition and performance, delineating the ideal sound, meaning of music, and stance toward performance. The combination of *sheng* and *yin* is mirrored in the construction of the *zheng*, as each string has a different but interrelated function on either side of its bridge, yet the two parts of the string are

united in a single purpose: to initiate sound (*sheng*), then refine it into music (*yin*). This principle is further exemplified by the *zheng*'s tuning and notation. The anhemitonic pentatonic scale provides a framework for generating sound, allowing musicians to use extensive left-hand techniques to add different layers of content while refining the music to a point of aesthetic sophistication. Similarly, the score only contains the skeleton of a melody, leaving cultivated sound to be determined by individual musicians in the creative process which establishes the primacy of individuality and spontaneity in the traditional *zheng*'s composition and performance. This paper will conclude with a brief discussion of modern developments of the *zheng*, arguing that it is crucial that such older aesthetics are integrated into the contexts of contemporary music making.

### 17:30 **Creating a Tradition: the *Qinzheng* School in Xi'an**

SUN Zhuo (Shanxi Normal University)

It is generally accepted that musical cultures are constantly reinterpreted and changed as they are handed down generation by generation. However, musical revivals in which traditional music sources are used to construct a new musical repertoire or style raise particularly interesting questions about preservation, change, and the meaning of tradition. The Chinese *zheng* was first recorded in historical literature as one of the most popular musical instruments of the Qin region (Sima Qian Shiji: *Li Si Liezhuan*, 237 B.C.[Records of the Historian, Biography of Li Si]). However, by the time of setting up *zheng* performance as a major course at the Northwest Music Academy (Xibei Yinzhuang 西北音专) in 1957, the *zheng* could barely be found in any living folk music practice. Setting up the *zheng* performance course in the Northwest Music Academy initially drew on the *zheng* playing techniques of the Henan and Shandong regional schools, also making use of local folk music sources. Local musicologists and other *zheng* scholars played an important role in this development. Their research work into *qinzheng* history, and compilations of folk music, were carried out with enthusiasm, making efforts to connect new composition with the lost tradition of the ancient *qinzheng*. The slogan of "*Qinzheng guiqin*" 秦筝归秦 (returning the *zheng* of Qin to Qin), coined by Cao Zheng in 1957, was widely promoted. In the paper, I will examine the campaign for the *qinzheng* revival, and analyse the *qinzheng* compositions to reveal their relationship with Shaanxi folk music. Concerning the concept of *qinzheng guiqin*, I will also examine the motivation of musicians and scholars in the process of reinventing the *qinzheng* in order to draw conclusions on the meaning of the *qinzheng* revival.

## SESSION I D 3

### ***Recontextualizing Tradition***

Thomas SOLOMON (University of Bergen), chair

### 16:00 **Cultural Recovery within a Musicking Society: Armenian Music in Turkey**

Burcu YILDIZ (Istanbul Technical University)

This paper focuses on Armenian musicking practices in Turkey in relation to the contexts of cultural memory and identity. The aim of the paper is to debate how the spaces of musicking provide contexts for meaning making, and how individuals construct their cultural identities through the interconnections of cultural memory and musicking. I specifically use the term "musicking" instead of "music," referring to Christopher Small's definition for the verb form of

music that encompasses all musical "webs of significance" instead of the noun form that signifies music as an abstract thing. I argue how the musical culture of the Armenian community in Turkey from the 1970s to the present was transformed into a mediator for the cultural recovery within a remembering process. What is remembered and how it is remembered or forgotten is a path to understanding the meaning dedicated to or constructed by musicking mediums such as sounds, songs, performing practices, musicians, etc. In the case of the Armenians of Turkey, musicking locates meanings in reproducing cultural memory in relation to the past and the present; in defining what "us" is and what the characteristics of those who make us in the creation of nation are; in creating social aesthetics; in performing an imagined homeland; and in constructing the self by means of musical representation.

**16:30 The Place of the Minstrel (Aşık) Şeref Taşlıova in the Minstrel Performance Genre in Turkey**

Armağan ELİ (Gazi University)

The minstrel (*aşık*) tradition of musical performance is critically important for Anatolian Musical Culture. Unfortunately, this tradition has been losing its power in recent years. Northeastern Anatolia minstrel performance tradition differs from the other regions, especially by means of the wide variety of performance genres including suites of minstrel pieces (*aşık faslı*), battles of words (*atışma*), and storytelling. In Central and Eastern Anatolia, these genres continue as "verbal" transmissions lacking musical support. Another important genre in Northeastern Anatolia minstrel tradition is that of minstrel patterns (*aşık havaları*) which consist of many melodies sharing a similar melodic and rhythmic character related to the "minstrel pattern" to which it belongs. Minstrel Şeref Taşlıova of Kars region, one of the most important cities of Northeastern Anatolia, in addition to his great talent as a performer, is one of the few minstrels keeping these minstrel patterns in his memory. This study is dedicated to and will concentrate on this historical personality, with respect to his importance as a representative of the Northeastern Anatolia Minstrel Tradition and his wide repertoire of minstrel patterns.

**17:00 Musical Historicity and Nationalism: A Case Study on Contemporary Re-Representations of a Sufi Qawwali Song in India and Pakistan**

HUANG Pei-Ling (National Taiwan University)

In this paper I aim to analyze several contemporary music videos of a 800-year-old Sufi song, sung by performers from India and Pakistan, which re-represent different articulations of historicity, embedded in the historical process of the formation of its musical persona. These case studies contribute to past discourse on the use of music for nationalistic ideologies on the Indian subcontinent, and I will contrast the disparate ways the "reinvention" of Sufi music confirm the nationalism agenda in two countries, which share a common heritage but have developed differing musical strategies and practices after their political partition on religious grounds. "Aaj rang hai" is a Sufi *qawwali* written by the thirteenth-century Indo-Persian court poet-musician and Sufi mystic Amir Khusrau of Delhi, considered to be the "father of *qawwali* music" and patron saint of Hindustani classical musicians. In the traditional context, it is orally transmitted and sung by *qawwals* as a ritual song in the *mehfil-e-samā*, the musical gathering of Sufi devotees under the guidance of their spiritual master. Written in Braj Hindi with apparently secular lyrics, it is one of



the most heard and loved *qawwali* songs, accessible to a wide range of audiences, and layered with semiotic meanings ranging from the celebration of folk culture to reinforcement of religious hierarchy and spiritual enlightenment. In its recent reincarnation, this *qawwali* has been further propagated by diverse performers such as *sarod* players and pop songstresses, with accompanying music videos circulated on the mass Internet platform YouTube for publicity. I will analyze how each video production reconfigures the traditional musical persona and articulates different layers of its embedded historicity, namely, how each re-arrangement chooses and edits the original text, integrates "old" and "new" musical textures, styles, and performance techniques, and ingrains new meanings through the video images, thus re-representing the *qawwali* for different ends.

### **17:30 Musical Migrations and Transformations: Contemporary Manifestations of Middle Eastern Music in Australia**

Jenny GAME-LOPATA (University of New England)

Adelaida Reyes (1999:169) nominated migration as “the necessary condition for most of the issues that power current ethnomusicological investigation.” The impact of migration on the values and practices of Middle Eastern communities in Australia, as well as on the larger pluralistic Australian society in which they are situated, reveals much about established musical ideas and ways in which they are being transformed in contemporary Australian society. Through an investigation of Middle Eastern musicians in Sydney and Melbourne, this paper explores the impact of Middle Eastern migration on a variety of musical soundscapes. Before the 1970s, only a few Middle Eastern traditional musicians were active in Australia. By the early years of the twenty-first century, musicians were arriving from a variety of regions to perform a predominantly pan-Arab repertoire to Arabic-speaking audiences of mixed ethnicity. With Australia's current population of 23,000 000, only around 200, 000 people were born in the Middle East. Nevertheless, Middle Eastern musics are now beginning to have an impact on the larger musical community. This can be seen in the lives of musicians such as Egyptian migrant Joseph Tawadros (b.1983). In 2006, Tawadros won the prestigious Freedman Fellowship for classical music, playing the Egyptian *oud*. This was the first time a non-Western instrumentalist won this prize, and demonstrates a marked rethinking of established musical values. Influenced by the musical traditions of his Egyptian maternal grandfather and uncle, and contemporary mentor Egyptian violinist Esawi Dagher, Tawadros has been able share and reconstruct his Arab music identity in a variety of contemporary styles and genres, composing and performing with artists as diverse as the Australian Chamber Orchestra, John Abercrombie, Jack DeJohnette, and Zakir Hussain. We will see how music can combine many expressions of identity and codification, to embrace both historical and contemporary musical meaning.

### **SESSION I D 4**

#### ***Roundtable: Frameworks for Musical Sustainability***

Huib SCHIPPERS (Griffith University), chair

**Roundtable Organizer:** Huib SCHIPPERS

Huib SCHIPPERS, Dan BENDRUPS (Griffith University), and Keith HOWARD (School of Oriental Studies, University of London), participants

Since 2009, the high-profile Australian Government-funded research project "Sustainable Futures for Music Cultures" has examined music sustainability across nine music cultures with varying levels of sustainability, with the aim of establishing frameworks for understanding and influencing sustainability outcomes in diverse musical contexts. This session presents the initial findings of this research, focussing on data from one of the project's nine international case studies, and informed by findings drawn from the others, in order to ascertain how the notion of sustainability may be understood and deployed. It will involve discursive critique from researchers who have led different aspects of the project, alongside members of the project's senior advisory board and steering committee. This discussion provides the basis for examining the significance of the project's findings and its potential to contribute to sustainability initiatives worldwide. The session is structured in a manner conducive to audience engagement, acknowledging the many and varied approaches to music sustainability led by other researchers who are fellow stakeholders in sustainability initiatives. It is clear that different music cultures have diverse needs, pressures, and barriers, and this session aims to critically engage with the issues that these differences present. The project's methodology will be critically examined, and the five key domains that this project has invoked as the basis for "musical ecosystems" (learning and teaching; music and communities; contexts and constructs; infrastructure and regulations; and media and the music industry) will be reflectively critiqued to reveal the strengths, weaknesses, and possible gaps inherent in this methodological approach. This process of reflective critique will indicate the scope of what a project of this scale is capable of achieving, and will also be used to inform pathways for future applied engagements with music cultures in need of safeguarding.

## **SESSION I D 5**

### ***Christian Music around the World***

SUMARSAM (Wesleyan University), chair

#### **16:00 Inculturation and Catholic Music in Indonesia: A Case Study of the Church of the Sacred Heart of Jesus at Ganjuran (Paroki Hati Kudus Tuhan Yesus Ganjuran)**

WU Peichang (Tainan National University of the Arts)

This church is not regarded as "pure Catholic" in Indonesia, because of inculturation; that is, Catholics from Rome preach around the world, and certainly have different methods or strategies. The word Church has been translated into English, but in Indonesia the church at Ganjuran has two sections in one; the sections are called church (*gereja*) and Javanese Hindu temple (*candi Hindu-Jawa*). Obviously, the word "church" in itself may not completely describe this situation. The temple is considered the main sacred place for prayer, such as celebrating the High Mass and followers doing meditation in front of the temple. In order to hold a large Mass, the musicians in Ganjuran composed or arranged sacred songs with gamelan for singing and playing. With this process of using gamelan in the church, the musicians have changed the music concept from traditional to Western, such as in the notation, the singing style, and the system of having a conductor in order to make a balance between the gamelan and choir. In this paper, I will examine how the gamelan and Western choir somehow influence each other, and discuss how the musicians arranged the songs so that they are considered as sacred music in the Ganjuran church.

**16:30 The Plainchant through Four Hundred Years: Church Music, Religion, and Society of the Old Order Amish People in Lancaster County, Pennsylvania, USA**

Yuanyuan SUN VOELKL (University of Maryland)

Rooted in the Anabaptist movement of the sixteenth century in Switzerland and southern Germany, the Amish people migrated to the United States in the eighteenth and nineteenth centuries. Famous for their usage of horse and buggy and their resistance to modern technologies such as electricity, the Old Order Amish have largely kept unique life ways that strictly surround their religious beliefs and traditions that are greatly at odds with modern American mainstream society. The Amish have preserved a repertory of sacred plainchant from the sixteenth century in their church music: the slow tunes of the *Ausbund*, an Anabaptist hymnal in German. Initially written in the sixteenth century in Passau, Germany, this hymnal has been continuously used for over four centuries. Today, various Amish communities sing these slow tunes in a mostly homogeneous way in their bi-weekly church services at home throughout Lancaster County. This special singing style not only preserves a repertory of European hymns (mainly evangelical) and folk songs in the form of plainchant in unison and free rhythm, but also facilitates the collective memories and the religious and cultural values of the Amish. Because the Amish emphasize separation from the modern world and prohibit the use of recording, not much research has been done on Amish music. This paper uses the data from fieldwork, transcriptions, and historical and contemporary manuscripts to study the mutual relationship between Amish musical practices and their religious beliefs and social values. How these plainchants have been preserved and changed during four centuries suggests that the *Ausbund* slow tunes are playing a crucial role in guarding the religious core of the Amish society. The central status of religion, similar to the slow tunes, changes the slowest, in comparison to many other cultural and social aspects of Amish lives that keep shifting as they struggle to maintain their traditions in the larger society.

**17:00 Indigenous Worship in African Churches: Six Stages of Music Development**

James R. KRABILL (Mahidol University)

There are at least 15,000 different Christian denominations and new religious movements in sub-Saharan Africa today. Most of them have resulted from the encounter between various forms of Western Christianity and the thousands of African ethnic-indigenous religions present across the continent. The vast majority of these churches/movements are indigenously African in polity, program, leadership, and finance. Between the various groups there exists a spectrum of diversity in cultural, religious, and theological perspectives. Harold W. Turner was among the first in the 1970s and '80s to identify different types of groups within this spectrum as “neo-primal,” “synthetist,” “Hebraist,” “independent churches,” and “mission-founded churches.” Since Turner’s writings, more recent scholars have added “evangelical Pentecostals” to the mix. The question pursued in this paper is: “What can be known and learned about the forms of indigenous worship and music practices present in African churches/movements today?” Research will show that many if not most of these movements have passed, or are currently passing, through a number of stages on their way to developing music and other worship forms they can truly call their own. This seminar will examine six stages in particular, which will be identified as *importation*, *adaptation*, *alteration*, *imitation*, *indigenization*, and *internationalization*. We do not intend to imply that all churches have passed through every one of these stages, nor have they always done so in this precise order. Our research findings will show, however, that they do occur frequently enough to

be helpful for ongoing observation and reflection. Special attention will also be given to a few instances where indigenous music has been composed and employed in church life from the outset of certain movements without passing through these stages of music development. Very little comparative literature exists on this phenomenon in Africa—heartland to the world's largest Christian church.

## **SESSION I D 6**

### ***New Perspectives on Musical Instruments***

Gisa J HNICHEN (Universiti Putra Malaysia), chair

#### **16:00 The Techniques and Theory of *Guqin Dapu***

DAI Xiaolian (Shanghai Conservatory of Music)

As is widely known, the research on *qin* studies has always been a key component of the research of Chinese *guqin* (or *qin*) music. Within the research of *qin* studies, *dapu* of *guqin* music is a research area which has been actively explored and eagerly practiced by the researchers. In the last century, there have been noticeable accomplishments in the exploratory work on *guqin dapu*. The researchers range from musicology researchers to professional *guqin* musicians and amateur hobbyists. All of them have actively participated in the work on *guqin dapu*. What is *dapu* in the context of *guqin*? According to the Dictionary of Chinese Music, it is *qin*-playing terminology. It refers to the process of playing out *qin* music according to *qin* tablature. Since *qin* tablature does not indicate note values, but instead only indicates string position and fingering techniques, and its tempo or rhythm has a lot of flexibility, therefore those who perform *dapu* should be familiar with the general rules and playing techniques of *qin* music. They need to try to figure out the meaning of a piece of music and work it out again, so as to recreate the intended music effect of the original piece. Most of the old tablatures we have now are no longer being played and their music must be recovered through the process of *dapu*.” The book *Shiqu Buzhi Suocong Qi* 《是曲不知所从起》 written by Mr. Cheng Gongliang, a contemporary *qin* studies expert, *guqin* performer, and composer, is the only book that contains a relatively detailed discussion about *guqin dapu*. In it Mr. Cheng agrees with the interpretation as given in the *Dictionary of Chinese Music*. At the same time, he also points out the many specific situations of *dapu* and the extreme importance of the process of playing it out according to the tablature. So what are the “specific situations”? How does the “process of playing it out” appear? This paper examines the *dapu* of *qin* pieces through the analysis of varying *dapu* of the same *qin* piece, differing *dapu* processes, and the *dapu* behavior of different groups. The objective is to promote the scholastic nature in the work of *guqin dapu*, as well as to seek a new path of development for the author's own *dapu* work in the future.

#### **16:30 A Viet Musician on a Hmong Flute: The Politics of Minority-Majority Musical Fusions in Vietnam**

Lonán Ó BRIAIN (University of Birmingham)

Since gaining independence from France in 1954, the Vietnamese elite have been seeking ways to incorporate the cultures of fifty-three officially recognized ethnic minority groups into the cultural identity of the nation. In this paper, I examine how People's Artist Lương Kim Vĩnh (1937-2011) contributed to this goal with his creative fusion of Hmong ethnic minority music and the musical



traditions of the Viet people. His musical fusions were such a success that he was formally recognized with the two highest honorific titles that the State confers on creative artists. After studying Hmong traditional music in Lào Cai province in the early 1970s, Kim Vĩnh made a series of recordings on Hmong reed flute accompanied first by a Vietnam-based Western art music chamber orchestra, and later by a chamber group comprising Viet traditional musical instruments. His compositions combined features of the Hmong *kxv txhiaj* ballad style with the Vietnamese reformed traditional music style of *nhạc dân tộc hiện đại*. Through musical analysis of the recordings and critical analysis of the music videos, I illustrate how Kim Vĩnh musically represented a harmonious relationship between a minority and the majority group, which the Vietnamese government wished to encourage as part of their nation-building project. The research is supplemented by data from interviews with Kim Vĩnh and his son, Lương Việt Hùng (also a nose-flute player), and is based on fifteen months of fieldwork on Hmong music in northern Vietnam between September 2009 and November 2011. This study builds on Pelley's *Postcolonial Vietnam: New Histories of the National Past* (2002) by showing how the changing policies of the Party influence the music and musicians they choose to herald.

**17:00 The *Suona*, a Treasure Bequeathed by the Chinese Minority to Cuban Music Culture**

Rolando A. P REZ FERN NDEZ (National Autonomous University of Mexico)

The first Chinese immigrants arrived in Cuba in 1848, and a migratory flow from Guangdong and Fujian provinces continued until the early 1960s. The *suona* was used in Cuba in the Chinese wooden-puppet theater, and perhaps also in outdoor celebrations. By 1915, it was called a *corneta china* by the Cuban populace, and has since been played mostly by Afro-descendants within the Cuban street band music genre known as *conga*, previously performed only on membranophones and idiophones. This percussion ensemble usually parades during the carnival season festivals in the city of Santiago de Cuba, followed by a dancing crowd singing refrains to which the *corneta china* provides a solo part in a call-and-response pattern. The Cuban-made *corneta china* closely resembles the *xiao* ("small") *suona*, but the materials for its construction are somewhat different, as is its playing technique, which has recourse to stopping the fingerholes so that diatonic tunes can be performed. Still, the most disparate aspect of these instruments is their respective repertory and social and musical function. Whereas the *xiao suona* is largely played in China in the *chuida* ensembles and Chinese traditional theater, in Cuba the *corneta china* takes the title role in bands embodying neighbourhood identities during festivals, and the regional identity of the Santiago province in baseball games within national series. It took a further role in a *salsa* band, performing a prelude to a *conga* endowed with thoughtful lyrics within a hit that became a national symbol in the 2005 World Baseball Classic. No matter how distant and distinct two musical cultures may be, there is always a possibility for them to interact fruitfully. The *suona* is no longer played by the Chinese minority in Cuba, and rarely by their descendants; nevertheless, its successor, the *corneta china*, is undoubtedly a major legacy to Cuban music culture.

**SESSION I D 7**

***Composition, Creativity, and Tradition***

Hilary FINCHUM-SUNG (Seoul National University), chair

**16:00 The Shakuhachi Player Yoshida Seifū and the Formation of New Japanese Music**

Mamiko NAKA (Doshisha Women's College of Liberal Arts)

YOSHIDA Seifū 吉田晴風 (1891-1950) was an important person in the modern music history of Japan, who formed a new school of *shakuhachi* 尺八. He performed regularly with MIYAGI Michio 宮城道雄 (1894-1956), the famous *koto* performer and composer, with whom he formed a fruitful partnership when both were living in Seoul (Keijō). Later, in Tokyo, they were instrumental in creating a new movement in Japanese music, Shin Nihon Ongaku 新日本音楽. Yoshida was also active in visiting a number of countries, including the United States, China, Taiwan, Korea, and Thailand, performing and giving lectures in order to understand the circumstances of Western and non-Western music. In my ongoing research into Japanese traditional music activity of Japanese residents in Korea, Manchuria, and Taiwan, I have frequently come across the many different activities of Yoshida. In this paper I will examine his activity from three viewpoints. Firstly, I will evaluate his achievements as a *shakuhachi* performer, not only in Japan but also in foreign countries. He visited the United States in 1923 and 1931, Thailand in 1937, and China (including Manchuria and Taiwan) and Korea several times between 1912 and 1944. Secondly, I will refer to articles and reports about Yoshida's activities in specialist music journals such as *Sankyoku Zasshi* 『三曲』 (for *koto* and *shakuhachi*) and *Japanese Traditional Music in Taiwan* 『台湾邦楽界』, and local newspaper reports. Thirdly, on the basis of Yoshida's own articles in particular, I will discuss how he understood the music of Japan and of other countries as a musician who experienced performing in a number of countries and interacted with Japanese and non-Japanese musicians, and what this reveals about his vision for New Japanese Music.

#### 16:30 An Investigation of Three Chamber Works of George Crumb between 1966 and 1976

Ang-Cheng Kris HO (United International College, Beijing Normal University-Hong Kong Baptist University)

George Crumb is a twentieth-century American experimentalism composer. During Crumb's career, he only wrote a small number of pieces for violin and other instruments before 1976. Three selected chamber works of Crumb composed between 1966 and 1976 are *Eleven Echoes of Autumn (Echoes I)* (1966), *Four Nocturnes (Night Music II)* (1964), and *Dream Sequence (Images II)* (1976). In these pieces, Crumb utilizes both Western and non-Western conventional instruments including Japanese temple bells and Thai buffalo bells. Through them, he discovers the volume of the sonority, the color of the timbre, and the way of the performance. The center focus in these three selected works is the quiet mood, imagination, and reflection of life. He attempts to convey the sound between reality and fantasy by the use of the instruments. In each piece, he indicates different concepts and expects the individual performer to portray the shape of the music to fulfill the space. Crumb not only explores the timbre of the instrument, but also extends the performance from on-stage to off-stage. Although this manner of performance was unusual and strange in the 1960s or 1970s, today it sounds not too peculiar to the audience. These pieces are full of challenge for the performer, yet have not been performed as often as other pieces such as *Black Angels* (1970). In exploring these issues, this paper will examine the challenges of performance and the historical and cultural forces that characterized these works.

#### 17:00 Tradition as a Creative Context of the Contemporary Composer

Galina BODAREVA (Kazakh National University of Arts)

Kazakhstan's rock opera is a quality musical product. Existence of the genre allows us to gather and synthesize information and examine national patterns. The focus of the study is on the problem of the interaction of the modern composer with a cultural tradition. In the rock-opera *Jer-Uyyk*, Tolegen Muhamedzhanov disclosed humanistic and patriotic ideas and raised issues of spirituality and morality. The action takes place in the Kazakh steppe. In a desperate argument, the main characters of the rock opera, metaphorical characters Asan Kaigy (the embodiment of good) and Az-Azyl (the embodiment of evil), have expressed views on the polar structure of the universe as a whole and Kazakh society in particular. In reality, Asan Kaigy—one of the key historical figures of the fifteenth century—was a utopian philosopher who sought and found the promised land, Jer-Uyyk. The musical development of the rock opera arias is built on the alternation of the two main characters. They are heroes who appear to be fierce rivals. Such a confrontation is associated with *aitys* (a poetry contest or "improvisation combat" on a specific topic). *Aitys* in the rock opera developed according to national tradition. The *aitys* phases coincide with the stages of development of the dramatic conflict of the rock opera. The central *aitys* phase in the development and culmination of the rock opera is the duet "Aitys." The rock-opera *Mukhamedzhanov* used elements of folklore, popular themes, Kazakh folk instruments, and stylistic features of folk-rock. The text of the libretto of the rock opera was composed by the talented poet Myrzaliev and written in the spirit of the Kazakh epic genre *tolgau*, which is of thought-edifying and instructive character. The poems are filled with moral and philosophical meaning, metaphors, and allegory.

## **SESSION I D 8**

### ***Thai Music in History and Society***

Gretel SCHWOERER-KOHL (University of Halle-Wittenberg), chair

#### **16:00 Lanna Music Iconography in the 17th-18th Century**

Nithit PANGNOI (Mahidol University)

This qualitative research study was conducted by using an ethnomusicological method concerning musical iconography found on mural paintings of temples that appeared during the Lanna reign of north Thailand, painted after the seventeenth century. Those iconographic arts served both political and social systems under the power of the Lanna kingdom. Since the sixteenth century, music had served Buddhism melded with indigenous spiritual beliefs and the Lanna Royal Institution. In the seventeenth and eighteenth centuries, music iconography evidence on cultural artifacts was gathered from old traditional literature, oral history, and art works. These provided better understanding of music historical context. Oral histories and records of legends were collected from temples and regional institutes. They offered further insights into the natives' character and local behavioral culture. The main issue of this study is to show the Lanna cultural changes during those time periods. It shows that there is important evidence that Lanna could have accepted the new coming culture as well, but they seemed to select only the high-level culture of music capitalism. New music introduced into the Lanna region was well adapted and used for over 400 years, but later, in the twenty-first century, the new Lanna society has been very concerned with reusing the old traditional music as found in those iconographic arts.

#### **16:30 Thai Popular Songs: History and Singing Skills Development**

Nutthan INKHONG (Mahidol University, Salaya)

Western popular music and song are a great world cultural product which originated during the romantic musical period of Europe and America. They moved from the Western world area to Thailand via the oceanic silk road in the middle of the seventeenth century, which was the era of colonial expansion. Western pop music and vocal songs were used in Christian churches and schools by missionaries who began their Western singing education around 1835. It took over seventy years for the first Thai Western music composer to appear, Prince Paripatra of Nakornsawan, who composed marches, polkas, and waltzes in Western style, and ninety-five years for the second Thai composer, Mr. Pranboon, to write Thai pop for his own musical theater works with both lyrics and melody. Thus, he had a reputation as the great pop artist of the nation. However, these song products still had many technical problems, such as singing and music arranging, when they appeared. This research was conducted by using qualitative analysis and ethnomusicological research methodologies. Data was collected from (1) old records made in 1932-1962 and (2) interviews with people in Thai pop music such as singers, radio programmers, and critics, and reading their reviews that appeared in print. Moreover, it will describe changes in Thai singing methods and skills which have been took place during the time when they were influenced by the Western singing styles of the American pop singers in the 1950s and the rock 'n roll singers. In the presentation, samples from CDs and DVDs will be added to support the research findings.

#### **17:00 Thai Traditional Music for Puppet Theatre Plays**

Kanlayanee SAISUK (Mahidol University)

Traditional puppet shadow plays have been the national entertainment of local Thai villagers for centuries. They are found commonly in south Thailand. In Southeast Asia, such shows of the Javanese and Balinese are called "*wayang kulit*," using many instruments and puppets. In Thailand, plays performed by small sets of 5-7 musicians and one performing leader called "*nai nang*" who moves puppets along with speaking and singing. This study looks at only the small-sized puppet shadow plays of central Thailand, located in a small town named Ban Lard, 150 kilometers south of Bangkok. Five musical groups are chosen in this study; all have musical background from south Thailand. Traditional instruments are *pi* (oboe) to lead the melody, *thon* (goblet drum), 1 two-headed drum, 1 medium-sized hanging bossed gong, 1 large cymbal and 1 small cymbal, and a wooden clapper; sometimes, they add a set of 2 small flat gongs. Songs are set into three types: (1) Thai traditional songs of central Thailand; (2) Thai country folk songs; and (3) Thai new pop songs well loved by youngsters. Before shows start, an overture and song for paying respect to the god of musical theater and teachers are performed. The main shows are the *Ramayana* story, folk tales, and an impromptu political satire with an amusing story. Musical improvisation is always used along with singing. A DVD will be shown in the presentation. These shadow plays are still used in the village during winter and summer. The genre is well preserved by the national fine arts department with hopes of extending the lifespan of the plays.

#### **SESSION I D 9**

##### ***Music, Theatre, and Ethnicity in Mainland Southeast Asia***

Ricardo D. TRIMILLOS (University of Hawai'i at Mānoa), chair

**16:00 The Clarinet in *Wayang Kulit* Music: Solos based on Maharisi, Berjalan, and Perang**  
Hamdan ADNAN (National Academy of Arts Culture and Heritage, Kuala Lumpur)

*Wayang kulit* is a dying art in Malaysia. Many efforts to preserve this art form have been undertaken by various composers, musicians, and educational institutions. However, this art has failed to attract the younger generation of viewers to guarantee its continuity in years to come. This research will try to reach a younger audience by assimilating elements and techniques of *serunai* playing into graded solos for clarinet. This will give the younger generation an introduction to *wayang kulit* music through the learning of these solos. It is not the aim of the research to identify exact pitches of the *serunai*, as the construction of the instrument is not standardized. Instead, this research will look at elements of rhythm, ornamentation, and set motives or phrases that occur regularly within a *serunai* improvisation. The methodology utilized in this research is that of analyzing selected improvised solos by Ahmad Hamzah, the *serunai* player for Hamzah Awang. The improvisations will be compared to another recording of the same piece by the same player to determine similarities and differences in improvisational approach. The findings will then be indexed and described, and used to construct clarinet solos based on three levels of difficulty; namely, easy, intermediate, and advanced. The solos will then be performed using the same percussion rhythmic patterns or *gongan* of the song the solos were based on. This not only results in new repertoire for the clarinet but also for *wayang*. The clarinet solos can be used as teaching materials for clarinet majors in ASWARA. It is hoped that this research will encourage further development of new repertoire for other Western wind instruments based on the *serunai* of the Malay *wayang kulit*.

**16:30 Change in the *Pinphat* Music Ensemble of the Khmer-Thai Ethnic Group in Northeastern Thailand**  
Chalerm Sak PIKULSRI (Khon Kaen University)

The purpose of this study is to examine changes in local *pinphat* music ensembles in the lower part of Esarn in Thailand where the Khmer-Thai ethnic group settled down. The study focused on pieces of music, performance techniques, musical instruments, and cultural context. Results of the study indicate that when a new generation of people entered the educational system provided by the government, they received musical lessons given by teachers who had been trained under the classical music tradition. As a result, these new young people thought that the music tradition of the Royal Courts or the "great" music tradition was more outstanding than their "little" music tradition, so they played the pieces of music from the great music tradition instead. In terms of performance techniques, it was found that many different rhythms were created, so many new tricks were employed when performing the music, from simple performance techniques to complicated ones. Regarding musical instruments, it was found that earlier the instruments used were those manufactured in the community, except for gongs, whose manufacture required high technology, but later, after the end of the useful life of the old set of instruments, the replacement instruments were purchased from musical instrument shops, and these instruments were the same all over the country. Moreover, it was found that as temples that existed in all communities had reduced their social role as the center of all aspects of life to become only the center of religious activities, musical bands that once were strongly supported by temples and communities become the musical bands of individual persons and lost social support.



**17:00 Hmong Secular Music: Instrumental Music**

Khanithea PITUPUMNAK (Udon Than Rajabhat University)

Thailand consists of many ethnic groups. One of them is the Hmong, who migrated after 1857. They live in high mountain area in Chaing Rai, Chaing Mai, Mea Hong Son, Lampang, Phetchaburi, Phitsanulok, Kamphaeng Phet, Tak, and Loie in Thailand. There are more 150,000 Hmong people at present. Hmong people are divided into three groups: Hmong Koaw (White Hmong), Hmong Dum (Black Hmong), and Hmong Kua Ma Ba. These classifications are based on the differences in language, costume, and the names themselves. Although each group has a different name, their lifestyles, culture, norms, values, and beliefs are similar. Currently, Thai society has changed considerably. Hmong people of the new generation have adapted their existence, education, occupation, and lifestyle. This is a main reason for change in and disappearance of Hmong traditional music. However, there are some groups of Hmong people, both elder and younger, who are trying to preserve their culture very well, especially their music which was used for ceremonies and entertainment. The objective of this study is to study the secular music, which is related to narrative in form of tales, of the Hmong in Chaing Mai province, Thailand. The tales concern the Hmong's natural environment, lifestyle, and culture. This kind of music was performed on the *qeej*, a Hmong musical instrument. The main topics which will be studied in this paper are the characteristics of the Hmong's secular music, the relation between secular music and folk tales, the function of the secular music, and its inheritance. Ethnomusicological and narrative approaches will be used for asking questions.

**SESSION I D 11 (in Chinese)**

***Chinese Ritual Music and Ritualized Performance***

YANG Xiao (Sichuan Conservatory of Music), chair

**16:00 About the Li People's Ritual Music**

LIU Houyu (Qiongzhou University) and LIN Rijun (Qiongzhou University)

Due to being isolated from the Chinese mainland, the Li people native to Hainan Island have developed their own various and distinctive culture in folk music. As an important part of the precious cultural heritage left behind by Chinese minority groups, the Li peoples' music culture has high artistic and academic value. The ritual music, the only musical form alive today among the Li people, clearly reflects the changes in their folk music. The study of ritual music is flourishing on the Chinese mainland; however, the ritual music of the Li people has received little attention. The ritual music consists of two types: the mundane "Entertaining People" type and the sacred "Entertaining Ghosts" type. The former type of music can be further divided into music for happy occasions and music for life etiquette, and its main source is daily life; however, the latter type of music derives from folk religion. As times change, the ritual music is also experiencing unprecedented changes. Some things disappear with changes in the way of production and life; others are transformed into a popular form of entertainment so as to adapt to the new social ecological environment; and some survive in folk activities in a new way. The ritual music of the Li people is a reflection of internal changes in their society, and also the direct result of the external environment.

### **16:30 The Influence of Traditional Music on the Catholic Religious Service in China**

LI Ma (Catholic University Eichstätt-Ingolstadt)

Two great cultures meet in China's Christianity. Christian religious music was brought to China by missionaries and further developed there; with its musical forms of expression, it links two entirely different cultures. Indigenization developed Christian religious music in China into a kind of Sino-Christian culture with Eastern and Western elements. There are many different forms of Christian sacred music in China today. Gregorian chant and music in major and minor tonalities exist in the same place as Buddhist or Daoist temple music in pentatonic scales, and they are both accorded the same value. In Christian services, European brass orchestras play as well as Chinese chamber orchestras and drum and gong groups. Two different modes of musical expression can both live without mixing or resulting in a new musical style that melds together elements of two cultures. Moreover, new musical styles have been developed that can be categorized as syncretistic. The Chinese traditional way of thinking, however, has been preserved as the basis, even though it has been interwoven with Christian ways of worship, and in an emancipated way, two worlds coexist and merge. This paper is based on an empiric survey on religious instruments, performance, and composition of music used in Christian services in China. The examples give an insight into the influence of traditional Chinese music on Catholic worship. They illustrate a model of intercultural encounter that leads from acculturation via syncretism to transculturation.

### **17:00 The Dance and Music of Life: An Ethno-Musical Study on the Lusheng Dance of the Lahu Ethnic Group in Yunnan Province**

HUANG Lingfei

*Lusheng* Dance is an important cultural carrier as well as the most inspiring and imaginative part of the culture of the Lahu people, an ancient ethnic group in Yunnan Province. Today, this traditional folk dance still retains its original artistic features and moving artistic influence, and is closely related to the daily life of the Lahu people. As a faithful recording of life, the various dancing postures of the *lusheng* dance reveal a series of covert social norms by integrating meaningful expression in music and body movement, which is a typical characteristic of oriental art. Based on the mode of life and production of the Lahu people, this complete and open-ended artistic semiotic system is a cultural network loaded, after years of time, with the cultural essence which has never disappeared but has always been maintained and innovated in the traditions and religious beliefs of the Lahu people. The *lusheng* Dance is not only an important medium for the Lahu people to carry information, preserve their cultural heritage, and learn about the world, but also reflects their religious beliefs, space-time concept, and internal social order. This paper describes and analyzes this ancient and solemn dance in detail, from the perspective of ethnomusical and ethnochoreological study so as to throw light on the cultural significance of the *lusheng* dance in the cultural field.

### **17:30 Research on Duancun "Yin Yue Hui"**

WANG Chang

Duancun is located in Anxin County, Baoding, Hebei Province of China. According to records, "yin yue hui" here appeared in the Kangxi period of the Qing Dynasty, especially in the late Qing. The tunes are of two kinds: "wen chang" and "wu chang." It is mainly played with wind and

percussion instruments. *Yin yue hui* is the most popular style of celebration for native festivals. Two functions are important: first, festival celebrations including the Lantern Festival, Dragon Boat Festival, Hungry Ghost Festival, and local temple fairs; second, funeral arrangements. Most *yin yue hui* of central Hebei returned to normal existence at the end of the Cultural Revolution. However, Duancun *yin yue hui* did not return to normal until 2009. The members are various: in addition to the farmers in the village, there are also a few teachers and teenage pupils. What is more, it breaks the tradition that men is the only heir to the tradition, since women also allowed to join. There are also some difficulties: the heirs of the tradition and funds. In my opinion, as the environment changes, we should make some adjustments. As long as it does not change the cultural attributes, other teaching modes and sources of funding are also possible.

## SESSION I D 12

### **Film Screenings**

Margaret KARTOMI (Monash University), chair

#### **16:00 Film: Islands of Interpretation: The Cultural Circuitry of *Gambus* and *Zapin* in Nusantara**

George MURER (City University of New York)

This film complements several decades of growing scholarship on the performance of Arab-derived musics in Indonesia and Malaysia. I examine the complex layering of "musicalities" found in Samarinda, East Kalimantan, and Sidrap, South Sulawesi, where "indigenous" genres are performed side by side with interpretations of Amr Diab, Umm Kalthoum, and Fairuz songs. In Samarinda, we meet a Dayak performer who is equally fluent on the local *sampeq* lute, the gong set used to accompany healing rituals and folkloric dance, and the *gambus*—a lute that has migrated from the Arabian Peninsula via maritime interactions with Hadramawt in particular and serves today as a vehicle for both Malay and Arab repertoire. In Sidrap, we find a roster of professional wedding musicians that includes both acrobatic, comedic *kecapi* ensembles and a highly skilled Bugis *orkes gambus* (*gambus* orchestra) working within Hadrami and Egyptian Arab idioms. These environments are contrasted with an interview with an aspiring Hadrami Arab music star in Surabaya, East Java, and a look into the cyber world of the *orkes gambus*, and the story is further annotated by documentation of the 2011 Zapin Nusantara festival and symposium in Johor Bahru, Malaysia, where musicians and dancers from Kuala Lumpur, Sabah, Singapore, North Sumatra, Riau, West Kalimantan, and South Sulawesi convened and exchanged their localized takes on *zapin* dance aesthetics, *gambus* styles, and *mirawis* patterns, and held riveting discussions about the cultural genealogy and historical significance of the *zapin* genre, its religious and literary foundations, and how it ought to be situated in the region's social and cultural landscape today.

#### **17:00 Music of Nan Province: The 100th Anniversary Celebration of Chulalongkorn University**

Pornprapit PHOASAVADI (Chulalongkorn University)

This documentary film project is aimed at investigating the musical resources found in Nan province, Thailand. Serving as a Thai-Laotian border, Nan was also once a royal court center of the

Lanchang kingdom. Although Nan has long been the center of Eastern Lanna culture, less has been reported on the relationship between the royal court music of Nan and that of Bangkok. In addition, Nan province is rich in terms of the ethnic groups living in the area. Thus, the project traces the cradle of musical culture that includes lowland residents, hill-tribe villagers, and royal court artisans. The result of this project is a documentary film consisting of ten DVDs. The research project was undertaken before the filming sessions. It employed qualitative methods: collecting data from fieldwork in Nan province from October 2009 until September 2012. In July 2010, a group of twenty-one undergraduate students majoring in Thai music undertook fieldwork in fifteen districts, interviewed 275 musicians and dancers, and transcribed their life histories. In August 2011, a group of thirteen undergraduate students from a Thai music department undertook fieldwork in Nan province to conduct in-depth interviews with thirty-two musicians, and transcribed forty-eight songs. The project yielded a fruitful outcome in that Chulalongkorn University has been able to establish a practical and sustainable network among lecturers, students, researchers, local musicians, and cultural leaders in Nan province. From collected data, it is shown that musical traditions in Nan are still vibrant. Musicians are proud of their traditions and are willing to share their knowledge with young generations and newcomers. Musical traditions in Nan can be classified into four groups as follows: 1) musical traditions performed by Buddhist religious practitioners, including drumming sessions known as *klong klum* and *klong pucha*; 2) musical traditions performed by royal court artisans, including the peacock dance known as *fonhang nok yung*; 3) musical traditions performed by lowland musicians, including a string ensemble known as *slaw saw seung* and xylophone-gong ensembles known as *pat meung*; and 4) musical traditions performed by minority ethnic groups, including vocal recitation known as *khub tai Lue* and bamboo ensembles of the Kamhu and Thin ethnic groups. The film will be screened for twelve minutes. It will bring an introduction to part of the project to the audience.

## **DAY 2: FRIDAY, JULY 12, 2013**

### ***II A Paper Sessions (8:15 - 10:15)***

#### **SESSION II A 1**

#### ***Expanding Minority Music: Minorities in Sweden in Interaction with National and International Music Scenes***

Krister MALM (Swedish National Committee of ICTM), chair

**Panel Organizer:** Krister MALM

This panel addresses issues regarding the interaction of the music of four very different minority groups in Sweden within the Swedish national and international music scenes, through live and mediated representations. The first paper concerns an indigenous minority—the Saami—and the consequences of the transition of Saami music into the realm of world music. The focus of the second paper is on the role of an individual within the Jewish diasporic context at a time when modern Western society was emerging. In the third paper, the role of music from the Balkan countries in Swedish society is discussed. This is a complex issue that involves both minority groups (i.e., the immigrants from the Balkan countries) and Swedish activists. The last paper

describes how a specific musical genre can be created by group of people of different ethnic backgrounds that become a minority through bonding in an imposed and enclosed environment—prison inmates—and what happens when this music becomes a fad. A central issue in the panel is the migration of music from a minority context to a wider national and/or international context, and the implications of this process. How is the presentation of the music changed? Is the role of the music as a representation of the minority group lost in this process, or is this role retained even if the musical style has changed? Does the capture of the music on paper or recordings and dissemination of these representations contribute to more visibility and wider recognition of the minority group, or does it contribute to an integration of the group into mainstream society and ultimately the dissolution of the group?

#### **8:15 Does Transculturation Lead to Imploding of the Saami-ness of Saami World Music?**

Olle EDSTROM (Gothenburg University)

As early as the 1960s, the Saami in Scandinavia began experimenting with different musical crossovers between Saami *yoik* and Anglo-American youth music. Almost all types of *yoik* combined with popular music styles have since been played and recorded. New songs with Saami lyrics were also composed in this process, leading to a further expansion of musical structures in parallel with a growing sophistication of arrangements and production of contemporary (popular) Saami CDs. Leading artists such as Nils-Aslak Valkeapää, Mari Boine, Frode Fjellheim, and Wimme Sari have all contributed much to this expanded musical sphere. In the last decade, developments have included Saami artists performing instrumental pieces, composing songs with English lyrics often as the only person in the production who is Saami, and put their songs out on different Internet sites. These developments can be seen to contribute to the blurring of the Saami-ness of the music that earlier was of great importance. The paper will discuss if and how the construction of Saami-ness is upheld today, and how important the construction of this "essence" might be in a transculturated and interconnected world.

#### **8:45 Music, Nusah, and the Old Way of Singing: The German-Jewish Reform Movement and the Roots of Ethnomusicology**

Anders HAMMARLUND (Centre for Swedish Folk Music and Jazz Research)

In 1877, an epoch-making collection of Jewish liturgical music was published in Gothenburg in Sweden. Cantor Abraham Baer's *Baal t'fillah oder der practische Vorbeter* is the most professional and comprehensive documentation of this oral tradition that was carried out in nineteenth-century Europe. It is a milestone in Jewish music history, but it should be regarded as a pioneering work in early ethnomusicology as well. Abraham Baer was born in Filehne, a town in Provinz Posen, a district of the old Polish kingdom that had been annexed by Prussia. He learned the liturgy in the traditional oral way, but when appointed cantor in the new synagogue in Gothenburg in 1857, he had to take his stand in the confrontation between traditional *Vorbeters* and the modernizers of the Jewish reform movement that characterized this epoch in Jewish-German history. This conflict mirrors a general European transition from traditional, oral forms of religious worship ("The Old Way of Singing," as it was called in eighteenth-century Britain) to new sacral musical genres that were strongly informed by art music concepts and ideals. The contemporary music reforms of the Swedish Lutheran church were in fact part of the backdrop for the aesthetical experiments carried out in Baer's synagogue. However, culturally the Jewish community of



Gothenburg was a suburb of liberal-Jewish Berlin. The fusion or combination of a deep understanding for *nusah*, the traditional extemporizing way of synagogal singing, and crisp German *Wissenschaft* that characterizes Abraham Baer's work therefore must be understood against the background of the simultaneous emergence of modern *Kulturwissenschaft* in Berlin, where social psychologist Moritz Lazarus, linguist Heymann Steinthal, and sociologist George Simmel laid the foundations for twentieth-century social sciences.

#### **9:15 Small Pieces of Pie Everywhere: Balkan Music in Sweden**

Jill Ann JOHNSON (Helge Ax:son Johnson Foundation)

Balkan music in Sweden is a small piece of the country's musical life. But one hears pieces of the Balkan musical pie—Balkan dance melodies, brass band music, and the powerful strains of fieldwork songs—in pockets over much of Sweden. Various immigrant associations play for their own parties, and second- and third-generation children of immigrants take their parents' folk music to the public stage. Ethnic Swedes growing up during the folk revival of the 1960s and '70s were drawn to play and dance to Balkan music, and today's young Swedes are now grabbing Balkan, klezmer, and Romani music and blending them to their liking. Jazz musicians blend Balkan and Turkish influences in their mix, and occasionally one hears hints in the repertoire of Swedish folk bands. In this paper, I look at the effects of cultural politics on this sub-genre, as well as the effects of changes in various immigrant groups' social lives as each generation evolves. I consider aspects of performing ethnicity and nation and bifocality using Fischer, Geertz, Turner, and others, as well as the transformation of the music, its meaning, and its role when it is plucked up by musicians with little or no knowledge of Balkan music. I address issues of how these various elements affect which music is performed, and how, and which music, as Sonia Seeman puts it, falls under the rubrics of musical silence or musical erasure. This paper describes results of a preliminary study within a planned larger study examining the influences and roles of Balkan music on musical life in Sweden, made possible by a grant from Helge Ax:son (Axelsson) Johnsons Stiftelse: "Playing Balkan Music in Sweden: Identity, Meaning and Messages."

#### **9:45 Swedish Prison Songs**

Dan LUNDBERG (Centre for Swedish Folk Music and Jazz Research)

Prison songs make up a very diverse song category. In broad terms, songs dealing with life as a prisoner are central to the genre. But the genre also borders on other types of songs sung in prisons. Most informants who have been recorded for archival purposes have a broad repertoire of broadsides, folk ballads, and other types of popular music. Yet, there is undoubtedly a central repertoire of songs with lyrics that describe conditions in the prison, and others that express longing, desire, and even a feeling of despair, where death could be the last resort.

In the mid-1960s and early 1970s, Svenskt Visarkiv, in two different recording projects, conducted field work in Swedish prisons. The purpose was to document the repertoire of prison songs that existed in tradition, and was perceived to be a disappearing genre. One reason for the genre's decline is probably changing and better conditions for the prisoners, which included less time in solitary prison cells. In solitude, songs were an important pastime. Access to radio and television, even in prisons also affected the music and its use and function. In this case study, the songs' function as identity marker is analyzed. An interesting aspect is that the prison songs in their original use were not directed towards the society outside. With the attention from the public in the

1970's, the function changed, the songs became symbols of exclusion, and the phenomenon was politicized. In Svenskt Visarkiv there are collections of reviews and articles describing the reception of concerts between 1972 and 1975. These show a romanticized picture of the prisoners as a vulnerable group outside the majority society. Which songs fit into the public arena? Which songs were excluded from the repertoire? How were the songs adjusted to the new context?

## **SESSION II A 2**

### ***Dance, Choreography, and Martial Arts in Changing Contexts***

Barbara ALGE (University of Music and Drama Rostock), chair

#### **8:15 An Exploration of the Re-presentation and the Contemporization of an Irish Traditional Step Dancing Practice in North Kerry, Ireland**

Catherine FOLEY (University of Limerick)

This paper looks at step dancing, representation, and contemporization. It examines how a local traditional style of step dancing in North Kerry, Ireland, was reconfigured and re-presented for contemporary theatrical purposes. Locally known as the "Munnix" style of step dancing, this traditional style of practice had been taught locally by the last of the itinerant dancing masters of the region, Jeremiah Molyneaux (1882–1965), and had been practiced as a living tradition within the region for some 200 years. In the 1980s, this style of step dancing was in decline as a living tradition and was, at the same time, adopted by Siamsa Tíre, the National Folk Theatre of Ireland, for artistic and folk-theatrical purposes. This paper is based on my field research in North Kerry, Ireland, from the 1980s to date. Using a phenomenological hermeneutic perspective, it examines: one, my own engagement as an ethnochoreologist with this historical practice; and two, how this dance practice both shaped and was shaped by the vision and artistic work of Siamsa Tíre during this time period.

#### **8:45 From the Malay Court to the Kampong: Musical Appropriations in Malaysian Martial Arts Accompaniment**

Lawrence ROSS (The Graduate Center, City University of New York)

This paper examines appropriations from court music into folk performance, focusing on a distinctive martial arts combat repertoire performed by Malaysian *gendang silat* ensembles. It asks how such borrowings invoke a collective Malay history and identity through deep, centuries-old connections to royalty. The locus of this study is Kedah State in the northwestern corner of Peninsular Malaysia, a region populated predominantly by Malay rice farmers who descend from late nineteenth-century settlers from Kedah, Aceh (in Sumatra), Pattani (in southeast Thailand), and elsewhere. The area possesses a rich martial arts tradition and active performing community, yet is one that has received little attention in academic literature. In contrast, there has been significant scholarly interest in folk theater genres of neighboring Kelantan State, which has often illuminated associations between court and *kampong*. This study provides new ethnomusicological perspectives on the region, and adds to a growing body of *silat*-related literature in Southeast Asian studies. The typical four-person *gendang silat* musical ensemble in Kedah comprises a dual-reed *serunai* aerophone, a pair of large and small two-headed barrel drums that play interlocking patterns, and a hanging gong that marks a periodic rhythm. The ensemble performs two principle functions, each with separate repertoires. One accompanies martial arts contests, highlighting and intensifying the

interactions between combatants. A second repertoire—not examined here—draws from a diverse array of popular and traditional songs, providing entertainment for wedding feasts and informal private gatherings. I look specifically at the melodies and rhythms of two tunes from the local combat repertoire, “Lagu Kedah” (Kedah Song) and “Lagu Pattani” (Pattani Song), and through comparative analyses of extant musical sources and examination of some genealogical data, investigate performers’ contentions that these tunes contain elements from Kedah’s royal *nobat* ensemble and the music once played to accompany the journeys of Pattani princesses.

### 9:15 Two Choreographies, One National Identity: *Gaucha* Past Times and Afro-Brazilian Dances in Present-day Uruguay

Marita FORNARO (University of the Republic, Montevideo)

This paper proposes to analyze traditions subject to production and re-invention processes, through two choreographic expressions considered opposite in the Uruguayan imaginary: the *pericón*, considered a “national dance,” and dances relating to Afro-Brazilian cults, publicly installed during the past half century. The *pericón*, derived from the River Plate’s colonial “country dance,” was finally fixed, after several stages as a traditional dance, into one of its variants—the “Pericón Nacional,” collected from oral traditions by Gerardo Grasso. This piece and its choreography became national symbols of Argentina and Uruguay. At present, the *pericón* is danced at folk *peñas* (circles) and performed by professional groups specializing in dances with traditional roots. It was also institutionalized at Uruguayan public schools as a civil “rite of passage” for year-closure festivities, where it is danced by students in their last year of elementary education. The *pericón* is an expression of the idealized heroic past of rural *gaucha* culture. In Uruguay, dances associated with Yoruba-based Afro-Brazilian cults—showing significant syncretism with reference to popular European Catholicism and the Kardecian Spiritism—have experienced periods of esoteric practice, peaks of popularity, and a relative decline, and are seriously threatened now by the penetration of Evangelical cults. The permanence of a practice with a radically modified functionality and the emergence of another practice with widespread public acceptance are analyzed from an anthropological and choreological viewpoint, as part of a transformation process of a “national” collective imaginary where multicultural aspects—including claims of indigenous peoples—with public presences, such as cults of Afro-Brazilian origin, coexist with the ideal image of an “orderly” past, constructed in part with the contribution of the Academic disciplines: the past of a country proud of his European roots, where even traditional Afro-Uruguayan music and dance—the *candombe*, a secular expression—merely constituted a kind of culture for display.

### 9:45 Cultural Dance Surviving in a Changing World

Michael CLEMENT (University of Guam)

The inception of indigenous dance in Guam dates to the late 1980s, a time of heightened concern for cultural preservation. The history of indigenous dance now spans more than twenty years, and has become very political, with people on both sides debating its authenticity vs. inauthenticity. Dance also incorporates chant, but productions are stigmatized by their association with Catholicism rather than ancestral religions. Video examples will demonstrate how dance has changed in recent years. Since its inception, indigenous dance has gone from pure tourist entertainment to programs that are taught in public school from early grades through high school.

Objections to the inauthenticity of these dances appears to be overcome by the Chamorro self-determination movement which is linked to its political status with America. Guam is a non-voting territory of the United States. Dance and chant help to put a face on Chamorro culture, regardless of whether or not they accurately portray ancient Chamorro culture. Since the days of Spanish conquest (1668-1698), Chamorros have been known to imitate Carolinian dance, indicating that Chamorros might not have had a strong indigenous dance tradition. This imitation or adoption of outside influences is carried through in song influences from Mexico and from the United States, beginning in 1898. The borrowing of characteristics of other island dances and chants is not an unusual phenomenon. The dance movement in the schools is also tied to the preservation of the Chamorro language, which had already been declared dead. This is a cultural crisis that helps dance to be seen as a face of Chamorro culture and an educational tool, regardless of its inauthenticity. The youngest generation of Chamorros is now entering high school, and they accept indigenous Chamorro dance as a *fait accompli*. The chant aspect of these performances does not conflict with the modern Chamorros' notion of chant and song. The average Chamorro sees no difference between the plainsong chant of the church and chant in ancient Chamorro ancestral religion. As ancient Chamorro culture becomes less mythological and more academic, and as more research is published and taught, Chamorros may become more critical of their ancient music and dance heritage and learn how to repair it.

## SESSION II A 3

### *Musical Structures and Theories*

Razia SULTANOVA (University of Cambridge), chair

### 8:15 **The Variations and Deep Structural Analysis of Dolan *Muqam***

TENG Zhen (Central Conservatory of Music)

*Muqam* is a type of traditional Uyghur music, a set of classical music that combines folk songs, dancing, and instrumental performance in one and has its own modal system. In China, Uyghur *muqam* is divided into Kashgar *muqam* (Twelve *Muqam*), Kami *muqam*, Turpan *muqam*, Ili *muqam*, and Dolan *muqam*, according to the name of the regions where local *muqam* is preserved. The most famous among these is the Twelve *Muqam*. These regionally different *muqams* all bear their own prominent features. Related studies have indicated that *muqam* is a universal musical phenomenon. Besides Xinjiang, China, *muqam* also exists in more than ten countries and regions in Central Asia, West Asia, and Northern Africa. Not only are these countries and regions geographically proximate, sharing similar natural environment and life styles, but they also believe in the same faith: Islam. However, in terms of the specific forms of the *muqam* music, no two regions are identical. As a world cultural phenomenon, the production and existence of *muqam* has always been under the focus of scholars in the world. This paper takes three Dolan *muqams* as examples of performances which were recorded and notated by the author during her fieldwork, and these *muqams* are adapted and edited by professional Dolan musicians and are currently performed on and off stage. Using emic-culture analysis and Schenkerian analytical method, the author attempts to study the internal structural pattern of adapted and edited Dolan *muqam* and comprehensively compare them with traditional *muqam* and other *muqams*. The aim of this research is to study the internal changes in culture and conception as well as the musical forms of Dolan *muqam* under the impact of the multiculturalism of the present times and changes in the aesthetic values of the Uyghur people.

**8:45 Structure and Form in the Traditional Music of the Transylvania Plaine: Representation in the Context of Performing**

Lucian Emil ROSCA (University of Arts Târgu-Mureș)

The systematic research made on the Transylvanian Plain (Romania), a large territory that includes three counties that are different in size—Mures, Cluj, and Bistrita Nasaud—is work that needs to be continued. The dance instrumental repertoire for violin from the Transylvanian Plain (Mures County) represents an extremely interesting domain for the stylistic characteristics that are specific to the area. My research conducted in over forty places revealed a much diversified instrumental (*danses*) and vocal repertoire. The very valuable material presented here will be used to analyze the entire repertoire's complexity, and all aspects that exist and coexist, appear, get assimilated, and disappear, as well as the stylistic/structural aspects. Musical notation and the traditional notation system represent another interesting issue for thorough research, which should offer a clear and systematic image regarding this system of traditional instrumental repertoire. By approaching also the theoretical side of this material, one can notice a fairly high frequency of a particular instrumental repertoire. It has a binary rhythm made up of quadruple time which is frequently highlighted by the rhythmic formula that represents successions of choriambic and antispastic formulas. The metronomic slow character of old dances, as well as the quick metronomic character of the youngsters' dances, contribute to the diversity of the thematic and stylistic repertoire from Central Transylvania. Regarding the Hungarian and Gypsy (ethnic minority groups) traditional musical repertoires from this area, one can notice their obvious migration and assimilation to the Romanian music. Equally, the Romanian vocal and instrumental repertoire can be found in that of the Hungarians and Gypsies, so we can conclude that from this point of view there is a reciprocal relation between these communities.

**SESSION II A 4**

***Song and Dance in Ritual***

Beth SZCZEPANSKI (Lewis and Clark College), chair

**8:15 Ritualizing Process in the *Duige* (Antiphonal Folk Song Singing) among the Zhuang Ethnic Nationality in Guangxi**

XIAO Xuan (Shanghai Conservatory of Music)

Oversight of the contextual sources that are the key facilitators of folk music has caused criticisms ("taking from the folk but being cut off from the folk") on some of China's "Safeguarding Intangible Cultural Heritage" projects as well as native academia's construction of musical knowledge. Viewing *duige* as a ritualizing process places this folk antiphonal singing activity within its mass-societal gathering context and gives a better understanding on the origin of, development of, and change in *duige*. Taking gatherings of *duige* among the Zhuang ethnic nationality in Guangxi as a case example, this paper focuses on the ritualizing process of *duige*, and analyzes its outward ritualized behavioral elements in terms of structure, system, and norms, as well as its inward cognitive aspects, in order to reach a contextualized comprehension of *duige*.

**8:45 Call a Name: Why the Thaw Tribe of Taiwan Sings *Shmayla* to Celebrate the New Year with a Rite of Passage**

WEI Xinyi (Tunghai University)

A name is a symbol of a human being which indexes his/her orientation. For the Thaw people, to call a name in front of ancestors' spirits symbolizes the caller's psychic position. Located in the center of the island, the Thaw are the tenth officially recognized aboriginal Taiwanese tribal group. Every lunar calendar in August, the Thaw tribe holds a New Year festival called *lus'an*. *Lus'an* is divided into two types of celebrations, small and big. The big celebration is comprises three musical activities: *mashbabi*, *tuktuk*, and *shmayla*. Married couples are considered to become priests, *priqaz*, at the start of the New Year, but without selecting them first, the *shmayla* cannot be sung on stage in the *lus'an*. Each family within the Thaw tribe has a bamboo weaving basket which symbolizes their ancestors' spirits. In each ritual, the female priest *shinshi* sits in front of the basket and calls each family member's name. Calling their names represents Thaw identity and indicates their location in the spiritual world. If a married Thaw has not yet been a *priqaz*, her name is called at her paternal family's basket line. After being a *priqaz*, her spirit will shift into her husband family's basket and be called there. A non-Thaw women who marries into the Thaw tribe does not become a *priqaz*, her name is never called. When she dies, her spirit will become a roaming ghost. In a nutshell, this paper discusses how and why the Thaw tribe sings *shmayla* at the start of the New Year to help a woman through a rite of passage and combine her body with her spirit in order to see off the old and welcome the new, in terms of both Thaw identity and the calendar. Ultimately, she obtains a new status which ensures the destination of her spirit after death, and she becomes a legitimate Thaw.

#### 9:15 Maha Duriyang: The Extra-Large Size Thai Traditional Ensembles

Poonpit AMATYAKUL (Mahidol University)

Sizes of Thai Traditional Music Ensembles are set according to their purpose. The number of musicians varies from 5 to 22, and they sound aesthetically beautiful. It was King Rama VII, in 1927, who advised his court music director Loung Pradit Piroh to enlarge the size to match Mozart's medium orchestra of 40 musicians. Unfortunately, the king abdicated and resigned from the throne in 1934. In 1972, Mr. Prasit Thaworn, youngest student of Pradit Piroh, arranged the first extra-large Thai traditional ensemble of 125 musicians and 75 singers, and named it "Maha Duriyang." Participants were college and pre-university students who were trained to play within the same technique and notation arranged by the music director. The result was great success, and sounded grand. Since then, settings of extra-large ensembles have followed, with the size ranging from 40 to 1000 participants. Criticism included both positive and negative responses. The most positive claims were related to the success in unity among the performers, the wisdom of music leadership, and the reputation of the schools participating, while the opposite side mentioned the poor sound and recordings. Not too many people knew the problems occurring back stage, which included difficulties in selecting appropriate songs, the tuning system which had to be so precisely set, and the vast number of instruments that had to be moved for each set of several rehearsals. The costs were quite high, but the resulting income was not. The aesthetics of the sound outcome have not been discussed extensively. However, the ensembles were a great advertisement for tourism, and their fame reached the *Guinness Book of World Records*. Photos and VCDs will be shown in the presentation.

#### SESSION II A 5



***New Perspectives on Music and Pedagogy in East Asia***

KOO Sunhee (University of Auckland), chair

**8:15 *Thinking after Taking Summer School Ikuta Koto in Geijutsu Daigaku***

ZHANG Yuwen (Central Conservatory of Music)

The *koto* has always been one of the most popular research subjects on East Asian instruments by Western academia. It plays an important role in traditional music and in music circles in Japan as well. This paper is based on the author's experience participating in the summer school of Ikuta *koto* in Japan organized by Tokyo National University of Fine Arts and Music, which included discussion of the situations and problems, such as intercultural-musical communication, in detail, and provided some perspectives and methods on how to deal with some inevitable and unexpected problems or embarrassing troubles in the exchanging events of music. For a long time, *koto* music has been sustaining by the *iemoto* system. However, the summer school of the Tokyo National University of Fine Arts and Music was itself a new mode of *koto* music transmission. It is worth mentioning that the author's experience of learning Chinese *zheng* had a special meaning. On the one hand, studying a similar type of zither instrument provides the convenience and understanding for playing *koto* in a few short days. On the other hand, I as a player would usually appreciate and perform *koto* music according to the taste of Chinese musical aesthetics. In this case, my comparative mind appeared at every second, and my status of *outsider* and *insider* switched frequently when I was playing the *koto* music. What then are differences between the performance, transmission, and technique of *koto* and Chinese *zheng*? How to change roles and how to choose the variable and constant parts for participation in the procedures of learning *Others'* musics becomes one of the most serious concerns and topics in this paper.

**8:45 *Gorgeous Music Audio: Matatu Music and Popularity***

LI Chenyu (Tainan National University of the Arts)

For many decades, *matatu*, a graffiti-style minibus, has served as the mode of transport in Kenya. It is also the support of most Kenyan people. As a moving pattern and music provider, *matatu* has an impact on the sense of hearing of people all the day. Not only do *matatus* install gorgeous audio systems, but they are also renowned for blaring out music at deafening volumes. Like most radio stations, they play the latest songs and the famous singers' albums. In the past, the authorities tried to clamp down on loud music and order them to have simple color schemes, but owners still retain their unique identity. Therefore, *matatu* music has become more popular in recent years. Through interviews with *matatu* drivers, and considering the present policy of government, this essay tries to investigate the relationship with popular music and how it makes an impact on the development of Kenyan music society. The *matatu* is not only one of the most important modes of transportation, but it also establishes a specific urban phenomenon, especially in popular music.

**9:15 "It's Easy, Right?" The Struggle to Teach *Kugak* through Traditional Instruments in the ROK's Public School System**

HILARY FINCHUM-SUNG (Seoul National University)

Korean traditional music (*kugak*) came to the forefront of debates on public music education in the 1980s when specialists petitioned the government to boost the presence of *kugak* in the national

curriculum. The dearth of *kugak* education in public schools had its roots in an imported system which served as the foundation for the first national curriculum in the 1950s. For decades, curriculum and textbooks minimally covered *kugak* due to West-centric educational bias and underlying domestic cultural prejudice. The 1980s' academic endorsement was accompanied by an increased awareness of traditional arts as a source for "indigenous modernity." From then on, the national curricula required music textbooks to include 30% or more on *kugak*. Classroom implementation, however, remained dubious. With problems such as teacher training, sustainability of expert-teacher initiatives, and textbook reliability, *kugak* education in public schools continues to struggle. Among the issues is consistent access to and training on materials such as instruments. While elementary school children learn the solfège and practice on inexpensive and easy instruments such as the xylophone and harmonium, adequate *kugak* counterparts do not yet exist. Textbooks include information on and notation for the *changgu*, *tanso*, and *sogŭm*, yet even if schools are lucky to have a teacher qualified to teach such instruments, problems such as easy access, affordability, and relative learning ease remain. This paper is an ethnographic account of the struggle to incorporate instruments in public elementary public traditional musiceducation. I examine efforts of instrument makers to create simpler instruments, such as a *tanso* with a new mouthpiece and a small fifteen-string *kayagum* with automatic tuning pegs. The paper also considers regional governments prioritizing the placement of *kugak* instruments in public schools and the feasibility of such programs nationwide. The paper offers an ethnomusicological perspective on strategies for reinvigorating twenty-first century musical heritage learning.

## SESSION II A 6

### *Music, Dance, and Technoculture*

Barbara L. HAMPTON (Hunter College, City University of New York), chair

### 8:15 **Feedback-Screening. A Methodological Approach in Dance Research in Madagascar**

Cornelia GRUBER (Institute for Musicology, Vienna)

In Madagascar, dance is omnipresent. During weddings, circumcision ceremonies, or when a minister pays a visit to a village, local as well as supraregional dances are performed. They are essential in some contexts and pure entertainment in others. Nonetheless, there exists but one academic article by Mireille Rakotomalala on Malagasy dances (1997). In the course of my research on gender in Malagasy dances in the district of Bétioky-Sud, I therefore also aim at making an inventory of dances I encounter. During field research in Madagascar conducted in 2008, 2011 and 2012, I applied different methods in order to enter a dialogue on dance and to thereby better analyze which body movements carry meaning and what they are called. However, whether in interviews or by dancing myself, I was given little oral feedback from my informants and teachers. With a projector built into my video camera, I therefore started screening the dances after recording. In a rural area with very few generator-operated televisions (local cinemas), this raised great appreciation and became a promising method to work on questions about the dances during viewing. In my presentation, I will discuss two different kinds of "feedback-screening" that were applied to enter a productive discourse on dance: firstly, by projecting filmed material and asking the dancers for oral feedback, and secondly, by turning the cameras display towards the dancers themselves during recording; the dancers then often adjusted their movements in order to show what they themselves wanted to see, therefore giving bodily feedback. Drawing on my own

experiences as well as on methodological discussions on using film in fieldwork, I will critically examine these methods of screening film as part of dance research, and argue for its great potential to better understand dance as conceptualized in Madagascar and elsewhere.

#### **8:45 Home Video and the Growing Youth Violence Culture: The Nigerian Experience**

Frances NNAMANI (University of Alberta)

The coming of the home video industry in the 1980s ushered in a new wave of development in the entertainment and media scene in Nigeria. Today, this industry has grown enormously in size and content and has become known as Nollywood, a derivative from the American Hollywood. As in the case of other contemporary media industries, the home videos produced by this industry attempt to entertain, inform, and educate, and, therefore, churn out materials which reflect the span of societal realities including the good, the bad, and the ugly. The consequences of the direction of the material content of these home videos in shaping societal agenda has been enormous, as they continue to reflect the norms, traditions, and cultures of the people. This paper presents an overview of the journey of the Nigerian home video industry with particular reference to the material content and the messages conveyed. It also explores how this material content and the manner of presentation have influenced youth behavior vis-à-vis the spate of growing youth violence in the country. The paper concludes that the society is shaped by its media, and that in doing its traditional role the home video industry is a potent force that can be used as an antidote to the culture of youth violence. The material content of these home videos can be used as the best way to preach good behavior and morals to the youth and prepare them as the future holders of the banners of the society's tradition and culture.

#### **9:15 Development of Maasai Chant Music in the Face of New Technology in Kenya**

Mark Lenini KASII (Kenyatta University) and Aggrey Nganyi WETABA (Kenyatta University)

Most Maasai music is based on chants. Chant music is more traditional and often thought of as more "authentic" Maasai community music associated with different roles and functions in the society. However, developments in technology have brought with them new ways of transmission such as radio, video, television, and Internet media. The recent launch of the Maasai Radio Station "Nosim FM" is a case in point. This has prompted Maasai artists to endeavor to record and produce music to satisfy the needs of these media. The impact of this has been that the chant music is gradually evolving into contemporary chant Maasai music. This new music has attracted a variety of audiences who are slightly different from the ones for the music before. This paper aims at answering the following questions; is this dilution or growth of the cultural chant music of the Maasai? How are the Maasai receiving this new development in the music? What has greatly influenced the thinking, recording, and production of this kind of music? Using evidence from the field, this paper engages an analysis of the above phenomenon with a view to contributing to ethnomusicological discourses on technoculture.

### **SESSION II A 7**

#### ***Music, Ritual, and History in Southwest China***

Hwee-San TAN (School of Oriental and African Studies, University of London), chair

#### **8:15 The Historical Narrative of *Chui Chui Qiang* Opera of the Bai Minority Ethnic Group in**

## **China.**

QIN Si (Shanghai Conservatory of Music)

*Chui Chui Qiang* is an opera form (*xiqu*) of the Bai ethnic group who live in China's Yunnan province. It can be found performed in Bai-populated areas of the region during important occasions of the agricultural and life cycles such as festivals, weddings, funerals, and other rituals for the entertainment of both gods and people. In 1960, a large-scale ethnic opera version of *Chui Chui Qiang* was developed from the original small minority folk opera form which remains popular and continues to be actively performed among the people to this day. In contrast, the derivative Bai opera was in decline by the end of the twentieth century. The case of *Chui Chui Qiang* raises many interesting questions for us to reflect on. For example, what is the reason for the development of the large-scale Bai opera, and was Han Chinese opera taken as its model in the process? What is the significance of the fact that the local *Chui Chui Qiang* minority opera still exists, while nationalized Bai opera has virtually disappeared? How is this related to social life, politics, cultural policy, and ethnic group imagination? Drawing on data from three years of fieldwork in the Bai minority area, musical analysis, and ethnographic descriptions of Bai history, physical and cultural environment, and the belief system, this study comprises the most comprehensive research on Bai music culture to date. This paper will answer these questions with the aim of eventually discussing the significance of *Chui Chui Qiang* within the larger context of minority opera research in China.

## **8:45 Writing the Histories of a Chinese Ritual Music: The Dongjing Tradition of Southwest China**

Helen REES (University of California, Los Angeles)

Since the sixteenth century, one of the most characteristic ritual music traditions of southwest China has been that of the Dongjing associations (*dongjingshui*). Concentrated in Yunnan province, they use Taoist, Buddhist, and moralizing scriptures to celebrate gods' birthdays and participate in funerals, house-raising, and prayers for relief from trouble; in addition, their elaborate vocal and instrumental music is much admired. Before 1949, Dongjing associations were widespread in local Han Chinese, Bai (Minkia), and Naxi communities, especially among educated men. Their rituals were largely suppressed from 1949 until China's "reform and open era" began in the late 1970s, since when there has been a substantial revival. Despite the cultural importance of this ritual music tradition and its practitioners' generally high level of literacy, writing a comprehensive history poses significant challenges. Surviving local association documents, inscriptions, and county gazetteers from before 1949 tend to be terse, while Western-language accounts from this era suffer from a very partial understanding of what was being observed. Publications and other documents since the 1980s include both meticulous descriptions and oral histories on the one hand and romanticized journalistic musings and publicity materials on the other; the latter may be less helpful for hard facts, but illustrate the early twenty-first-century role played by some Dongjing groups as newly valued local heritage and partners in the growing tourism industry. At various times, the Dongjing tradition has been presented as an uncontroversial, respectable community activity; as connected undesirably to "feudal superstition"; as an interesting ritual tradition; as an interesting musical tradition; as an ethnic minority art-form; as valued cultural heritage; and as a powerful local commercial asset. In this paper I examine the nature of the historical sources available and the ways the writers' frames of reference both influence factual reliability and reflect

changing perceptions of the tradition.

### **9:15 Inheritance of Faith: The Phenomenon of Yunnan *Dongjing* (Religious Scripture) Performance**

ZHANG Boyu (Central Conservatory of Music)

*Dongjing* music is predominantly popular in Yunnan, particularly Kunming, Chuxiong, Honghe, Dali, and Lijiang districts. By nature, *dongjing* cannot be categorized as a specific musical genre only; rather, it is a highly religious process of performing doctrines. The term “*tang*” and “*yan*” emphasizes the words “telling” and “performing,” which actually refer to the reading of the scriptures and the processes of the ceremonial performance. Music serves merely as an integral part of the entire activity that is primarily intended for the purpose of “singing” religious scriptures, and also includes the instrumental musical performance throughout the process of professing scriptures. In addition, it is also designed to connect scriptures and spice up the atmosphere. Hence, as we investigate *dongjing* music from the perspective of ethnomusicology, our focus lies in the musical element and further unleashing the special characteristics of music. However, we are well aware of the fact that scripture, rather than music, is the central theme of this activity, which is why it remains a hotly studied subject for many ethnomusicologists. This research focuses on the Datun Dongjing Association in Yunnan to understand that the *dongjing* practice not only encapsulates the entire spiritual world of members of a Dongjing Association, but also reflects the dreams people in Datun aspire to achieve.

## **SESSION II A 8**

### ***Music, Ethnicity, and Senses of Place***

Anne K. RASMUSSEN (College of William and Mary), chair

### **8:15 Shaded Origins: On the Routes of a Minority's Lament Tradition**

Marko KOELBL (University for Music and Performing Arts, Vienna)

The musical utterance of lament in the setting of a minority community in particular highlights a wide range of issues linked to minority music studies.

Lament in a minority is to be seen in the context of minority-majority relationships. This paper addresses the position of lament in migrant societies, as well as their representation and self-representation through lament. It also focuses on the role of the so-called “shadow-majority,” the non-minority group of the country of origin. The lament tradition featured in this paper, *Javkat*, is improvised, but follows a melodic model and textual patterns. *Javkat* was linked to funerary rites, but was also carried out on other occasions. Nowadays, *Javkat* is rarely practiced, but can still be found in private settings. It is associated with the Austrian minority of the Burgenland Croats, especially the village of Stinatz, located in the south of the Austrian province of Burgenland. Burgenland Croats have been present in this territory since the beginning of the sixteenth century. Due to the 500 years of territorial separation from their home country, a comparison of the minority's lament tradition with the forms of lament that have been practiced or are still occurring in the country of origin is possible. Examining the relation and similarities between the minority's lament tradition and the tradition of the shadow-majority, this paper naturally addresses central parameters such as melodic structure and textual shape. Furthermore, it deals with the context. In

collating the social function and performance aspects, similarities or local mannerisms can be uncovered.

#### **8:45 Gongs, Sociality, and Shifting Modes of Economic Exchange in West Sumatra**

Jennifer FRASER (Oberlin College)

Martin Stokes wrote in 2002 that ethnomusicologists have tended to ignore “the ways in which money circulates in situations of music making” (139). Inspired by his critique, in this paper I explore the monetization of *talempong* (kettle gong) practices in West Sumatra, Indonesia. My use of the term “monetization” is quite deliberate. I argue that to equate fiscal compensation for musical services rendered with the commercialization or commodification of those practices is an oversimplification: it does a disservice to the nuances involved in the ways these musical practices are socially valued and the ways in which the transactions are conceptualized. The trade of musical services continues to be embedded in complex modes of exchange and sociability involving individuals, extended families, and communities. Drawing inspiration from musicologist Rob Wegman’s consideration of musical offerings in the Renaissance in relation to gift and market economies (2005), this paper explores two weddings involving two radically different kinds of gong ensembles—the first involving melodic-rhythmic grooves played on six *talempong* and other percussion, the second involving a vocalist, thirty *talempong*, drum set, bass, and electric guitar pumping out harmonized covers of pop tunes. In a gift economy, the ongoing exchange of labor and goods binds people together. In a market economy, the cash transaction is primary. But this case study challenges us to think about several questions: what happens when music is neither entirely a gift nor a purely commercial transaction? What happens when something once thoroughly embedded within a gift economy comes to be inflected with economic value or a commercial transaction holds deep social value? I ultimately argue that we need to be both critical and careful of the terms we adopt to explain processes at work while also taking into account the nuances of what these processes, like monetization, entail in specific ethnographic contexts.

#### **9:15 Sounds of Bulang Mountain: The Musical Construction of Place**

Friedlind RIEDEL (Georg-August-University of Goettingen)

Bulang Mountain, located in the Yunnanese/Shan-State borderland, is an area where the Blang people form a majority within the regional cultural make-up. Based on recent fieldwork on Blang musical practices (11/2008–03/2010 and 08–09/2011), in this paper I will explore how Blang people locate themselves musically at the margins of the Chinese nation state. Music may be considered to be a discourse which—in postcolonial studies’ lingo—is “subaltern” and thus needs to be decoded in order to become translatable into words (Spivak). Accordingly, performances of music are then dynamic acts of, among other things, musically imagining and locating one’s place within cultural, social, ethnic, or geographic spaces. Preliminary surveys in the village of Manna (2009/2010) in the region of Bulang Mountain suggest that Blang music is crucial to the imagination of place: in the very act of musicking, areas, villages, and groups of people emerge from songs as both frames of reference and markers of identity. Using computer-aided analysis of music and combining it with meta-musical data collected during my fieldwork, I seek to investigate how music becomes a marker of descent, dissent, and affinity (Shelemay) and evokes a sense of “belonging” within the complex cultural fabric of the Chinese borderland. Rather than singling out allegedly traditional Blang music and the media through which it is disseminated from other



musics locally present, I will describe Blang musicking as a musical lifeworld (Appadurai). This allows us to show how different musics, as markers of specific cultures, reflect the local impact of globalization in Bulang Mountain by musically relating cultures to one another across geographical distances.

## **SESSION II A 12**

### ***Film Screening***

Timothy RICE (University of California, Los Angeles), chair

#### **8:15 Film: Ati-Atihan Lives**

Patrick ALCEDO (York University, Toronto)

Without fail, residents of Kalibo, the capital town of the province of Aklan in the central Philippines, celebrate with their visitors and guests the Ati-atihan festival every third week of January to honor both the indigenous Atis and Santo Niño, the Holy Child Jesus. *Ati-atihan Lives* brings together lives of four participants—disparate in the everyday but interlocked during the Ati-atihan through percussive music and their understandings of streetdancing as prayer and embodiment of cultural identity. During performance, the businessman Henry Villanueva becomes Michael Jackson, the retired ballet teacher Augusto Diangson cross dresses in the image of a Folies Bergère chorus girl, and the *balikbayan* (returnee) Cecile Motus transforms herself into a Hmong dancer. Such are their ways of expressing their Roman Catholic faith and gratitude to Santo Niño for the many blessings they have received. In contrast is Imelda Chavez, an indigenous Ati who is a Protestant and therefore is not a devotee of Santo Niño. Participating with other Atis, and accompanied by her daughter, she streetdances for the first time to remind the public that the Ati-atihan festival is also about them. *Ati-atihan Lives* offers a complex and moving picture of a community's religious beliefs that although different from each other are similarly linked by power, politics, and the enduring cultural and historical influence of the West. Partnered by these participants, it illustrates what it means to practice those faiths in relation to others, especially to those who are still socially marginalized.

## ***II B: Plenary Session (10:45 - 12:15)***

### ***New Research***

Deborah WONG (University of California, Riverside), chair

#### **10:45 Disability Rocks: A Music of Our Own? An Exploration of Crip Culture**

Anthea SKINNER (Monash University)

In the early 1980s, governments in Australia, Britain, and Canada, among others, began a policy of deinstitutionalization and integration for people with disability (PwDs). Since that time, a vibrant disability subculture has emerged, consisting of a population of PwDs who have chosen to take pride in their physical, intellectual, and psychological differences instead of hiding them. This subculture, or collection of subcultures, goes by a number of names, including Crip Culture (a reappropriation of the word "cripple"), and features its own media outlets and literary, filmic, and musical canons. This paper will serve as an introduction to disability subculture in general and disability music in particular. Disability music is defined, for the purposes of this paper, as popular

music performed by PwDs written to express their identity as a PwD and/or to directly appeal to audiences with a disability. Drawing on the fields of disability and cultural studies, it will examine ways in which contemporary disability culture draws on disability history, from the freak shows of the nineteenth century and the mass extermination and sterilization of PwDs during World War II to the forced institutionalisation of the mid-twentieth century. It will explore ways in which knowledge of that history is transmitted through this subculture and how it is reflected in the popular music of performers with disability. It will also discuss ways in which musicians with disability are excluded from mainstream music education and the resulting networks of peer education that have developed. This paper also examines disability culture's interactions with other traditionally repressed minorities including the queer community, the ways in which disability music differs from that of the mainstream community around it, and whether it can be seen as forming its own minority music tradition.

### 11:15 World Music in China

MU Qian (independent scholar)

“*Shijie yinyue*” or “world music” is a new term in China, having been adopted into the Chinese language only since the late 1990s. First used by the West in the 1980s as a marketing/classificatory device in the media and the music industry, world music usually refers to non-Western music and the fusion of Western and non-Western music. In China, *shijie yinyue* has a relatively small but growing audience. Quite accidentally, the concept of world music was seen by the Shanghai government to be according with the spirit of the 2010 Shanghai World Expo, using it as a catalyst for World Music Shanghai, China's first world music festival, in 2008. Trying to balance international acts with local performers, the organizers of World Music Shanghai often found it hard to come up with enough musicians from China who could fit into their program. Although China has rich resources of traditional folk music, especially among its ethnic minorities, few folk musicians here are used to performing their music outside of its original context and making it more accessible to a wider audience. Some Chinese musicians with minority backgrounds, such as Sa Dingding and Hanggai, have been more successful with their works that blend traditional folk music with outside influences. Some of them have become part of the international world music scene, but at the same time often find more of their market outside than inside China. This paper attempts to analyze the representation of Chinese minority music in the world music from China, Chinese world music artists' acceptance outside and inside China, and their possible influence on Chinese minority music.

### 11:45 Ethnomusicology in Times of Trouble

Timothy RICE (University of California, Los Angeles)

In the very early days of ethnomusicology, scholars concerned themselves primarily with what is often labeled “traditional music” performed in traditional settings. There was an aversion to the study of music in “inauthentic” modern contexts such as folkloric ensembles, radio and television broadcasts, and tourism sites. Perhaps as a result, ethnomusicologists were slow, compared to their colleagues in anthropology, to deal with the severe problems facing people around the world. Just in the last ten to fifteen years have ethnomusicologists, especially those living in communities affected by “troubles,” engaged fully with questions of music's role in solving or exacerbating

contemporary social, political, medical, and environmental problems. This paper summarizes some of that work with reference to particular case studies organized around four themes: (1) disease; (2) music, war, and conflict; (3) climate change; and (4) forced migration. The paper examines why ethnomusicologists have been so slow to come to these topics; how these contexts seem to be pushing ethnomusicologists toward a rapprochement between theory and practice; and how theory may be, as Anthony Seeger has suggested, "forged in the crucible of action."

## ***II C: Paper Sessions (13:30 - 15:30)***

### **SESSION II C 1**

#### ***Changing Contexts of Philippine Ritual Musics***

José BUENCONSEJO (University of the Philippines Diliman), chair

**Panel Organizer:** José BUENCONSEJO (University of the Philippines Diliman), chair

Ritual is at the heart of what it means to live in a social collective world. A form of representation, ritual anchors individual lives into a larger entity, giving them a sense of belongingness to society thanks to symbols, of which music is almost always present. A highly sensate experience, music concretizes the sharedness among its constituents, linking past history to fleeting present moments and providing a space for individuals to reflexively contemplate their social lives. Because of the multivalent meanings that a ritual holds to differentially positioned culture bearers in a social organization, ritual is neither a monolithic whole nor an unchanging practice. Instead, it is a social-experiential apparatus for defining group subjectivity, which changes its form and meaning through time in response to particular contingencies or histories. From the Philippines, this panel explores four cases of ritual musics that are practiced in different contexts of culture change, owing to migration and other cross-cultural encounters with their attendant ideological accommodations or conflicts. This panel thus explores music in dynamic response to transculturation. From the lowland Christian Philippines, Inigo-Chua examines how annual dawn Catholic masses (liturgical rites) held during Christmas time maintain equilibrium in Philippine social system. It is in this complex set of activities (held only once annually) spanning the sacred and the mundane that the exchange of gift-tokens between real persons of unequal and equal status happen. Tan discusses nationalism in Philippine church music as a postcolonial predicament of resisting the authority of imported Roman Catholic music by indigenizing musical expression. Oh investigates how traditional musics of the Sarangani Blaan, a cultural minority, have responded to Tagalog and Visayan supercultures, taking the case of ritual log drum music for the dead and the two-stringed lute. Lastly, Buenconsejo discusses the status of the belief in the mystical force of Agusan Manobo ritual voice in the context of Visayan settler modernity.

#### **13:30 Awaiting the Gift: Context and Meaning of the Music in the Philippine *Misa de Aguinaldo***

Maria Alexandra INIGO-CHUA (University of Santo Tomas, Manila)

In this paper, I propose to examine the music of the *Misa de Aguinaldo* (Mass of the Gift), the nine-day novena mass that is part of the Christmas religious rites. I argue that it maintains socio-cultural equilibrium in the Philippines. *The Misa de Aguinaldo* is a celebratory ritualistic liturgical

observance done before daybreak for nine days prior to the commemoration of the Nativity of Christ. This religious tradition, also known as “Simbang Gabi” (Dawn Mass) in the vernacular, is said to be the most venerable and one of the oldest existing Christian socio-religious ritual/festivals in the country. Historical records show that the tradition existed in the islands as early the seventeenth century, brought about by the country’s Spanish colonial experience (1521-1898). Seemingly intriguing is the fact that this devotional practice, although having its origins in both Spain and Mexico, has ceased to be practiced and is practically unknown today in these countries. (Villaroel 1999:487-500) A transcultural religious phenomenon, the dawn masses are performed with bright music making; traditional *villancicos*, *misa pastorela*, or carols in the vernacular or English are heard. The deep significance that Filipinos put into these religious rituals can be explained by looking into the gift exchanges that also materialize during the Christmas season. The functionality of the music of the Simbang Gabi and the ritual in which it is embedded can be seen as important agents not only in defining social solidarity but also as an integral part of the formation of the Filipino social system. The continuing popularity of these festive dawn masses is indeed a unique social phenomenon where music, religion, and kinship intertwine to reinforce the integration of communal life in Philippine society.

#### **14:00 Nationalism in the Music of the Iglesia Filipina Independiente (Philippine Independent Church)**

Arwin TAN (University of the Philippines Diliman)

The turn of the twentieth century was a period of intense nationalism in the Philippines, as it was recently liberated from the colonial Spanish master of more than three centuries, since the sixteenth century. This freedom was short-lived, as the Philippines were ceded by Spain to the United States of America in the Treaty of Paris of 1898. The curtailed independence aroused a strong feeling of patriotism among the Filipinos whose main aspiration was to free the country from external dominances and be recognized as a sovereign nation. Among the organized groups of nationalist Filipinos was the newly instituted Iglesia Filipina Independiente (IFI), which was founded by Gregorio Aglipay in 1902. One of the church’s main objectives was to establish a Filipino church that was free from the dominion of the Vatican, thereby serving as a representation of a nation liberated from its Western colonial master. As such, a strong move towards the indigenization of this newly established independent church propagated the development of localized form of liturgy and worship, including music, in many parts of the Philippines. Many local town maestros who converted to the new church composed original music, and their contribution to the spirited representation of nationhood in their works energized the campaign for independence. This paper shall examine the music of the IFI and how local composers attempted to assert Philippine nationalism by keeping away from the musical style associated with the Catholic Church. This paper thus poses the following questions: In what specific ways did this politically motivated musical assertion represent freedom from the established Western masters? Did a stronger sense of nationalism emerge among the newly converted Filipinos through the new musical practices of the Iglesia Filipina Independiente?

#### **14:30 Responses to Culture Change in the Ritual Practices of Sarangani Blaan: The Case of Instrumental Music *Odél* (log drum) and *Fuglung* (two-stringed lute)**

Mi Hyun OH (University of the Philippines Diliman)

Since 1935, the Philippine Commonwealth Government generated the systematic immigration of people from Luzon and Visayas islands to Mindanao Island. This brought Christian settlers with their lowland culture to far-flung areas of the island, and therefore spread Tagalog and Visayan supercultures in Mindanao, which is home to animist indigenous peoples and Muslim minorities. Like most ethnic communities, the Sarangani Blaan possess distinctive religious practices and a unique belief system. With the influx of settlers, however, most of these have been lost, and some have been modified as lowland religious culture was assimilated. This paper investigates the consequences of the cross-cultural encounter between the dominant Visayans and the Sarangani Blaan. I explore, in particular, the realm of music in religious practices. In my research, I found that rituals are not emphasized, because some aspects of animism have contradicted the dominant religious sensibility. Incorporation of the dominant culture has meant that the Blaan had formed new social identities and had invented practices that indicated a selective accommodation to the hegemonic culture. Such incorporation can be best seen in the altered meaning and usage of the present-day *odél* (log drum). In the past, this used to be utilized for ushering the dead soul to the netherworld. Today, the *odél* is used exclusively for welcoming visitors in non-ritualized contexts. Another effect of culture change is the heavy use of the *fuglung* (two-stringed lute) in public secular festivals. Commonly used in rites of negotiation in the past, it has now gained much attention from Blaan communities, especially in government-sponsored festivals where the instrument is easily appreciated by both dominant Visayans and Blaans.

### **15:00 Visayan Modernity and its Disenchantment of the Mystical Agusan Manobo Ritual Voice**

José BUENCONSEJO (University of the Philippines Diliman)

In a world of magic and resemblance, voice (in speech and song) and gestures (in human movements) are indicative of life and are therefore actions that perpetually propel change in the cosmos and the society within it. Agusan Manobos resort to rituals of healing, the most elaborate type of which is officiated by mediums and which entails the death of a sacrificial substitute, as a counterforce to the mysterious hazards that anyone faces in a cosmos (i.e., in passing through it). These rites of healing are a mimetic re-enactment of life and death that remakes the cosmic order and therefore the social harmony that is its constitutive part. In this paper, I explore the performativities of ritual song *tud-om* and ritual gestures, all displayed by the medium, the climax of which is dance, to argue the efficacy of rituals acts. An examination of documented Agusan Manobo rituals from 1996 to 1997 would reveal the importance of strict rules pertaining to which participants have the capacities to assume specific roles to do actions to which participants. It is only in fulfilling the appropriate conditions of who can do what actions to whom that ritual actions have effects on other agents. These rules have to do with a belief in *sagman*, a fundamental indigenous Malayo-Polynesian belief that was widespread in the ancient Philippines. Untranslatable in English, *sagman* is a mystical mechanical force in an animated cosmos teeming with life, the power of which can cause things to happen and break apart, leading to illness, even death. In the context of the incursion of regionally dominant Visayan culture to Manoboland, however, the belief has been disenchanting, although ironically both Visayans and Manobos still subscribe to it in everyday life.

## **SESSION II C 2**

***(Re)Sounding and (Re)Imag(in)ing India's Past: Tradition and History as Musical Constructs on the Indian Subcontinent***

Victor A. VICENT (Chinese University of Hong Kong), chair

**Panel Organizer:** Victor A. VICENT

In 1925, archaeologists uncovered a bronze statue of a girl at the excavation site in Mohenjo-Daro. Although we cannot be certain that she was in fact a “dancing” girl as she is imagined to be, she stands proudly with her hand on her hip and an outstretched leg as a physical reminder of the sheer antiquity of the music of the Indian Subcontinent. In contemporary Indian music making, the past echoes loudly with reverberations that sometimes drown out new voices. If we listen carefully, though, not only may we hear the new voices more clearly in the counterpoint of time, but we can also better perceive the nature of the echoes themselves. Echoes linger, but cannot be sounded again in the same way and under the same conditions as before. An echo is not so much heard as reheard; filtered through the sieves of nostalgia and the here-and-now, dancing with our memories and imaginations much like that bronze statue. This panel examines the notions of history and tradition as constructs within music in contemporary India. The first paper questions the value of tradition through the case of a female *ghatam* player who dares to challenge patriarchal and aesthetic standards in order to forge new histories, both for herself and for her instrument. The second paper explores the impact that globalization and modernity have had on the traditional musical features of the Bollywood film song, while the third paper explains how these new sounds are nevertheless used to depict the historical past and reinforce traditional values on the Indian silver screen. Together, the three papers reveal a dialectic between past and present that says less about India's history than it does about where India currently stands and where she wants to go.

**13:30 Rethinking the Value of Tradition: How a Woman Changed the Role of the *Ghatam* on the South Indian Classical Music Stage**

ZHANG Xiao (Chinese University of Hong Kong)

Despite a number of important recent exceptions, India is a country dominated by men in most areas, especially in the field of music. This paper centers on how a woman who established an instrumental group in South India has challenged India's patriarchal musical past and has begun to make an impact on its traditional music. It seeks to question the value of “tradition” in light of recent developments that have opened new opportunities for young female artists. The *ghatam* has always been a predominantly male percussion instrument. When female *ghatam* players appeared on the concert stage in the past, they always assumed a secondary position. However, the situation has begun to change thanks to developments introduced by Sukanya Ramgopal, India's first woman *ghatam* artiste. Ramgopal's reforms also include establishing an all-female ensemble called Stri Taal Tarang comprised of young musicians on the *veena*, violin, *mridangam*, and *morching*. The group has not only provided an arena in which female talents can be showcased on these instruments, but also served as a vehicle through which the *ghatam* itself can be foregrounded on stage. Ramgopal has thus entered a traditionally male bastion and also physically changed her own position, both on stage and in the Indian music culture at large. This paper focuses on the impact Ramgopal and her group have made on the history of South Indian traditional music and how she questions not only the musical past but also previous cultural policy. Her revolution reflects how gender roles have changed in musical performance in recent years, as broader social reforms important to women have swept across India, particularly in the south. Based on ethnographic

research, this paper advocates by way of example the idea that women must have their own places on stage, even if the notion of “tradition” must be sacrificed.

#### **14:00 Reinventing the Raga: Traditional Sentiment and Sound in Hindi Film Song**

Natalie R. SARRAZIN (College of Brockport, SUNY)

Traditional musics have played a significant role in the construction of the Hindi film song from its inception. In early films, scenes and songs catering to traditional genres—classical, folk, and religious devotional music—provided traditional musical constructs that were particularly obvious in their instrumentation, vocal performance, and form. Classical playback singers sang for actors reconstructing “classical” music scenes, and both folk songs and religious songs became part of the “film song formula” as part of the exotic *masala* narrative for religious occasions such as Holi, or for showcasing a folk or *nautanki*-style performance. Since economic liberalization, however, there has been a dramatic shift in the use of these traditional genres, and scholars such as Ashok Ranade (2006) opine the increasing dependence on globalized popular music forms in lieu of these more traditional forms. In this paper, I discuss the changing emphasis on traditional musics in Hindi film song since liberalization. In what ways have musical directors altered traditional forms to incorporate modern musical idioms? How have music directors reinvented these musical genres to adapt to the ever-changing national identity of the Subcontinent? Specifically, I analyze film songs that demonstrate a creative rethinking of the “traditional” in the face of globalization and a push for modernity. I conclude by discussing an important paradigm shift in the construction of film music, pointing towards sounds emerging from distinctly global musical identities and sources rather than from Indian ones.

#### **14:30 Once Upon a Time in Bollywood: Old Themes as Recent Trends in Contemporary Indian Film Music**

Victor A. VICENTE (Chinese University of Hong Kong)

Although a product of modernity, Indian film has always been thoroughly consumed with depicting the themes of “tradition” and “the past,” even when simultaneously defining the present and imagining the future. Through the most modern of musical languages, Indian movies promulgate core religious and cultural values while also idealizing the antiquity of both land and country. These themes and such schizophonia, although certainly not new, have been explored more intensely than ever and in new ways in recent years, as the film industry approaches its centennial in 2013. In reflecting and capitalizing on its own history, Bollywood has, quite simply, begun to experience a love affair with itself and with its own past. This paper examines this narcissistic historiphelia in four key recent cinematic and musical developments in the Hindi-language film industry of Mumbai. First, it analyzes the themes of tradition and the past in the music of the Bollywood historical film, a genre that not only embraces these themes inherently and reveals their power most clearly, but which has also enjoyed a revival since the turn of the millennium, after languishing for decades. Secondly, the paper investigates the trend of quoting tunes and lyrics from older film songs in recent films, paralleling it to the rise of tongue-in-cheek self-allusion that is now rampant in the industry. Thirdly, it compares the music of remake films to their originals, documenting along the way cinematic production methods previously alien to India. Finally, the paper provides an overview of the current “retro” craze in which new songs are comically set as vintage songs from Bollywood’s various golden ages. Taken collectively, these four trends



demonstrate how the industry and the nation are not so much in tradition as in transition, taking stock of who they are as they prepare for global ascendancy.

## **SESSION II C 3**

### ***Individual Agency and National Sensibilities in African Music***

George DOR (University of Mississippi), chair

#### **13:30 African Diasporic Musical Relations: A Kenyan Perspective**

Donald OTOYO (Kenyatta University)

Musical forms, styles, practices, and instruments associated with the African Diaspora dominate the global landscape at the beginning of the twenty-first century (Stokes 2004). The global circulation of African Diasporic styles has a long history and complex dynamics. The circulation of rumba, tango, rock, blues, jazz, and various other forms of Western-hemisphere popular music has, among other things, returned techniques developed in the African diaspora to Africa. Musicians develop innovative ways of imagining African Diasporic musical relations, partly extending indigenous ideologies of contact, exchange, and movement, and partly reflecting the presence in their lives of the Western world of music entrepreneurs, concert organizers, and other musicians (Eyre 2000; Kapchan 2002; Stokes 2004). The great ease with which African Diasporic sounds and practices travel is often taken for granted even by ethnomusicologists (Stokes 2004). As Monson (1999) suggests, careful consideration of the musical practices as music could do much to help understand the extraordinary energy with which such important musical devices as the riff circulate. Riffs, for Monson, operate as melodies, as ostinatos functioning as grounds for improvisation, or they can be utilized in antiphonal figures or combined in layers. Other techniques have emerged and developed in the long history of musical interactions between Africa and the African Diasporas. Interlocking rhythmic processes and thick, complex, buzzy musical textures are just two; the list is potentially long. Of interest is not only the fact such techniques circulate but also that this circulation is accompanied by such speedy recognition of musical intimacies and kinships by those involved. How do these styles and forms cross so many boundaries with such energy? How does music create and shape global spaces? How do such intercultural musical practices retain their identities as recognisable musical processes while they do different symbolic work? Hence the present study!

#### **14:00 Towards a Compelling Historiographical Study of the Life and Work of Vinorkor Akpalu**

George DOR (University of Mississippi)

Vinorkor Akpalu (1885-1974) is a celebrated Anlo Ewe indigenous composer-poet-lead singer (*hesino*). Although many Ghanaians have acknowledged the cardinal importance of this Ewe cultural guardian's life and work to Ghana's cultural revitalization and self-redefinition processes, Africanist scholars are yet to realize a comprehensive historiographical study of/on him. Nevertheless, a critical examination of the few studies thus far available on Akpalu can serve as a springboard for future related research in terms of historical sources, methodology, scope, and concerns of historicity. Accordingly, this paper privileges Nayo (1964), Sheshie (1991), and Anyidoho (1995), aiming to foreground and examine their emergent historiographical challenges.

My personal field research on Akpalu and my Ewe cultural background will inform the preceding. In this paper I explore and argue for Nayo's biography on Akpalu as a dependable source, because it is based on first-hand interviews with the composer-poet, while admitting its limitation in scope—up to 1964. Further, I elucidate how the lyrics of the over two-hundred-and-fifty Akpalu songs in Sheshie (1991) represent an indispensable source for thematic taxonomies and periodization of Akpalu's works into historical phases. But beyond an insider Ewe poet, and scholar's repudiation of claims regarding the representation of Ewe poets, Anyidoh (1995) alerts us, though subtly, to the challenges of doing ethnographic research on Akpalu almost four decades after his death. Mindfulness of practices of exaggeration, distortion, and suppression of facts by informants for ethical reasons, are all challenges of historicity that Anyidoh's article implicates. Further, this paper discusses related issues of reflexivity between outsider or insider researchers and the researched, as well as the importance of rigorous circumspective interpretation of ethnographic data. Finally, I aim to offer suggestions on additional sources and the mapping of new methodological strategies to ensure a credible historiographical study.

**14:30 Efforts of Dor, Badu, and Annan in the Transformation of Traditional Music Elements into Contemporary Ghanaian Choral Music**

Joshua AMUAH (University of Ghana)

The advent of Christianity in Ghana came with varied foreign cultures including singing to the detriment of Ghana's singing styles. Beginning in the 1920s Ephraim Amu, an acclaimed father of Ghanaian art music, along with his contemporaries initiated the use of traditional music elements and concomitantly blended them with Western harmonic principles with the view to rethinking, reconstructing, and reinventing the musical pasts. Since their efforts in the 1920s, other composers have continually explored empirical ways of situating their songs in the broader social, cultural, and political landscapes of Ghana, using concurrently indigenous materials and creative procedures that define their identity as African/Ghanaian composers. This paper aims at showcasing a compositional trend evident in the works of three relatively young art choral music composers (George W. K. Dor, Nicodemus Kofi Badu, and Newlove Annan): a development of African/Ghanaian identity that may be quickly identified by the use of traditional music elements as the basis of their art choral music which aims at reconsidering, modernizing, and reinventing the musical antiquities. The paper also systematizes the compositional procedures these three composers have adopted to arrive at their final compositions. In other words, it identifies the underpinning principles and approaches in selected works of the three composers which will serve as the focus of utilizing traditional music elements. The presentation will also provide a structure for the study of compositional trends to the up-and-coming choral music teachers and composers.

**SESSION II C 4**

***Buddhist Music and Ritual***

Gavin DOUGLAS (University of North Carolina at Greensboro), chair

**13:30 The Comparative Study of *Xuanjuan* Ritual Music in Wuxi and Jinxi**

Li Ping (Guangzhou University)

*Xuanjuan* (its scriptures known as treasure books), which is believed to be closely related to *sujiang* of the Tang dynasty by experts in the field of literature, history, and social sciences, was originally a kind of ritual behavior that had certain ritual connotations. After the middle of period of the Qing dynasty, *xuanjuan* was very widespread south of the Yangtze river. Nowadays *xuanjuan*, still very popular in Wuxi, which lies in the south of Jiangsu province, has never departed from its original ritual religious context. It is deeply rooted in the *nianfo* ritual in Buddhism and became a fundamental part of this ritual. In the traditional practice, people chant with the head Buddhist monk, accompanied only by Buddhist instruments. In other places, such as Suzhou, Tongli and Jinxi, the performance of *xuanjuan* looks quite different. These performances, using the wooden fish, bell, and an inverted bell, began to be accompanied by stringed instruments such as *erhu*, *pipa*, and *yangqin*. Furthermore, it borrowed the texts and arias from local narrative song and drama. All these elements gradually reduced and changed its original religious properties, and the performance developed into a kind of popular story-singing amusement. This paper is intended to gain an insight into the nature and function of *xuanjuan* music in different contexts by making a comparative study of *xuanjuan* in Wuxi and Jinxi.

#### 14:00 Secular Tunes in Buddhist Vocal Liturgy

Hwee-San TAN (School of Oriental and African Studies, University of London)

The close relationship between folk music and Buddhist music, particularly its para-liturgical *shengguan* music, has been widely studied (see, for example, Yuan 1997; Szczepanski 2012). Writing on the vocal liturgy in the rite of *Fang Yankou* (Releasing Flaming Mouth), Guo Yuru infers that some of its melodies must have been influenced by local folk music, and numerous unknown "composers" must have played a role in its creation, but that due to the lack of written notation it is not possible to establish a clear link (2000:524). Folk song scholar Antoinet Schimmelpenninck has also noted such a link, observing that "The existence of ritual laments and the fact that the singing of folk songs played a role in temple fairs suggest that certain types of folk songs were traditionally associated, in one way or another, with ritual and with religion" (1997:99). Yet, this relationship between secular music and vocal liturgy has not been given closer scrutiny because of the tenuous link. Based on fieldwork carried out in Fujian and Taiwan, I will examine the use of folk song tunes in Buddhist vocal liturgy, in particular in the rite of *Fang Yankou*. In my paper, I will examine how modern clerics adapt folk song or operatic tunes to certain texts in the rite of *Fang Yankou*. By exploring the views of today's clerics on the "borrowing" of secular music, I put forward the idea that the creators/innovators of liturgical music in the past were very likely monks or nuns who were musically adept. Further comparing the melodies of a number of other texts in the same rite, I posit that it is possible to establish the folk origin in a great number of the vocal liturgy tunes in the rite. In addition, I will examine the rationale behind the use of folk secular tunes in Buddhist liturgical music.

#### 14:30 From Rite to Stage: Liturgical and Para-liturgical Music-Dance of Modern-day Taiwan

HO Li-Hua (National Cheng Kung University)

As a result of complex social, political, and economic evolution, and promoted by religious societies and enthusiastic artists, many kinds of para-liturgical dance and music are being performed in modern-day Taiwan. The record industry and concert halls provide important channels for these outside the traditional ritual performance venues associated with specific local

festivals, and they have begun to be accessible to wider, international audiences. Today, many artist groups such as The Cloud Gate Dance Group (1973), The Taipei Dance Group (1988), and U-Theatre (1993) have held special para-liturgical performance events in Taiwan. They have recreated or reproduced indigenous Taiwanese, Confucian, Buddhist, and Taoist ritual music-dance in the form of performing arts, and brought the new trends to the National Theatre, an event which serves to illustrate the way in which religious preaching in Taiwan has successfully modified the medium it uses to express its traditional ritual message. These para-liturgical music-dances in Taiwan continue to revive the earlier trends, with similar motives, purposes, functions, and performance styles to liturgical music-dance. Through a combination of new methods, elements, skills, and technology, they represent a newly constructed tradition of their own, now with the influences of modernization and globalization. Based on fieldwork and participation in Buddhist worship and Taoist rituals at temples in Taiwan, and special performance events over the past twenty years, I will show some DVD examples of both liturgical and para-liturgical music-dance, and use body movements to explain the emergence of such para-liturgical dance and musical performances to see how far they represent a revival of the earlier indigenous ritual traditions and how far they may be seen to represent a newly constructed tradition.

## **SESSION II C 5**

### ***History and Agency in Brazilian Music***

Samuel ARAJO (Federal University of Rio de Janeiro), chair

#### **13:30 Rethining Musical Pasts through Muffled Historical Records**

Maria Elizabeth LUCAS (Federal University of Rio Grande do Sul)

This paper draws on a long-term project dedicated to reviewing and expanding theoretical tools and methods for ethnomusicological research based on historical sources and archival research. For more than a decade, I have been working with the Portuguese Inquisition records as a new resource to shed light on the musical practices and cosmologies that connected in multiple ways social groups as well as individuals in everyday life on the colonial Atlantic space formed by Western Africa, Portugal, and Brazil during the seventeenth and eighteenth centuries. Based on some of these materials in order to sustain my point, in this presentation I will argue against the musicological common-sense idea that historical documents which do not carry proper musical notation are merely “extra-musical” sources of secondary value and, for that matter, can be overlooked in terms of their actual resonances. Through a combination of ethnographic analysis, musical performative theories, and historical interpretation, I will discuss some of the methodological tools and demarches that I have used to tease out of pointillist and fragmented archival data musicians' trajectories, musical learning concepts, and performative approaches to musical repertoires, as well as aesthetic worldviews, all of which helped me to describe in a thick manner the oral sonic/musical practices lived through the body and minds of subjects living under the rule of colonial violence on the Atlantic space. Since standard descriptions of past musical cultures consider it difficult to get into “the sounds” based solely on historical narratives, my contention is that ethnomusicologists can refine ethnographic strategies to bring aloud from muffled records the rich threads that bounded individual/social groups to their sound/music live experiences. In short, this presentation aims: 1) to provide paths to critical re-reading of sonic/musical representations on historical narratives, and 2) to provide an epistemological reflection on the positioning of ethnomusicological work in current historiographic narratives.

#### **14:00 Violence and Ritual of Folia de Reis in Southern Brazil**

Marcelo LOPES (Federal University of Rio de Janeiro)

This paper proposes violence as ritual in popular religious practices in Juiz de Fora, a city in the state of Minas Gerais in the southeast of Brazil. *Folias de Reis* are popular Catholic practices performed in many parts of the country. Groups of singers, musicians, and dancers visit houses between December 24th and January 6th performing religious songs about Jesus's birth and asking for donations. When different groups meet in Juiz de Fora, the encounter can become violent. Instead of looking at violence in these encounters as rival gangs fights, this work argues that it integrates practices and can be considered ritual. Michel Maffesoli calls our attention to how slippery the concept of violence is. He sees the plurality of forms in which violence appears as an index of the multiplicity of values involved. Violence as ritual in the context of *folias* brings an interesting point of view to the analyses of subjects such as the relations between cultural practices of minorities and monopoly on violence by the State, differences between native and researcher's perceptions of violence, and how musical sounds conduct ritual violence. Victor Turner's concept of liminality will be very important to the analysis of central figures in violent events at *folias*: the clowns. Wearing huge masks and carrying sticks that can be used as weapons, clowns are supposed to be great dancers and great fighters. Daniel Bitter describes three main aspects of these liminal figures: indefiniteness, ambiguity, and transitionality. Transiting between pure sacred and impure sacred (Durkheim), clowns are central figures not only in violent events but also to the whole ritual of *folias*. Samuel Araújo argues that ethnomusicologists should approach violence and conflict as analytical tools. This work aims to incorporate violence into the analysis of *folia* practices in Brazil.

#### **14:30 Reengaging Ethnomusicology in the Real World; Politico-Epistemological Dimensions of Intercultural Dialogue in the Ethnography of Music-Making**

Samuel ARAJO (Federal University of Rio de Janeiro)

This paper calls into question politico-epistemological potentials and challenges to intercultural dialogue in music ethnography, as well as its implications for subjects involved in the researched processes of music-making. A general idea central to the ethnographic experience, "collaboration," as well as its outcomes in products either entirely authored or co-authored by non-academic subjects, will undergo closer scrutiny as a means to highlight the active role they may play or not play in contexts of struggle for political recognition, and valuing of forms of knowledge and practices under pressure from inequality and exploitation. Consent from and the collaboration of knowledge producers in inventories and the making of representative lists has, for instance, been one constant term in UNESCO's policies toward intangible heritage, followed by nationally conceived policies in member countries. The argument will follow two basic steps: a) a synthetic examination of recent reviews of collaborative work in the social sciences vis-à-vis the increasing self-awareness of local-global political tensions; b) highlighting the role of the so-called "arts," but particularly "music," as object of study, and demanding from academic researchers, in many instances, a more collaborative and co-authorial stance. This discussion refers briefly to two cases, one a historical landmark in the field of ethnomusicology, the joint work of Alice Fletcher and Francis la Flesche, and the other a long-term (2003-2012) ethnography of sound praxis in Rio de Janeiro's second largest *favela*, conducted by its residents in collaboration with an academic research group.

## SESSION II C 6

### *Ritual, Dance, and Theatre*

MU Qian (independent scholar), chair

#### 13:30 *Namadu* Ritual Music and Dance of the Bagwere People from Eastern Uganda

James ISABIRYE (Kyambogo University)

The Bagwere are non-kingdom Bantu who live in the Eastern Ugandan districts of Budaka, Kibuku, and Pallisa, where they grow cereals and rare animals for livelihood. They have vibrant cultural practices that involve playing music instruments such as the *tongoli* (five-stringed harp), *kongo* (lamellaphone), *entaala* (xylophone), *dingidi* (tube fiddle), *emibala* (clan drum rhythms), *binakyeri* (Balangira clan drums), and *namadu* (tuned ritual drums), plus others, for music and dance; all are largely in need of scholarly attention. Bagwere youths of old held village courtships and created a dance where boys and girls shook shoulders, wriggled waists, and moved stomachs to entice partners, little knowing that a highly cultural ritual was shaping. They danced vigorously like mad people with “Kisamadu” so the dance was named “*namadu*.” *Namadu* music and dance play functional roles in Bagwere clan rituals that are performed to remove bad omens such as infertility, impotence, and others, or for last funeral rites for rain makers when their spirits demand so. Twins born to clan members, plus twin-cows that belong to them, are then initiated and named officially in the presence of ancestral spirits. *Namadu* art involves one person playing seven tuned drums while singing topical songs according to the nature of the ceremony and clan. Women and men dance to poignant, fast rhythmical music, with no formations or organized body motifs, and some of them get possessed so that spirits address the issues of members accordingly. Men wear skins to cover private parts, and the women wear skirts and bras of banana leaves plus creeping grass tied around their heads; carrying sticks to symbolize knives, they dance while running, kneeling, and rolling on the ground. After discussing the origin of *namadu* and the role and styles of music and dance in the rituals I will briefly look into its relation to other similar practices from oral and written sources in time and space.

#### 14:00 *Ritual Soundscapes and Ethnic Characteristics: The Huanyuan Ritual of the Han Chinese of Central Hunan Province and the “Red” Yao People of Southwest China*

WU Fan (Central China Normal University)

Folk music has two component aspects: 1) a temporal one that concerns its transmission through the generations, and 2) a spatial one that has to do with its spread over an area. In recent years, many scholars of contemporary Chinese folk music have been concentrating on micro-analytical case studies. They have been paying attention to folk music transmission over time far more than its spatial deployment. Moreover, in studies of the latter, more focus has been given to similarities between various regional traditions rather than their differences. However, it is precisely these distinctions that reflect the origins and relationships between various ethnic music cultures, as well as their geographical and other distinguishing features. Based on repeated fieldwork and first-hand source materials, combined with archival research on historical documents, this paper compares the *huanyuan* family blessing folk ritual of the Han Chinese of central Hunan Province with that of the “Red” Yao nationality of southwestern China by analyzing: 1) the origin and transmission of the

belief system through the existing ritual; 2) the similarities and differences that emerge within the ritual soundscape, and the external and internal sources or causes for those; and 3) how the distinctive characteristics of the local culture of each group are constructed through their individual ritual soundscapes.

#### 14:30 The Development of *Lao Ting* Shadow Play's Music

Qi Jiang

After adopting the musical aspects, structural system, and melodic development technique of *bangziqiang* (梆子腔), shadow play in the east of Hebei Province developed to become *Lao Ting* shadow play 乐亭影戏, in which the original simple poems were transformed in the Daoguang period of the Qing Dynasty. At the same time, the elements of folk music in the east of Hebei Province interacted with the music of *Lao Ting* shadow plays, and the musical language took inspiration from natural sounds, new music, and popular music. *Lao Ting* shadow plays developed along the path of *shizanxi* music, and it finally moved towards the *banqiangti* (板腔体) system. In the process of creating *Lao Ting* shadow play music, the people living in the east of Hebei Province forged relations between the traditional musical elements and the new musical elements.

#### 15:00 Modern Representation of Korean Traditional Washing Ritual for the Dead and its Musical Adaptation

Mikyung PARK (Keimyung University)

This study deals with the representative shamanistic ritual music, *ssikkim-gut* of Chindo Island. *Ssikkim-gut* is the washing ritual of the dead, presided over by hereditary shamans (*tanggol*), where the music is very essential and highly complicated. The tradition has been fairly well preserved until recently. The ritual consists of the washing ceremony (*myöngin-gut*) as its climax, before which the main shamanistic gods are individually serviced. *Myöngin-gut* is a symbolic drama of the dead's passage to the other world. *Tanggol* leads the ceremony in the order of 1) inviting the soul of the dead to the ritual ground (*nö̌k-p'uri*), 2) washing his/her impureness with three kinds of water (*isül t'ölgi*), 3) separating the dead from the living by detaching the paper-soul (*nö̌k-olligi*), 4) untying the knots (*ko-p'uri*), 5) preparing the dead to face the other world (*yak-p'uri*, etc), and finally 6) accompanying the dead to the crossroad to the other world (*kil-ttakküm*). The ritual performance is full of symbols and magic. A crucial part of *tanggol*'s ritual behavior is singing and dancing, while utilizing many symbolic tools for cleansing, severing, curing, and releasing. Each order has its own music and text, through which we can not only extract its behavioral and symbolic meaning but also understand the ritual as an artistic and holistic system with unity and contrast. Recently, the ritual tradition of Chindo *ssikkim-gut* has changed a great deal. Death is now treated quite differently through management by hospitals and churches. Not only the actual content and context, but also its meaning and function have changed. The original function is beginning to be replaced by new ones, such as the ceremonies propounding social protest, healing, or reconciliation in modern Korea. New versions of *ssikkim-gut* are evolving, and they are the object to be examined in this paper.

## SESSION II C 7



***Creating, Sustaining, and Safeguarding Musical Communities***

TAN Sooi-Beng (Universiti Sains Malaysia), chair

**13:30 A Place at the Table: Making Place within Cape Breton's Traditional Music Community**

Kathryn ALEXANDER (University of California, Riverside)

In this paper, based on information drawn from ethnographic fieldwork methods and embodied participant observation, I will investigate how acceptable expressions of gender embodiment and ethnic identity are formed and enforced within the traditional Scottish music and dance venues of western Cape Breton, Nova Scotia. Academic discussions of authenticity within the Celtic expressive cultural world rarely examine gender embodiment, a lacuna I will begin to address in this presentation. I am concerned with the ways in which cultural outsiders, othered through ethnicity, gender identity, cultural knowledge, social identities, or geographical distance, find place and take up space within Cape Breton's traditional expressive cultural environments. Drawing on phenomenologically based theories of place, space, and location, I investigate how individuals emplace themselves and others within and through Cape Breton's cultural and physical landscape via learning, rehearsing, and teaching tunes and songs, as well as through strategies of locating that rely on rehearsing lineages of knowledge and bloodlines. Practitioners and consumers of Cape Breton's thriving and evolving Scottish music and dance tradition negotiate the need for cultural coherence while incorporating change, and I argue that it is in large part the constant attention to locating and creating ties to place that stabilizes Cape Breton's Scottish music and dance. I examine music and dance venues themselves as physical and emotional sites where meaning is layered over time, where people define themselves in relation to others, and through which culture is consistently and repeatedly emplaced and enacted. Location and lineage are demonstrated by dancers in their footwork and improvisational choices, and by musicians in their ornamentation style and choice of tunes. Place making is imbricated within the Scottish Cape Bretoner cultural world.

**14:00 Creating a Community of Learning**

Bryan BURTON (West Chester University of Pennsylvania)

With the increasing melting away of political and cultural boundaries, it is imperative that we as ethnomusicologists and music educators examine the role of music in each culture, evaluate the processes through which cultural information is transmitted, and determine what elements of a culture, its music, and its learning styles may be integrated into future models of community-based music learning and performance. Ethnomusicologists and music educators should forge links between ongoing field work and evolving music curricula to build such effective models. Given the multiplicity of cultures within each nation, the elements of *any* traditional minority culture may provide the building blocks of such a community of learning. In this presentation, however, the music learning and performance practices among Native American peoples are examined, then compared and contrasted with conservative educational practices of American public schools to provide examples of how traditional practices may merge with and enhance music learning. Interviews with Native American musicians and observations of tribal cultural events and ongoing reviews of school music curricula provide the materials for this presentation. The interviews were first conducted in 1996, and subsequent interviews of the same subjects were conducted in 2006

and 2011. School curricula from selected communities were analyzed to provide the summaries of current classroom practices. Elements from the Native American that may effectively serve as the building blocks of a community of learning were identified as the lifelong process of learning and performing, the natural style of learning, the intergenerational nature of learning and performing, and the total community involvement in musical learning and performance. Following a brief overview of the research process and results, including roles played by ethnomusicologists and music educators in this process, possible applications of the elements to the development of community-based learning environments will be recommended.

## **SESSION II C 8**

### ***Music, Society, and their Impact on Children***

WANG Ying-fen (National Taiwan University), chair

#### **13:30 Amplifying the Voice of A Child: The Importance of the Arts Among Children of Abidjan, Côte d'Ivoire**

Ty-Juana TAYLOR (University of California, Los Angeles)

The effects of war on children are often overlooked, as children are the silent population of much of the world. In Côte d'Ivoire, a nation recently overcoming two civil wars (2002-2007; 2010-2011), it is essential to understand how the future generation is coping and possibly countering the aftereffects of war. I believe that through the arts (dancing, singing, and storytelling) the youth of Abidjan are not only coping with the nation's recent events, but are also mediating a message of national unity and peace through performance. *Wozo Vacances*, a popular summer children's show that airs in Abidjan, Côte d'Ivoire, is one such means of mediation. The broadcast is a weekly competition involving groups of children between 3 and 15 years of age from various regions in Abidjan. The competition consists of three segments: Storytelling; Traditional Dance; and Popular Dance. Despite the diversity in age, ethnic group, and region, one theme remained consistent throughout each segment and competition in summer 2012— national peace. It is evident with the closing of schools, roadblocks, rebel raids, and the constant patrol of UN and Ivoirian soldiers that the nation remains instable and is continuing to recover from years of being torn. Thusly, I would like to discuss how the children of Abidjan utilize storytelling, dancing, and singing to counter the instability that surrounds them. I will also examine how the promotion of peace through their performances is mediated beyond their generation, as *Wozo Vacance* (established 1989) has gained widespread notoriety throughout the nation and other regions of West Africa (e.g., Mali, Burkina Faso, and Senegal). In addition, through an analysis of previous emissions, and interviews with the host and present performers, I will reveal how the arts among children in Abidjan can/are used as a tool to counter violence and to convey the message of peace nationwide.

#### **14:00 Piano Education and Violence: Investigation of the Phenomenon of Chinese Children Experiencing Violence during their Piano Education**

ZANG Yibing (Central China Normal University)

Piano represents grace and beauty at any time and on any occasion. However, behind the grace and beauty, we can learn from the experiences of Beethoven and the Chinese girl Dingqi Hu (who won awards in international piano competitions and thanked her father for giving her four hundred slaps in the previous six years). It seems that domestic violence exists in piano education in both Oriental

and Western societies. As a Chinese tradition, parents always hold the thought that “children won’t be successful without physical punishment.” At present, Chinese students’ parents put too many hopes in their children. The training in piano skills is boring and tough. How many children, no matter how successful they are, have not been punished physically by their parents? How can this phenomenon exist in today’s society? What is the method of violent punishment? How can we define the boundaries of strict training and violence? How do they cause physical or mental harm to learners? How do they affect learners’ psychology for playing? How will these people who gave punishment to their children and the violated children understand violence? Why would music and violence happen in the same place? What are the social, cultural, and historical factors hidden behind this specific violence? This paper strives to reveal the true situation of domestic violence in piano education, and looks for an explanation from anthropology by giving a questionnaire survey to 300 Chinese university students who have studied piano, and also by investigating personal experiences and attitudes about piano education and violence. The fieldwork involved three related groups: Chinese university students, parents, and piano instructors.

#### **14:30 Individual Intention and Social Pressure: Piano Education in China**

WU Yameng (Central China Normal University)

Nowadays, learning piano is very popular in China, and piano education has increasingly drawn people’s attention. With regard to this, the researchers of this paper, starting from the perspectives of individual intention and social pressure and adopting both qualitative and quantitative research methods, have conducted field investigations and interviews with college students and parents of piano learners. Based on the results, this paper summarizes and classifies those individual intentions and social pressures, and analyzes the statistics. It further demonstrates the association between the two and their influence on the development of piano learners, and throws light upon some areas that can be further studied. In the domestic piano education field, problems that some piano learners encounter, such as a wasting time, energy, and financial resources in learning, can be improved to a certain extent. It also summarizes and explores the educational status quo of piano. On a broader level, it is worth considering how Chinese people can strike a balance between cultural and political factors in their exchanges of traditional music with Western music, which can not only spread the artistic value of human beings but also promote Chinese music culture, and ultimately harmonize and unify the essence of art and healthy human nature.

### **SESSION II C 9**

#### ***Global-Local Interactions***

Pirkko MOISALA (Helsinki University), chair

#### **13:30 Study on the Relationship between Kgal Laox’s Model of Performance and the Kam People’s Traditional Social Structure**

YANG Xiao (Sichuan Conservatory of Music)

The relationship between performing mode and social structure has been a crucial topic during the past half century in the study of ethnomusicology. Some scholars, such as Kwabena Nketia, Alan Lomax, and Steven Feld, have discussed it by looking at different aspects for different cases. My study, based on twelve years’ fieldwork (1999-2011), attempts to describe and explain the

interactive relationship between model of performance in Kgal Laox and the Kam people's traditional social structure. Through this case from China, we can relate this theory to ethnomusicology. The Kam people are one of the ethnic minorities in the south of China. Formal performances in Kgal Laox, which is populated by 100,000 Kam people, are characterized by typical ritualization. In fact, this text is to discuss the model of performance in Kgal Laox, how it is constructed in the Kam people's tradition of kinship and geographical relationships, and how it maintains and strengthens hundreds of years of traditional social structure. The study also looks at Chinese polyphonic music, not only through analysis of musical form, but also through analysis of musical culture.

**14:00 Musical Creativity, Globalization, and Spiritual Transformation: Exploring Processes of Creativity Amongst “Indigenous Cosmopolitan” Musicians**

Uday BALASUNDARAM (Asbury Theological Seminary)

Globalization and the reorganization of cultural boundaries have created “new identities outside and beyond those of the nation state. It is no longer easy to define the nature of the local and the international, and many cultural interactions now operate on the level of the transnational.” What happens to indigenous culture and identity mediated through music when being in the “original place” is no longer possible or even necessary? The phenomenon of “indigenous cosmopolitanism” refers to those who have not rejected indigeneity but instead are “reengaged with wider fields, finding newer ways of being established and projected, and acquiring new representational facets.” It is a way of being that is pertinent more so today for a vast majority of musicians whose musics and audience are not limited to a local geographical area and where the creation of music as well as ways in which people participate in music is so much more complex due to processes of globalization. Here, I draw from my ongoing research exploring processes of creativity among indigenous cosmopolitan musicians (ICMs) who see themselves as agents of spiritual transformation. I acknowledge the link between music and spirituality, specifying limits for what I perceive as musical “creativity.” I further explore by using these questions to guide the discussion: how do ICMs construct their musics to negotiate boundaries between tradition and modernity? How do they maintain continuity with existing traditions yet represent and mediate their difference in order to make an impact? What is contested? How do musics of ICMs embody the values of a given spirituality or tradition, and how do these intersect with those of “popular” culture thereby creating space for dialogue? The purpose of this paper is to explore the intersection between musical creativity, globalization, and spiritual transformation and its implications for ethnomusicology.

**14:30 The *Sibod* Way: A Local Ideology's Response to Global Agents of Change**

Maria Christine MUYCO (University of the Philippines)

This paper examines a local ideology called *sibod* that manifests itself in the music, dance, and other cultural expressions of the Panay Bukidnon, the highland people of Panay in Western Visayas, Philippines. They have employed this ideology as a form of thought and action to confront agencies with global interest and “change” objectives. An ideology signifies human thought that “not only interprets reality but actually organizes every kind of social practice” (Dorn in Godalier, 1991). Bourdieu (1985; also Dorn in Bourdieu, 1991) points out that an ideology may not be explicitly demonstrated in language, but may be implicit in non-verbal articulations such as the arts.

In this study, I looked at both articulations of the *sibod* ideology—the verbal and the non-verbal—in how the people organize their working socio-political structures but at the same time accommodate what is being introduced by institutions such as the government or the academe. In Panay Bukidnon music and dance, *sibod* is constituted in the individual and the individual's working relationship with co-performers in a group, creating a sense of flow achieved through the mastery of structures, play, and innovativeness, and synchronizations of personal and communal goals. Music, dance, and other traditional expressions are in themselves microcosms of larger structures. And in dealing with the latter, the use of people's indigenous ways and knowledge is imperative in developing experience to more effectively interact with institutions as a means to ensure their cultural survival. After understanding how a particular community confronts and eventually accommodates change, I examine how the globalization process becomes useful for traditional peoples and how they achieve a meaningful and functional balance between traditional knowledge and global imperatives.

## **SESSION II C 10**

### ***New Music for Traditional Asian Instruments***

Frederick LAU (University of Hawai'i at Mānoa), chair

#### **13:30 Contemporary Compositions Inspired by Traditional Korean Music: "Chiyong" and "Arirang"**

Bohi Gim BAN (Hanyang University)

As a twenty-first century contemporary composer, I practice reconstructing old musical sources and reinventing the sound material from ancient melodic themes or texts. In this paper, I present (illustrate) two different types of compositions which integrate old musical sources into contemporary compositions. The first type is a reinvented work that uses the old Korean Hyangga text, "Chiyong," of the seventh century. The musical style of "The Chiyong" reflects an old musical form, 樂歌舞—ancient music that encompasses singing and dance along with instrumental accompaniment. I reinvented the contemporary composition utilizing the old text. The second type is a composition that restores and reconstructs old song notes; it is a reworked composition that assimilates both Goryeo period songs that were composed between the tenth and thirteenth centuries of the Goryeo dynasty and "Arirang" (a popular Korean song of the late nineteenth to early twentieth century). The original song melodies are reconstructed and orchestrated in modern style.

#### **14:00 State-sponsored "Ethnic" Orchestras and Multicultural Policy in Singapore**

Shzr Ee TAN (Royal Holloway, University of London)

State-sponsored "ethnic" orchestras have been emerging in Singapore since the 1980s following the professionalization of its first symphony orchestra in 1979, and a strategic plan by the government was to establish sister amateur orchestras rooted in the imagined Chinese, Indian, and Malay traditions of the island's multicultural population. Largely formed under the wing of a statutory board known as the People's Association, these orchestras upheld the nationalist creed of "connecting Singaporeans from all ethnic backgrounds to promote active citizenry and multiracial

harmony . . . different communities, keeping their distinct identities and cultural values while moving and interacting with one another in the common space.” This paper examines and critiques the processes and results of socio-cultural engineering through music, particularly in the ideological and technical application of the Western symphonic model to a range of small ensemble and solo traditions found or invented on the basis of existing South Indian, Southern Chinese, Indonesian, and Malay performing arts. Focusing on the Orkestra Melayu, the Singapore Indian Orchestra, and the People’s Association Chinese Orchestra, this research compares how three different groups of ethnically defined musicians co-opt—but also resist—state-sanctioned multicultural policy with distinctly different but overlapping approaches towards creating hybrid genres. It also comes to conclusions on the different impacts of institutionalization on organically created, as well as artificially created, communities.

## **SESSION II C 11 (in Chinese)**

### ***Continuity and Change in Han and Non-Han Chinese Music Traditions I***

HUANG Wan (Shanghai Conservatory of Music), chair

#### **13:30 Performance Onstage and Voices behind the Scenes: Discussing Changes in Political Functions and Cultural Attributes of Peking Opera Expressed by Different Versions of *The Legend of the Red Lantern***

ZHOU Le (Shanghai Conservatory of Music)

In "The Glorious Models Implementing Chairman Mao's Literary Routes," published in the *People's Daily* on 26 December 1966, the Peking Operas *The Legend of the Red Lantern*, *Taking Tiger Mountain by Strategy*, *Shajiabang*, *On the Docks*, and *Raid on the White Tiger Regiment*, the ballets *Red Detachment of Women* and *The White Haired Girl*, and the symphonic music *Shajiabang* were grouped together as "The Eight Model Plays" for the first time. In "The Outstanding Models in Revolutionary Literature and Arts," published in the *People's Daily* on 31 May 1967, the phrase "Revolutionary Opera" was formally proposed. In the 1970s, these revolutionary model plays were brought onstage and became classical works at that time in China. In the twenty-first century, certain revolutionary operas were re-planned and re-performed. In particular, China National Peking Opera Company (CNPOC), as well as some other Peking Opera troupes, have performed multiple versions of *The Legend of the Red Lantern*. In this paper, differences among versions of revolutionary operas will be studied and analyzed in areas such as art forms, makeup, costumes, stage properties, and performance. The diversity in artistic expressions of the same piece of opera reflects different practical functions among different versions. For example, revolutionary operas in the 1970s served as a form of political propaganda for proletarian ideology, while the revised versions focus on modern entertainment features and cultural heritage. In the light of audience feedback, the cultural attributes of artworks are believed to withstand the test of time and ultimately remain as the primary attributes, replacing other functions.

#### **14:00 Artistic Characteristics in the Accompaniments of Plucked Stringed Instruments to *Danxian* and *Tanci Quyi* Music.**

JIANG Shan (Shanghai Conservatory of Music)

"*Quyí*" is the joint name of the various types of Chinese "*shuo chang* music" (storytelling and singing), a unique art form that evolved over a long period of development of folk oral literature and singing art. "*Danxian*" and "*pingtan*" are the two main musical genres of Chinese *quyi* in the north and south, and the plucked stringed instrument accompaniment of these two genres is discussed in this paper. The main instruments are the large and small three-stringed *sanxian* and the four-stringed *pipa*. As one of the elements reflecting the music style, accompaniment includes tune-patterns and emotion, and the combination tune-patterns forms the complete system of various *quyi* genres. Currently, most of the academic study of *quyi* has been on case studies of music genres, primarily focusing on the *qupai*, tune-patterns, plays, performances, and local characteristics. Specialized research on accompaniment has not attracted too much attention, so it is of great necessity and far-reaching significance to conduct research on the accompaniment. The core problems to be discussed here are the regular features reflected in the accompaniment of plucked stringed instruments to *quyi* tune-patterns and the relationship between the singing and accompaniment. The themes that will be discussed are: firstly, the development of the accompaniments of plucked string instruments to tune-patterns; secondly, the relationship between plucked stringed instruments and vocal timbre in *danxian* and *pingtan* (including horizontal and vertical); thirdly, the functions of plucked stringed instruments in *danxian* and *pingtan* (including core function, structural function, rhythmic function, and so on); fourthly, the aesthetic characteristics of plucked stringed instruments in *quyi* (including timbre, northern and southern style, and programmatic and non-programmatic music).

**14:30 The Inheritance Thread of Yi Culture in Southern Yunnan Reflected by the Phenomenon of Hailai "Song Masters."**

SU Yimiao (Chongqing Normal University)

As the creators and propagators of *hailai* tunes, "song masters," with their special behavioral patterns, inherit and perfect *hailai* tunes, which, due to their social influences in regional cultures and their own process of development, return feedback to and nurture these song masters and at the same time have an impact on their concepts and behavior. The interactivity between the song masters and *hailai* tunes has become an organic part of Yi culture in Southern Yunnan. In the domain of social history and social culture, song masters coexist with *hailai* tunes. This paper, based on musicological studies, explores song masters' preservation of the essence of national cultures in the folk custom of "eating fire tobacco." It also attempts to interpret the inheritance of *hailai* song masters, in order to provide theoretical support for the writing of the Yi's musical ethnography.

**SESSION II C 12**

**Workshop: The Characteristics and Use of *Luogujing* in Chinese Traditional Percussion Music**

PENG Yu (Shanghai Conservatory of Music)

Chinese percussion music has a long history and a rich repertoire. Every group and every region has its own unique style of this music. Although these regional percussion musics differ in terms of form, style, and sonic characteristics, they all use a form of notation called *luogujing*, which makes use of Chinese character symbols. This notation also makes use of spoken means of transmission.

This method of notation has strong regional, imitative, effective, and improvisational characteristics with regard to music performance, education, and instruction, and has important significance for ethnomusicology research. This workshop introduces the characteristics of this method of notation and transmission of Chinese traditional percussion music, focusing on Chinese opera percussion music, including *Sunan shifan luogu*, *Chaozhou dalugu*, gong and drum music from Sichuan opera, and Xi'an drum music. Through actual practice with the use of *luogujing* notation, scholars and conference participants will learn about Chinese percussion music.

## ***II D: Paper Sessions (16:00 - 18:00)***

### **SESSION II D 1**

#### ***Filling in the Gaps of Religious and Instrumental Music Traditions***

Kimasi L. BROWNE (Azusa Pacific University), chair

**Panel Organizers:** Kimasi L. BROWNE and Jean KIDULA

Since the 1960s, an abundance of research has been disseminated on religious and instrumental traditions in Africa and the African Diaspora. However, a wide diversity of gaps remain with respect to the historical, literary (such as undocumented traditions), and methodological research on well-documented genres of the past that have since journeyed into new spaces, contexts, and meanings. The papers on this panel acknowledge these gaps and seek to contribute to filling them. In tandem, this panel will expose the breadth of this problem. The first paper is concerned with the twenty-first century African Diasporic urban mega-church phenomenon. It documents a celebration of the past through reenactment of earlier musical traditions. The two remaining papers contribute fresh methodologies to the body of literature on data collection. One addresses a data collection model of the past in a contemporary Ethiopian organology project. This juxtaposition of the past against the present empowers the Ethiopian students to teach themselves about their own traditions while being introduced to an entirely new way of learning. The final paper discusses data collection through written transcription in collaboration with aural transcription. The paper documents gospel choir music transported to Beijing and taught to Western-trained Chinese student singers and pianists by an African American tradition bearer. Reinvention occurs with the relocation of the tradition to this new space; and the students then reconstruct authenticity, in style and in spirit. Constructing the present by learning from and building upon the past, the papers on this panel, through music, demonstrate continuity and place in a broader historical context for Ethnomusicology, a metaphorical "standing in the present superimposed upon the ideas of the past."

#### **16:00 "Old-School Worship": An African American Megachurch Celebrating the Past and Church Traditions through Re-enactment**

Birgitta JOHNSON (University of South Carolina)

This case study examination of the musical life of one African American church will explore how approaches to worship and the arts and methods of recapturing memories of musical pasts are being used to explicitly inform contemporary worship settings, and more broadly have an impact on the religious lives of believers. With the prominence of contemporary gospel styles in many African



American churches, scholars and practitioners have noted that the biggest challenge music ministries face is providing sacred music that reaches today's diverse congregations while still presenting time-honored songs of the historical Black Church. This paper examines how one megachurch in Los Angeles uses historical re-enactment to meet this challenge. Often the most visceral and participatory aspects of ritual in a Christian context come in the form of re-enactment. Whether through Christmas pageants or dramatizations of the crucifixion, believers are edified by live presentations of biblical events. Re-enactment becomes a teaching tool, a point of reverence, and an avenue for evangelism all at once. In the African American church context, religious re-enactment can also extend beyond the spiritual and affirm believers' cultural identity. A contemporary example of this was present at the Faithful Central Bible Church (FCBC). Between 2009 and 2010 on the last Sunday of February, the music ministry and members of FCBC staged scripted re-enactments of a traditional Baptist convention church service. Setting aside their free-flowing contemporary church service for the protocol and liturgical procedures of "old school church," both years FCBC culminated their observances of Black History Month with a music and drama-filled church service where congregants were figuratively transported fifty years into the past. Based on post-dissertation ethnographic research, this paper delineates how one church uses re-enactment to explore new ways of striking a balance between honoring cultural traditions and meeting the spiritual needs of a contemporary urban church.

**16:30 "A Glimpse into the Past" (1962-2012): Documenting the Musical Instrument Collection at Addis Ababa University, Ethiopia**

Cynthia TSE KIMBERLIN (Music Research Institute)

The mission statement of the Museum of the Institute of Ethiopian Studies (IES) at Addis Ababa University reads: "to preserve cultural and historical objects for present and future generations, and provide assistance to researchers." IES began in 1962 as a library and a museum collection focusing on ethnology, but developed into five collections: Anthropology section, Art gallery, Ethno-musicological collection, Philatelic collection, and Ethiopia Culture African Network (CAN) Center. The Ethno-musicological collection's musical instruments are discussed, showing the ambivalent and tenuous nature of musical instruments and the efficacy of using a multiple approach to describe them. In 1995, I was invited to evaluate 233 instruments and select a group from the collection to become part of a permanent exhibit. Students of mine who worked on the collection applied their knowledge of instruments and undertook two fieldtrips that afforded them the opportunity to apply basic concepts and procedures in field research and documentation. In 1996, the instruments were organized according to the Hornbostel-Sachs classification system (H-S) to accommodate cross-cultural components. In addition, cultural-linguistic criteria were used to incorporate culture-specific components. The data collected showed that dual classification systems can be integrated and offered insights into dilemmas confronting scholars who work with instrument collections. The H-S system utilized morphological features and sound functions whose characteristics could be codified and compared with other instruments. A local system specific to Ethiopia was incorporated into the H-S system, offering valuable data and commentary. Today, IES works with other institutions on collaborative research such as the SAREC/IES Microfilm Project (Sweden), and as a member of the Culture Africa Network (CAN), a project initiated by the Contemporary African Music & Arts Archive (CAMA) at the University of Cape Town.

**17:00 African-American-style Gospel Choirs in Beijing's Central Conservatory of Music**

Kimasi L. BROWNE (Azusa Pacific University)

According to Lewis, black gospel music has been diffused throughout much of Western Europe and beyond. Lewis suggests that one of the results of this nearly thirty-year-old phenomenon has been the formation of gospel choirs and the impact this is having on choir members of diverse religious and non-religious backgrounds (Lewis 2010). In this paper, I will outline my work with undergraduate and postgraduate students at the Central Conservatory of Music (CCOM) in pre-Olympic Beijing, China, from February to July 2008. I will recount my journey as an African American-style gospel choir tradition culture bearer who imparted this performance practice from the United States to the People's Republic of China. I will discuss my use of both literary and oral/aural methodologies in training the choirs, accompanists, and soloists. I will illustrate through video excerpts how, in concert, these students authentically sang, sensed, and musicked this African diasporic tradition while at the same time expressing their Western-trained Chinese perceptions.

Lewis, Mark W. 2010. *The Diffusion of Black Gospel Music in Postmodern Denmark: How Mission and Music are Combining to Affect Christian Renewal*. Lexington, KY: Emeth Press.

## **SESSION II D 2**

### ***Regional, National, and Transnational Perspectives on Musical Instruments***

Terence LANCASHIRE (Osaka Ohtani University), chair

#### **16:00 A Study on the Origin and Historical Development of the Vietnamese *Pipa* from Chinese and Vietnamese Historical Records**

Thanh Ha NGUYEN (Vietnam Ho Chi Minh Conservatory)

Chinese scholars have paid much attention to Chinese traditional instruments, but they are hardly concerned about the Vietnamese ones. Professor Tran Van Khe, a master of Vietnamese traditional music, reported in his doctoral thesis in 1962, namely “La Musique Vietnamienne Traditionnelle,” and in an article in 2007, namely “The Story of Vietnamese PiPa,” that the *pipa* was brought to Vietnam in the tenth century. Based on reliable evidence, especially through the analysis of Vietnamese and Chinese historical records, this paper reveals the fact that the *pipa* had in reality been brought from FuNan (the South of Vietnam today) to LinYi (a part of Central Vietnam nowadays) as early as the fifth century, and then continued to develop over the years.

#### **16:30 The Transition of the Representations of Chinese *Sizhu* Ensembles in the 20th Century: A Study of the Four Primary Musical Types in South China**

GUO Shuhui (Shanghai Conservatory of Music)

*Sizhu* ensembles have a long history in China, with many types of representative genres. The primary musical types in the South are *Jiangnan sizhu*, Guangdong instrumental music, Fujian instrumental music, and Chaozhou instrumental music. The characteristics of these *sizhu* ensembles have been reflected primarily through their different instrumental arrangement, with the leading instruments being *zhudi*, *dongxiao*, *erxian*, *yuehu*, and so on, in order to demonstrate different shapes as well as different ranges and tones in such ensembles. The cultural development and

transitions in the twentieth century have seen different changes in these musical types referred to as "Southern." Today, they have their own self-generating systems and rich repertoires of compositions. In discussing the traditional musical culture, this paper uses the four popular types of these Southern ensembles as examples, from the leading instruments and the modes of performance, especially the vertical audio space constructed by the horizontal lines and different types of horizontal developments, to the variations in the new and traditional and styles in Chinese instrumental music today, in particular how they transform the old traditional musical narrative and how they help us develop vocabularies for current cultural conceptions.

### **17:00 Revisiting the *Corneta China*: Claiming a Place for Chinese Music in Cuban *Conga* Practice**

Beth SZCZEPANSKI (Lewis and Clark College)

Writings about the use of the *corneta china* by Cuban *Conga* ensembles downplay the possibility that Chinese *suona* music influenced how Cuban musicians play. In 1955, Fernando Ortiz wrote, "A Chinese player cannot play our *corneta china* . . . because he would play according to the pentatonic scale, not in the diatonic scale of the Criollos." In 1996, Rafael Brea López wrote of the "Cubanization" of the *corneta china*, claiming that the instrument as used in Cuba is distinct in its construction and performance practice from the *suona*. The dismissal of the possibility that Chinese melodic structures or performance practices might have been transmitted into Cuban culture along with the *corneta china* appears particularly striking in comparison to the generally accepted notion of syncretism between Indigenous, African, and European elements in Cuban music. In "Negotiations of Power in Carnival Culture in Santiago de Cuba," Judith Bettelheim examines the complexity of African-Cuban identity as performed during Carnival, but mentions the *corneta china* only in passing and refrains from exploring the possibilities of Chinese cultural influence in the Carnival celebration of Cubans of African descent. In this paper, I shall analyze melodies played on the *corneta china* and demonstrate that Chinese melodic construction does influence how the *corneta china* is played in Cuba. I shall also examine the persistent biases that leave scholars reluctant to entertain the possibility that Chinese music might provide the soundtrack for the politically and racially charged celebration of Carnival in Cuba.

## **SESSION II D 3**

### ***Reviving, Reconstructing, and Reconsidering Traditional Musics***

Jane MOULIN (University of Hawai'i at Mānoa), chair

### **16:00 "Há Fado na Mouraria!" Reviving Musical Pasts and Urban Renewal in One of Lisbon's Historical Quarters**

Íñigo SNCHEZ (Nova University of Lisbon)

In contemporary cities, the production of heritage often intertwaves with wider social and economic processes of urban development, giving rise to specific issues linked to the pros and cons of heritage making at the level of both city dwellers and urban planners. Heritage may be regarded as "a form of currency" in Morisset and Noopen's words, as an asset for real state development, touristification, and urban requalification of particular areas of the city. By contrast, heritage also might constitute a powerful tool in the hands of the people for grassroots local development, social

cohesion, and community building. When heritage is invoked as part of major urban regeneration projects, these two dimensions of the patrimonial utterance normally come to light, foregrounding the conflicts between actors, experts, and locals, politicians, and inhabitants. By focusing on a particular case study, namely the current restitution of *fado* to one of Lisbon's historical quarters, this paper seeks to reflect on the ambivalences of heritage-making processes linked to urban renewal plans. In particular, the paper will examine the instrumentalization of *fado* in the requalification of the Mouraria, and the effects on the daily practices, representations, and discourses of the different actors interacting with it at the micro-level.

### **16:30 The Performance of Scottish Fiddle Music: Or, Living Tradition**

Ronnie GIBSON (University of Aberdeen)

The fiddle music of Scotland has been in continuous transmission since the violin first arrived there in the last quarter of the seventeenth century. Alburger has developed this further, by speculatively identifying continuities with a pre-violin fiddle tradition extending back to medieval times. For many fiddlers in the present, this link with the distant past imbues a special meaning to their performances, whether communicated through the tunes they play, the context in which they are performed, or an individual player's musical lineage. In addition, the recent and ongoing reissuing of eighteenth- and nineteenth-century collections of tunes in print and online and the digitization of sound archives have made the rich heritage of Scottish fiddle music accessible to a global audience for the first time, with fiddlers beginning to make extensive use of historical collections and archive recordings when devising both recital and dance programs. However, tensions have emerged between normative and historical approaches to performance and between competing traditions, each of which makes its own claim for authenticity. In this paper, the continuous transmission of Scottish fiddle music will be interrogated in an attempt to determine its significance and implications for fiddlers in the present. While many fiddlers in Scotland today are able to play both Scottish traditional music and Western art music, there remains a qualitative difference in the performance style of each repertoire, serving to highlight the parallel but independent historical trajectories of Scottish fiddle and "classical" violin performing practice. Moreover, the Scottish tradition of fiddling, marked as it is by an unusually complex mediation between literacy and aurality, provides an especially revealing context within which to investigate broader issues of musical transmission, embracing technical, social, cognitive, and institutional aspects.

### **17:00 Reconstruction of Musical Identity in the Republic of Macedonia**

Velika STOJKOVA SERAFIMOVSKA (Institute of Folklore Marko Cepenkov, Skopje)

Since it declared independence from the former Yugoslav Federation in 1991, the Republic of Macedonia went through several transition processes, in which the strengthening of its cultural identity has been, perhaps, the most impressive. The state and the state cultural policy appeared in the process as the largest financer of various cultural events aiming to bring back Macedonian traditional cultural values. The "neorenaissance" movement within the traditional music and dancing culture most clearly features this process, resulting in the massive appearance of new manifestations, folk songs, and dances, all identified as folklore—traditional. The "return to tradition" may generally be observed from two perspectives: 1) from the ethnomusicological perspective, these forms and events, in which the historical sources and the scientific knowledge

are not seriously interpreted, result in new “forms” of musical expressions that “invent tradition” in order to strengthen or renovate the musical identity; 2) from a sociological perspective, these forms present a political justification and correctness, a need to impose Macedonian musical folklore in the process of asserting the uniqueness of Macedonian musical identity. Regarding the fact that in the past twenty years the entire Balkan region went through similar processes, the Republic of Macedonia is not an exception. However, the manner in which the musical past is addressed in an ethnographic sense, the treatment of the different cultures, and the traditional music of the minorities which live in Macedonia today exemplify how a society may be multiethnic and multicultural, yet remain exceptionally abundant in tolerance, resulting in discovery, recreation, and reaffirmation of the various musical and dance forms. This paper will present several examples of both perspectives, featuring the contemporary ethnographic, political, and social context in which the musical past obtains a new dimension and turns into a foundation for the creation of cultural policy and the affirmation of Macedonian musical identity.

## **SESSION II D 4**

### ***Taoist Music and Ritual I***

Helen REES (University of California, Los Angeles), chair

#### **16:00 The Practice and Heritage of Taiwanese Taoist Music**

LEE Schu-chi (Taipei National University of the Arts)

In a span of more than four hundred years, local religious beliefs from Fujian Province were brought into Taiwan following the immigration to this new piece of land. This kind of religious practice and belief has accompanied the immigrants through countless “births and old ages,” and “sicknesses and deaths,” as well as the “joys and sorrows of gatherings and separations” in this new homeland. This diverse and multifaceted environment and ecology of religious beliefs resulted from a process which began with adapting and settling down and moved to flourishing locally. Indirectly, these experiences have also had an impact on the practice and heritage of religious music in Taiwan. The self-created Taoist beliefs of the Chinese also developed into sects following the immigrations to Taiwan at different times. Among them are two with lengthier histories, the “Zhengyi” and “Lingbao,” and others with shorter histories, “Chanhe” and “Qingwei.” These remain the dominant practices and heritage of Taoism and Taoist music in Taiwan. Besides providing explanations on the unique musical qualities and styles of these four sects, the paper will also seek to discuss their methods of practice as well as their training of successors.

#### **16:30 A Case Study of the “Jie Hu Gong” Ritual and Soundscape in Pan’an county of China Today**

LIN Lijun (Hangzhou Normal University)

As a regional deities belief system, *Hu Gong* has spread to a large area of west-central Zhejiang province, and formed a distinctive belief culture circle. Today, there are many *Hu Gong* temples in this district, and ritual activities are plentiful as well. The “Jie Hu Gong” ritual in Pan’an county is a worship activity about praying for auspiciousness and happiness, including *Lian Huo* (fire-walking, to pray for happiness and luck), *Da Luo Han* (a local folk activity including Chinese martial arts, dance, and instrumental music), *Eighteen Butterflies* (a local folk performing form to

ward off evil spirits and to bless), and more than ten kinds of traditional folk forms. This ritual, due to special historical reasons, was interrupted several times since the Northern Song Dynasty, until the 1980s revival. With modern requirements becoming increasingly prominent, the ritual retains its community's unique beliefs, and at the same time, multiple subjects and multiple factors have reshaped the ritual. The reshaping of the *Jie Hu Gong* ritual and soundscape is a practice of cultural heritage and creation in Pan'an county. This paper is based on my fieldwork during 2009-2012, and intends to describe the *Hu Gong* beliefs and events as well as its soundscapes, and analyses the subjects of ritual, its organizational behavior, and how new contexts are reshaping the ritual tradition.

### 17:00 *Zaoke* (Morning Liturgy) of Chenghuang (Old City's Temple) and its Music: My Perspectives on the Role of "Music" in *Zaoke*

LI Yiwen (Shanghai Conservatory of Music)

My research subject is the music used in the *Zaoke* (Morning Liturgy) performed in *Chenghuang Miao* (Old City Temple) of Shanghai. *Zaoke* is an everyday activity in Taoist Temples. "Music" or "sounds," originating from and covering every link in rituals, are not only "artistic." Music in Taoist rituals is not just a manifestation of one kind of musical form; it extends the idea of "non-being" in Taoist culture. The ways of chanting scriptures consist of "spirit chanting" and "form chanting." The so-called form chanting, such as exhortations, breaks the boundary between speaking and singing. In spirit chanting, such as the "Eight Devine Incantations," the Taoists close their eyes and mediate the incantations with clear heart and tranquil mind. Here, chanting is only faintly discernible, and has reached the height of understanding in the heart. In the eyes of Taoists, the value of the latter, that which is invisible and soundless, is much higher than the former. Dao is formless, infinite and indistinct, but it is the source of energy that creates and dominates all in the universe. The musical instruments in *Zaoke* consist of percussion and silk and bamboo instruments. Percussion instruments also can be called "magic instruments." The status of these is much higher than silk and bamboo music. Magical instrument in rituals have the power of magic, and can exorcise evil spirits and communicate with deities. In the ritual "sending petitions to the heaven" of the *Zhengyi* sect south of the Yangtze River, there is a step called "Golden Bell and Jade Inverted Bell," the different beating times of which represent the fates of heaven and earth. This paper focuses on music and the purpose of putting music into ritual and belief. This can return us back to another level of "music." The initial music and the final music have different connotations, as is illustrated below:

· → ○ → ⊙  
 Cut in      Diffuse      Return

### 17:30 Order and Identity: Interpersonal Communication in the Ritual Music of the Gannan Taoist Festival

JIANG Xie (Guangxi Arts Institute)

A rite is a social drama and a kind of expressions in the process of social relations. As an important part of rites, the theme displayed in a sacrificial ceremony is people's worship and hope to gods.

The worship and hope on the surface symbolize the relationship between people and gods, but reflect another relationship between people in various social groups. In fact, man is nothing but a social animal who needs to communicate with others. Otherwise, people don't have sociality. The paper will make an entry point relating to two social identities involved with patriarchal clan and ethnic group to explore how the ritual music of the Gannan Taoist festival is involved in the communication of different local social groups. The paper is divided into two parts: the first part will discuss the integration of order by means of clan and public ceremonial music of Gannan Taoist festival. The second part will look at multiple identities involved in the relationship between She and Hakka ethnic groups in the ritual music of the Gannan Taoist festival. The essential factors of the identities include the She and Hakka ethnic group identity of the ritual music performers, the intercommunity of cultural identity in the ritual music appreciations of She and Hakka ethnic groups, and national identity and red memory of the She and Hakka ethnic group in red songs presented in the rites of the Gannan Taoist festival.

## SESSION II D 5

### ***Roundtable: Minorities, Music, Powers***

Inna NARIDOTSKAYA (Northwestern University), chair

**Roundtable Organizer:** Inna NARIDOTSKAYA

Adelaida REYES (New Jersey City University), Yoshitaka TERADA (National Museum of Ethnology, Osaka), Dorit KLEBE (Berlin University of the Arts), Inna NARODITSKAYA, and Marziet ANZAROKOVA (T. Kerashev Adygheya Republican Institute of Humanities), participants.

The United Nations Minorities Declaration (1992), referring to minorities as “based on national or ethnic, cultural, religious and linguistic identity,” acknowledges that no “internationally agreed definition” of minorities exists. The term may suggest a group of people with less of something—numerical volume, social, religious, ethnic, or gender status, physical ability. Scholars discuss types of minorities based on their relation to other groups: pluralistic minorities seeking to retain their culture while partaking in the majority's economy and politics; assimilationist minorities aiming for integration into a mainstream; secessionist minorities uninterested in either assimilation or autonomy; militant minorities striving for dominance. Scholars often use the term as an exchangeable with Others, colonized, immigrants. This roundtable challenges our affinity with binaries—minority-majority, power-powerlessness, us-others. In the age of globalization, assimilated minorities may retain musical heritage via transnational networks, as eirada explores in his study of South Indian classical music and dance, which is “actively practiced by people of Indian and Shi Lankan origin in North America and England.” Klebe discusses encapsulation among ethnically and religiously diversified Turkish migrants in Berlin as a response to musical dynamics in both Turkey and global musical pan-Turkism. Anzarokova studies the pluralism within Adygheyan minorities—their dancing traditions in Turkey and Israel. According to Nettl, many ethnomusicologists deal with minorities as students/scholars of the world's musics while seeing themselves as a minority among musical academicians. Ethnomusicological methods, the reflexivity of fieldwork, and dialogical narratives, Lechleitner argues, shape and determine the notion of minorities. Do musical minorities coincide with “the world of music [which] can alternatively be seen as consisting of innumerable small groups of people . . .” (Nettl), or with the notion of cultural mosaics (Hemetek)? Reyes examines the changing relations between the term

“minorities” and what it stands for—“from its simplest usage as a numerical attribute to its current Protean manifestations.”

## **SESSION II D 6**

### ***New Perspectives on Turkish Music***

Timothy RICE (University of California, Los Angeles), chair

#### **16:00 The Melodic and the Rhythmic Characteristics of Zeybek Music in Aydin, Turkey**

Ali Fuat AYDIN

The Zeybeks are a group of people with an interesting and mysterious identity, such that academics have offered many different opinions concerning their origins, the etymology of their name, and the bases of their culture. We know that the Zeybeks appeared in history in western Anatolia at a time when the Ottoman Empire was beginning to falter in administrative, political, economic and social terms in the sixteenth century, and they became more noticeable in the eighteenth and nineteenth centuries as the fabric of the Ottoman Empire crumbled yet further. The Zeybeks had a considerable effect on the society of west Anatolia, especially in the nineteenth century, by which time specialized music, dance, and costumes were associated with them. After the Republic of Turkey was founded in 1923, the Zeybeks as a warrior clan became obsolete, but aspects of Zeybek culture still prevail, and the songs and dances are performed all the time throughout the Aegean region, often in full costume. Zeybek melodies, which come from the western part of Turkey, are significant elements in the Turkish folk music repertoire of that region. These melodies are mainly played on a combination of *davul* (drum) and *kaba zurna* (shawm), especially by musicians in the Aydin-Germencik and Mugla-Milas areas in that region. In an urban environment, performers of Zeybek music recreate an idealization of a regional repertoire which was, and still may be, transmitted orally from master to student or from father to son. But today the media for transmission can vary. In this paper, the melodic characteristics of Zeybek music (i.e., tonal systems, pitch deviations, and also rhythmic characteristics) in Aydin, a city in the western part of Turkey, will be investigated within the recent developments in analysis, and will be compared with the other examples from Turkey.

#### **16:30 The Legacy of *Istanbul 2010*: European Capital of Culture**

Leslie HALL (Ryerson University)

*Istanbul 2010* was a year-long series of events and projects to mark Istanbul's designation by the European Union as a European Capital of Culture in 2010. Based on fieldwork in Istanbul over several months in 2009, 2010, and 2011, this paper examines specific events including exhibitions, festivals, conferences, and concerts, as well as sponsorship, financing, publicity, media coverage, and political and corporate relationships. The fieldwork and interviews revealed that much of the publicity did not affect the mainstream population, and that many Istanbulites did not attend events, nor were they interested in the designation of Istanbul as a *European* capital of culture. The prolonged talks regarding Turkey's potential membership in the European Union have had a negative impact on Turks concerning European intentions, yet many in the corporate and intellectual elite remain interested in pursuing EU membership. The paper also addresses an important issue in Turkey's current political climate under the Justice and Development Party (AK Party), which is attempting to “rebalance” or “recuperate” parts of the Ottoman past that had been



completely negated by Kemal Atatürk and the Republicans when they established the Turkish republic in 1923. However, a new twenty-first century rebalancing is evident in many of the projects of *Istanbul 2010*, such as the restoration of Ottoman mosques and the publication of substantial books about Ottoman sultans or calligraphy. The events, architectural projects, and publications of *Istanbul 2010* therefore reflect multiple aspects of modern Istanbul, where the Ottoman, Republican, and European somewhat uneasily co-exist. These aspects were clearly illustrated by the music programming, which included new music, rock, classical European, and Ottoman music. The paper concludes with an examination of the legacy of *Istanbul 2010*, which despite many problems and obstacles, achieved some remarkable successes.

### 17:00 Reconstruction of Ottoman 15th Century *Maqam* Theory

Okan Murat ÖZT RK (Başkent University)

This paper aims at reconstruction of Ottoman fifteenth-century *maqam* theory in terms of the concepts of *makam*, *şube*, *avaz*, *e* and *terkibs*. Traditionally, Turkey has a special and historical music theory for *makams* and related topics: *şubes* (branches), *avazes* (voices), and *terkibs* (compound *maqams*). Today's theory for traditional Turkish music was shaped in the early twentieth century in a Westernized way. But the historical sources that are related to the past of Ottoman music show us a different background on Turkish *makam* theory. Some traditional concepts are still used in Turkish *makam* theory, but we understand that their sound content and structures are completely different. So, there has been a great change in the tradition. This paper analyzes some *maqams* with the help of fifteenth-century Ottoman sources, and tries to reconstruct their fifteenth-century contents. Thus, it will be shown that the names of some *maqams* still survive, but their placement of frets and their melodies are totally changed by tradition and its representators (especially theoreticians).

### 17:30 From *Vahdet-i Vücut* to *Vahdet-i Mevcut*: A Discussion of the Perception of God in Anatolia during the Islamic Period, based on the Concepts of *Semah* and *Sema*

Cenk G RAY (Yıldırım Beyazıt University Conservatory for Turkish Music)

All the civilizations that settled in Anatolia left many important tangible and intangible traces. The religious symbols reflecting the living traditions constitute an important part of this intangible cultural heritage. The expressive power of music and dance made them very attractive transmission tools for several religions. *Semah* and *sema* appear to be the most effective concepts to define the relation between belief and music in Anatolia, regarding the historical depth and geographical coverage. An integrated analysis of them, utilizing their underlying philosophies—namely *vahdet-i vücud* and *vahdet-i mevcut*—will help the researchers to analyze the human-God relation in Anatolia in a historical perspective by the use of music and dance. Within this context, *semah*, a concept which is mainly based on *vahdet-i mevcut* philosophy, reflects a more tangible perception of God, implied by the personality of Hz. Ali. On the other hand, the *sema* concept aims to achieve a step-by-step spiritual maturation through contacting the eternal knowledge of God. Therefore, the *sema* tradition does not carry any signs of a tangible perception of God, but chooses to exhibit the journey of human beings to take the steps of maturation between the physical and the spiritual worlds. Briefly, the *semah* and *sema* concepts symbolize two different perceptions of God for human beings acquired from two different routes; *semah* shows the route for coinciding with God through ecstasy, whereas *sema* proposes another road to reach God through knowledge,

maturization, and suffering. The study will try to develop some basic ideas about the perception of God in Anatolia, based on the given framework of ritual music and dances.

## **SESSION II D 7**

### ***Social and Educational Processes in African Music***

Susanne F RNISS (National Center for Scientific Research, Paris), chair

#### **16:00 Ewe Culture As Expressed in Ghana, West Africa: From the Village to the Stage**

Zelma BADU-YOUNGE (Ohio University)

Dances from Africa continue to evolve from within and outside their original geographical contexts. Traditional dances are influenced by factors from the various regions and ethnic groups. Western-trained dance educators who changed the context of these dances to satisfy Western aesthetics also continue to influence the dances. Despite these varied influences, sub-Saharan African dances continue to retain their unique features, forms, and structures. This paper will focus on "Atsiagbekor," one of the oldest traditional dances of the Ewe ethnic group of Southeastern Ghana, Togo, and Benin. Originally a war dance performed after battle when warriors returned to the village, it is now performed on many social occasions. It is a highly stylized war dance with specific music and dance which is based on Ewe oral history. One of the outstanding features of the dance is the interaction between the master drummer and the dancers: "every rhythmic theme played on the master drum has a corresponding sequence of dance movements which is timed to precisely match the drum rhythms." In this presentation, "Atsiagbekor" will be discussed and presented in three different cultural settings: 1) as performed in the village of Dzogadze as a victory and mourning dance—a celebration for fallen warriors; 2) as performed by the National Dance Company of Ghana, an adaptation from the village of Anyako for the stage; and 3) as a reconstructed Western-styled contemporary choreography created in Canada by the presenter, a Western-trained dancer and choreographer. In the third setting, "Atsiagbekor" traditional dance movements are combined with Western-styled dance forms to create a new contemporary work, *Mia Woezo*. This lecture/video presentation looks at the transformation of "Atsiagbekor" from the village to two very different contemporary models for the Western stage. Issues regarding artistry, aesthetics, authenticity, recontextualization, choreography, and dramaturgy will be discussed.

#### **16:30 The Music and Dance Traditions of Ghana as Total Work of Art: The Interdisciplinarity of the Musical Arts of Ghana**

Paschal YOUNGE (Ohio University)

The concept of music from the Greek original term *mousikes* carried a broader perspective than it does today: it included poetry, instrumental music, song, and movement/dance. It can be assumed from this original intent and perspective of the Greeks that music was and should involve far more than just elements of sound. So, what are we calling African (Ghanaian) traditional music? The quest for answering this question led to fifteen years of research into the traditional musical practices of Ghana. This paper focuses on my findings in my recent publication *Music and Dance Traditions of Ghana: History, Performance and Teaching*. The dance and musical traditions of Ghana's four main ethnic groups, the Akan, Ga, Ewe, and Dagbamba, are covered comprehensively as total art forms. John Blacking's (1987) observation on music as both a social

fact and multi-media communication therefore applies to Ghanaian musical traditions. There is no specific word for “music” in any of the languages of these ethnic groups, and hence the concept of music is seen mainly as referring to interdisciplinary events or activities during which the performing and the visual art forms—“music-elements of style,” including dance, poetry, storytelling, and visual and dramatic expressions—increase deeper understanding and better appreciation of the artistic-aesthetic. Discussed are not only concepts of music and performance in general, but also cultural perspectives, performance practices, and the form and structure of twenty-two musical types. Historical, geographical, cultural, and social backgrounds of the groups will also be highlighted, as well as orthographies of each language with its unique characteristics. This paper offers holistic intercultural teaching methods for traditional musical knowledge. This interdisciplinary approach, where the visual and the performing arts are used to express the culture, beliefs, and values of the people, helps students to understand the concept of music as a multidimensional cultural event.

**17:00 Integrating African Indigenous Knowledge Systems (AIKS) in Music Education in Ghana: A Reality or Mirage?**

Cosmas Worlanyo Kofi MERERU (University of Education, Winneba)

The first part of this paper explores the linkage between African indigenous knowledge systems (AIKS) and the music education curriculum, in terms of needs and goals of education. It examines Ghana’s syncretic cultural legacy that resulted from our irreplaceable interaction with Europe and that formed the basis of our school curriculum. An attempt is made to confirm how African indigenous knowledge systems in all their facets have, since independence, been part of the bicultural school curriculum in Ghana. It argues that from independence to the end of the last millennium music had had its fair share in the curriculum until the advocates of creative music movement vied for the *Sankofa* monocultural music education philosophy in the late 1990s, and a decade after implemented policies with interventions that eventually completely relegated the subject to the background. It touched on the 1985 Curriculum Enrichment Programme; the 1987 Cultural Studies Syllabus; the 1998 Music and Dance Syllabus; and the 2007 Creative Arts Syllabus. Today, music forms only one-sixth of the creative arts syllabus content in basic schools—a situation forcing music teachers to teach subjects other than music if their jobs are to be maintained. In conclusion, the paper advocates a strong comeback to the bi-cultural music education curriculum, by making recommendations based on current best practices to all stakeholders of the music and cultural education enterprise. Policy makers are advised to stop using our schools as factories to mis-educate and under-educate the youth, if our children are to meet the challenges of the twenty-first century. In this digital age, our children need to be helped to acquire a new set of skills that will enable them to navigate the increasing complexities of life if Ghana is to be a competitive player and not a spectator in this global village.

**SESSION II D 8**

***Traditional Musics in Contemporary Contexts***

Patricia MATUSKY (University of Malaya), chair

**16:00 Superseding the Real? The Dawning of the Simulacra in Orang Asli Traditional Music and Dance Performances**

Clare CHAN (Sultan Idris Education University)

In the contemporary society of the spectacle and simulacra, images, signs, copies, and imitations transmitted through modern media technology tend to supersede the value of the real and original. Onstage in Malaysia, the music and dance performance of the Orang Asli, the indigenous ethnic minorities, have been adapted, reconstructed, and invented in diverse ways through a pastiche of audio-visual images accessed through the media. Grassroots troupes, state cultural troupes, commercial organizations, and Orang Asli school children construct their version of an Orang Asli traditional performance for varied intentions—to assert identity, to resist ethnic integration, to gain government support, or to tailor their performance to the “tourist gaze.” This paper presents the multifaceted dimensions in which the Orang Asli’s cultural performances are presented to local and international audiences, examining issues of self-exoticization, romanticization, and imagination. Performances simulated by coalescing the myriad sources above are now appreciated, enjoyed, and even preferred by contemporary audiences. This paper argues that performances do not necessarily need to be “original” or performed by grassroots troupes to fulfill the heterogeneous desires and needs of the global society.

#### **16:30 Contextual Performance of Teduray Agong Music and Dance**

Rowena Cristina GUEVARA (University of the Philippines Diliman)

The aesthetics, communicative aspects, and structure of performance may be seen from either the side of the performer or the side of the observer. Teduray *agong* music consists of five gong players, each with one gong. The music is characterized by what Maceda called drone-and-melody, as the gong strokes interlock to produce drones, half-drones, and improvisation. The accompanying dance is performed by at least one male and one female performer, with a sword and scarf, respectively. In this paper, the effect of context on the performance of Teduray *agong* music and dance is discussed from the point of view of the observer. Elements of choice of pieces, length of performance, structure, and improvisation in the music are analyzed. Two contexts of performances are considered: private recording of music and dance by a researcher, and public performance. In the private performance, the objectives of the researchers were clearly explained prior to the recording. In the public performance, the researcher was an inconspicuous part of the audience.

#### **17:00 Performing Heritage or Cultural "Profiteering": Reconceptualizing and Reconstructing Russianness in Southeast Alaska**

Jonathan JOHNSTON (independent scholar)

Do traditions have to disappear due to a seemingly passive acceptive diaspora? What happens when those traditions are maintained by outsiders? Such is the situation in Southeast Alaska. The Russian flag was lowered on March 30, 1867, which until recently marked a stagnation of Russianness in the region. Russian anthropologist Alexander Dolitsky founded the Alaska-Siberia Research Center (AKRSC) to “hold anthropological meetings, encourage comparative studies of the Siberian and Alaskan aboriginals, study the languages and folklore of the regions, study Russia’s expansion in the Far East, and host international scholars” (Dolitsky 2007). Although centered on the analysis of the northern regions, AKRSC has seen the necessity of reviving Russian folklore in the former Russian America. Realizing that knowledge of Russian culture was declining, Dolitsky and the AKRSC, in conjunction with the Russian Ministry of Foreign Affairs’ Compatriot Program, initiated the planning of the First White Nights Festival of Russian Culture in Juneau.

Thus, Russian culture in Juneau was "revived" on June 21st, 2008. Adversely, groups currently promoting Russian culture (i.e., New Archangel Dancers, Kodiak Balalaika Players, and Fiery Gypsies) have become relegated to a tourist commodity, becoming the quintessential, ubiquitous musical raconteurs for Southeastern towns. Utilizing Schramm's (1982) urban ethnomusicology, Livingston's (1999) diasporic revivalism, and Barnett's (2003) cultural passivity, I will explicate the diasporas relationship to cultural revival, the reconceptualization and reconstruction of "Russianness" in Southeast Alaska, and the role the cities of Juneau and Sitka have played in the recent era of Russian revivalism. For Dolitsky, it is more than just hoping that Russian music and culture will continue in Alaska. It is to "strengthen the ties between Russia and the United States and preserve the region's historical connection shared by the two countries" (Dolitsky 2008). Data was collected through phenomenological fieldwork in Juneau and Sitka, Alaska (2007-2009, 2012).

**17:30 "Normalizing the Abnormal in the Zimbabwean Land Reform Programme": The Effects of Polarization and Manipulation of the Local Music Scene**  
Bridget CHINOURIRI (University of Zimbabwe)

This paper examines the relationship between musicians, society, and political power in Zimbabwe in order to make a case for understanding the dynamics of agency and identity in the politics of the land reform program. It affirms that politicians have tended to appropriate musicians and their musical productions as a fueling energy for their political drive. Contemporary Africa has manipulated not only the arts industry but contemporary musicians as well. Some contemporary musicians can compose for whatever purpose or for any patron who pays them a fee. Their integrity as musicians is often subverted by economic motivations for music making and creativity (Nzewi 1991). Most of these musicians have been physically attacked by angry Zimbabweans who supported the opposition, for siding with and promoting the so-called "corrupt" land policies. Some have been chased from their homes, while others have been ridiculed at various venues while performing. During political tension, a number of these musicians have resorted to hiring bodyguards so as to safeguard themselves. Some musicians have refused to be at the beck and call of politicians and have tended to criticize and ridicule those in power, while others have seen in such invitations an opportunity for greater recognition and fame. The paper will also highlight challenges faced by *chimurenga* artists, such as music censorship, self-censorship, loss of fans, reprisals, and others.

**SESSION II D 9**

***Transmission and Function in Chinese Music***

John WINZENBURG (Hong Kong Baptist University), chair

**16:00 Music Education as Identity: The Curriculum Development of Cantonese Opera in Primary and Secondary Schools in Hong Kong**

LEE Siu-yan (University of Hong Kong, School of Professional and Continuing Education)

Despite the loss of its domination, Cantonese opera has emerged again as one of the major musical cultures in Hong Kong since the 1990s. Nearly two decades after the end of British colonial rule, Hong Kong, as part of China, has developed a curriculum of Cantonese opera in the subject of

music at primary and secondary schools, something that is not found in the Chinese education institutions. This paper aims to investigate and discuss the process of development of music education in Hong Kong which is excluded in other Chinese cities such as Guangzhou, where there is a longer historical link with Cantonese opera, and which is known for its reforms on the Cantonese opera. Although the communication between the worlds of Cantonese opera in Hong Kong and Mainland China is becoming more frequent, it can be argued that the curriculum development of Cantonese Opera in postcolonial Hong Kong not only ratifies the cultural tradition as a commonality that the people of Hong Kong share with the Mainland Chinese, but also implicates the construction of a local identity of their own.

### **16:30 Comprehending *Guqin* Music by Means of the Links between *Guqin* Techniques and the System of *Guqin* Music**

ZHAO Wenyi (Shanghai Conservatory of Music)

As many people already know, Chinese *guqin* music is the most emblematical kind of instrumental music in China, both in ancient times and modern days. But beyond this basic fact, there is an actual link between *guqin* techniques and the different aesthetic viewpoints which belonged to different dynasties and people from different areas. In my presentation, I would like to unravel the reasons why these links exist, and discuss how they function among such widespread and even puzzling relationships between the culture and the music techniques. In a way, it is like a spider web. In the system of *guqin* music, there are various elements: the social rank of the player, the aesthetic standard, the dialect in different geographical regions, etc. All these things exist relatively instead of independently. And all these elements need something to help them interact circularly and then make such kinds of music exist and flourish. In my opinion, to find out the way these tenuous links work can help us to answer several questions such as how the culture and *guqin* music have an impact on each other, why *guqin* music was so popular among the Chinese literati and officialdom in ancient times, and when we listen to *guqin* music, what we should notice and pick up. I would begin from a single place—techniques—and my discussion will be composed in three parts: the link between *guqin* techniques and aesthetics, the link between *guqin* techniques and geographical locale, and last but not the least, the link between *guqin* techniques and time periods. After this, we can comprehend *guqin* music more deeply and vividly.

### **17:00 The Construction of the *Qiqin* Instrument and its Use in *Wuyin* Opera**

WANG Ying (Qingdao University)

*Wuyin* Opera is a general name of the local opera which is very popular in the Shandong area; it possesses circa 300 years' history, and is famous for unique solo singing, refined acting, rich percussion, and funny comedians, and is known as Northern *Yue* Opera. *Wuyin* Opera has moved from more than two-hundred years' history with no string accompaniment to the development of the main stringed instruments. It has been in the minds of *Wuyin* Opera players for a long time to consider what musical instruments can be used. This article has drawn an outline of the development history of *Wuyin* Opera's main stringed instruments through a survey of the development and reformation of *Wuyin* Opera, as well as the structure and performance features of the *erhu*, *yuehu*, *zhuiqin*, and *qiqin*, their usage in *Wuyin* Opera, changes of name, and adjustment of instruments, as well as the thorough reformation of the instruments.

### **17:30 Relationship between the Forming of Absolute Pitch Ability and the Roles of Mother Language and Early Music Training**

LI Xiaonuo (Shanghai Conservatory of Music) and LE Jinghong (Shanghai Conservatory of Music)

Absolute Pitch is the ability to recognize a note of any pitch correctly without any reference to notes. The recent research on absolute pitch has mainly focused on such issues as genetic factors, neuro-mechanism, early training, and the influence of mother language. Some evidence shows that the Asian people with a tonal language as the mother language could have better absolute pitch ability; however, there has been some dispute about this theory as well. This study hypothesizes that since Chinese is a tonal language, then if people's mother language is Chinese, it could help them to develop absolute pitch ability. This study used the well-known pitches as the stimulus. Eighty people aging 16 to 22 were recruited from among the undergraduates of the Shanghai Conservatory Music, and they were divided into 2 groups, 40 of whom majored in Chinese instruments and 40 of whom majored in Western instruments. The author used the pair sample test to examine: 1) the correlation between absolute pitch ability and the influence of the mother language; 2) the relationship between absolute pitch ability and music training; and 3) the relationship between the different ages, materials, modes of early music training, and the forming of absolute pitch ability.

### **SESSION II D 10**

#### ***Southeast Asian Music and Theatre***

David HARNISH (University of San Diego), chair

### **16:00 New Sonorous Objects: Analyzing Balinese Music Using 3D Modeling and Printing**

Andrew MCGRAW (University of Richmond)

The modeling of musical elements and relationships using geometry and formalized spatial relationships appears to be as old as the study of music itself. In our era, Morris has offered the idea of “compositional spaces,” Lerdaahl has suggested “tonal pitch space,” and Roeder has proposed geometric models; most recently, Tymoczko has offered a “geometry of music.” These models have exclusively considered pitch/harmonic/voice leading relationships within Western art music, proposing highly complex, multidimensional structures which appear to have little relationship to practices of composition, everyday modes of listening, or the aesthetic categories of demotic speech. The present paper considers the temporal characteristics of a single non-Western style (Balinese traditional *gamelan*), as represented by three-dimensional vector graphics generated by simple trigonometry functions and printed as physical objects on a 3D printer. While prior work on the Western art tradition is based on the already abstracted prescriptive score, the current project employs highly precise measurements of actual performances made in Bali. For this project, a custom, multi-track, sensor-based recording device was constructed to retrieve onset data from ensemble performances. The data allows for the multi-scale analysis of both piece-length temporality and high-resolution considerations of micro-timing in short-scale contexts. Balinese traditional music has been theorized as a classic case of temporal “cyclicity.” While this outdated image is an oversimplification based on orientalist romanticizations of Balinese music as somehow reflective of a “static” or “non-processive” society, traditional *gamelan* music is, in fact, built upon a highly periodic structure, although one that involves continuous temporal transformation. For the current project, musical onsets are represented as points along a helix in order to mediate the

tensions between the so-called “cyclical” and “linear” aspects of the music. The 3D representations of these structures recall the shapes of chalices, goblets, and bowls.

**16:30 *Di depan dan di belakang kelir (In Front of and Behind the Screen): On the Concept of "Screen" in Filming Balinese Wayang Kulit (Shadow Puppetry)***

Hideki ISODA (University of Sydney)

In this presentation, we investigate the concept of "screen" as a meaning-creating medium, through discussing a project to film a performance of Balinese *wayang kulit* (shadow puppetry). In Balinese *wayang kulit* the *kelir* (screen) on which shadows are cast is the site of audience reception of a performance; behind the screen is an active performance space, involving a *dalang* (puppeteer), his *pembantu* (assistants), and *pemusik* (musicians), in this case four members of a *gamelan gender wayang*. The screen delimits and defines these two spaces, acting as the point between what can be seen and what cannot. This responds to and, in this case, exemplifies a Balinese set of opposites, *sekala* and *niskala* (seen and unseen), as reification of the cosmological concept *rwa bineda* (complementary opposites), to be found in many ways in Balinese life. To this theorization about the definition and role of the *kelir*, we add that of "screen" as a facet of computer technology, demonstrating how we have transferred multiple filmed versions of a *wayang kulit* performance into a "screened" event in various ways. Not only has the performance in our study become an object to be viewed on a digital screen, but we have also manipulated possibilities of screen technology to highlight the *sekala* and *niskala* elements of the performance in a way that goes beyond how *wayang kulit* would normally be seen in Bali. In this way, we use filming of a performance to provide a means for analysis of it, its appeal to Balinese cosmology, and the roles of its performers, and to interrogate "screen" as a medium of research in music performance.

**SESSION II D 11 (in Chinese)**

***Continuity and Change in Han and Non-Han Chinese Music Traditions II***

TANG Yating (Shanghai Conservatory of Music), chair

**16:00 *A Survey on the Current Situation of Zhui Zi Drama in Shenze County***

LIU Dongxing (Hengshui University)

*Zhui zi* drama in Shenze county, originating from Henan *zhui zi*, first appeared there in 1951 and gained widespread popularity. In 1954, the Shenze Red Rainbow *zhui zi* troupe was founded with the approval of the culture bureau in Shenze County. Based on the traditional *zhui zi* melodies, blended with the elements of Beijing opera, Henan opera, Hebei opera, Qu opera, and Ping opera, and Beijing opera's monologue and dialogue, the newly founded Shenze Red Rainbow *zhui zi* troupe, under the guidance of Beijing opera artists, developed gradually and became a brand new drama with the *ben sang* true sound performing style. The accompanying ensemble was composed of civil and military divisions, and was improved and enriched little by little. Then, *zhui zi* drama in Shenze County took a critical step toward becoming a form of well-rounded drama. In all previous performing styles, the leaders of the drama had established a set of strict rules of management so as to ensure orderly rehearsal and performance. For better inheritance and development, artists not only preserved the traditional plays, but also cooperated with government departments to rehearse contemporary plays (with governmental departments supplying the funds). In this way, the actors'



enthusiasm was greatly motivated. *Zhui zi* drama in Shenze County provides valuable experience for the development of contemporary small drama.

### **16:30 On the Classification of Chinese Folk Music**

SUN Fan (Wuhan Conservatory of Music)

There are two outstanding problems existing in folk music education and scientific research at present: one is that music circles consider folk music as “different from anyone else” during circumstances where academics now vigorously promote multiculturalism, so that its marginalized situation has not been fundamentally changed; another is that the scholars have different ideas of focusing on either morphological research or cultural interpretation. Investigating this, the author observed that folk music has been generalized as artistic existence and classified only according to the artistic form. For this reason, the author proposes a method of combining folklore and classifying it by changing the situation where the primary life of folk music and the truth that most folk music relates to folk life in order to survive have been ignored, and this created the current education and research situation of having only the music, without musicians.

### **17:00 Research on Tibetan Opera's Music Style and Characteristics**

Tsering Numgyl CI RENG LANG JIE

*A-Lce Lha Mo* is Tibetan drama. It is also the highest embodiment of culture. In addition to its new (blue mask) and old (white mask) schools, in traditional folk music the blue mask school was divided into "*gtsang vkarb*" (Shigatse area) and "*dbus vkarb*" (Lhasa area) performing styles; its representatives are the *Kyor mo lung* school and *Gyang kha ra* school. This paper is based on ethnomusicological fieldwork and a literature review. According to the style of music, drum cymbal accompaniment, language (dialect), and other aspects of artistic expression, it first presents a comprehensive overview of Tibetan traditional opera *A-Lce Lha Mo*. Then, it distinguishes between styles of music and their artistic characteristics. In a word, it concludes that Tibetan opera *A-Lce Lha Mu* all has the same origin, but spread to different places and was presented in different ways.

### **17:30 Research on the Local Gong and Drum Music of the Yu Lin Band in the Town of Pine and Cypress, Shennongjia Region**

WANG Mengyi (Wuhan Conservatory of Music)

The unique ecological environment in the Shennongjia scenic region has bred plenty of abundant and mellow music genres of wind and percussion, which are usually performed at folk ceremonies. The Local Gong and Drum music, quite popular in the Shennongjia forest region, belongs to one of the folk music genres. It incorporates blowing the horn, beating the flower drum, and singing the flower-drum songs. It is also locally called "Beating the Fireworks" or "Singing Firework Songs." On the occasions of weddings or funeral ceremonies, birthday celebrations, housewarming parties, and New Year's Day or other festivals, a band of Local Gong and Drum musicians will be invited to perform. Until recently, no article has ever explored the local bands of gong and drum music or the bands of wind and percussion music in the Town of Pine and Cypress. Through the relevant theories of ethnomusicology, the author conducted field research which was directed towards the Local Band of Gong and Drum in the Town of Pine and Cypress, Shennongjia Region. The paper

consists of the ecological environment of the band, the societies of musical instrument players, the organization of a band, and the performance forms of this music genre. Additionally, it also gives a brief analysis of the usage of music in accordance with different folk ceremonies.

## **SESSION II D 12**

### ***Film Screening***

Dan BENDRUPS (Griffith University), chair

16:00 **WU Qiao**

**Film:** *Moon Mistress Rite of the Floral-belt Dai*

WU Qiao (Chinese Academy of Social Sciences)

This documentary describes an animism rite, “Moon Mistress,” held by the Floral-belt Dai people in Yunnan Province of China on the second full moon of a year. The rite lasts three consecutive nights, during which women of the whole village gather on the dancing ground to call the Moon Mistress spirits (called “*phe*”) with a chorus. Some adult females in traditional dress will be entranced as soon as the spirits fall from the night sky. They tremble and cry, and dance and sing madly for hours, with an umbrella shaking in their hands. At the climax of the séance, these female conjurators form couples beneath the moon light. Some women play the role of inamoratos, others act as mistresses. They perform antiphonal ballads. The mistresses propose conundrums in their songs and promise intimacy with the right answer. The inamoratos try to solve them in response. This repartee is mostly routine with some impromptu parts called “fruit and worm riddles.” In the middle of the night, while women under the lead of the Village’s Chief witch send the spirits back with another chorus, the entranced ones wake up. They have no idea what just happened, and may chuckle bashfully when they learn from the un-possessed ones. During the daytime, the whole village comes back to everyday life. But on the following three nights, the same process is launched again. On the fourth day, each family of the village pools together money, eggs, and rice. In the evening, villagers gather at the dancing ground to enjoy a feast in memory of the descent of the spirits and complete the rite. The documentary displays the process of the rite, with explanation of its cultural meaning, and also demonstrates the role of music in the rite.

**DAY 3: SATURDAY, JULY 13, 2013**

***III A: Paper Sessions (8:15 - 9:45)***

**SESSION III A 1**

***Perspectives in African Popular Musics***

**Marie Agatha OZAH (Duquesne University), chair**

**8:15 Reinventing Ethnomusicological Pasts as Seen from a South African Perspective**

Alvin PETERSEN (North West University, Potchefstroom)

The key issue which is discussed in this paper is how ethnomusicological pasts in South Africa are often reinvented and, indeed, (media)ted, frequently in a multiplicity of disguised forms, in order to satisfy modern-day music consumerism. The term "reinvention" is more appropriate than "reinterpretation," since it accommodates a wider range of creativity. An argument is made that it is incumbent on ethnomusicologists of South Africa to be able to ascertain what ethnomusicological pasts are represented in present-day musical creativity, irrespective of the genre in which these are framed or how they are represented. Digital technology facilitates reinvention. A bow song, for example, can be digitally altered in such a way that it can be given a modern gloss. Case studies will be presented on the following: [a] straightforward reinventions whereby, for example, indigenous instruments are replaced by Western ones: the reinvention of Princess Constance Magogo's bow songs by Mzlikazi Khumalo and Peter Klatzow in 2000, and performed by Sibongile Khumalo (alto) and Jill Richards (piano); the reinvention of the Venda lullaby "Ihi" by Jaco Kruger and Hannes Taljaard. [b] More complex reinventions where ethnomusicological pasts are stated in a more subtle manner: case studies will be drawn from popular music, including "Ibokhwe" (Thandiswa Mazwai) and the "Song for a 94<sup>th</sup> Birthday," in honor of Nelson Mandela, and also from choral music, including "The Great Hymn" by Ntsikana Gaba and examples drawn from modern-day choralism in South Africa. The theoretical position taken in this paper is based in part on the viewpoint of Prof J. H. Kwabena Nketia, who strongly supports the notion that indigenous African music should not remain static but change according to changing times and circumstances.

**8:45 The Musical Enhancement of "Deep" Language in Ugandan *Kadongo Kamu***

David G. PIER (University of North Carolina, Chapel Hill)

Ugandan fans of the popular music genre *kadongo kamu* claim that its Luganda language is "deep," a word with both spatial and temporal resonances. Drawing on the insights of Bachelard, Arom, and Kubik, this paper speculates on how musical structure might enhance the phenomenon of language "depth" in this genre and others, in and beyond Uganda. As Nannyonga-Tamusuza has noted, *kadongo kamu* makes semiotic references to the past in the form of certain iconically "traditional" rhythms, vocal techniques, and so on. My analysis seeks to move beyond semiotics to explore how historical "depth" may be musically invoked in other subtle ways. It then contextualizes the genre within the broader historical development of "deep" Luganda language ideology, considering the specific meanings "depth"

may have acquired for the Baganda people in particular.

### SESSION III A 2

#### ***Music, Taboos and Values: Musical Creativities as a Tool for Shaping New Identities among the Tao (indigenous ethnic group of Taiwan)***

Wei-Ya LIN (University of Music and Performing Arts, Vienna), chair

**Panel Organizer:** Wei-Ya LIN

The Tao (Chinese 達悟 or Yami 雅美) form one of the fourteen recognized groups of the aboriginal people of Taiwan; they live on Orchid Island (Lanyu 蘭嶼) off the southeast coast of Taiwan. Historically, they have been governed by Mainland Chinese and Japanese. Since World War II, their beliefs have been influenced by Christian missionaries from the West. The traditional music of the Tao consists primarily of songs. Through singing, they transmit their history, views of life, taboos, and the ways they have survived in their particular environment. In this way, they have found their own ways to live in harmony with nature. This panel is based on the fieldwork (1977-1979) and doctoral thesis of Greg Hurworth, and that of Wei-Ya Lin since 2005, in cooperation with representatives of the Tao. The panel aims to focus on questions of the Taos' musical creativities as a tool for maintaining as well as shaping new identities. This includes individuals, families, village communities, and the entire ethnic group within the present Taiwanese context. A native Tao, Mr. Jian-Ping Guo will speak about the challenges the Tao have to face between their traditional culture, norms of their local taboos, and modern interactions in the present. He will concentrate on the boat construction project *IPAN-GA NA1001*, from 2007, which was conducted by him and his friends. The panel will focus primarily on aspects of traditional ritual songs, the *Mirarawud* or event songs, and *Mikarayag* as well as other phenomenon caused by influences from outside.

#### **8:15 To Change and not to Change: Recreating Frames for our Identity: The Boat Construction Project "IPAN-GA NA1001 (Crossing 1001)" in 2007**

Jian-Ping GUO

Boat culture on Orchid Island is almost entirely the center of ethnic Tao livelihood—it includes their physical and psychological beliefs plus their cosmology. After nearly a half-century experience and encounters in close interaction with the outside world by the end of the twentieth century, the boat culture on Orchid Island is close to final decline and silence. Through the impact of the modern economy, the young labor in our fisheries group will be absorbed into Taiwan's capital market. The older generation can do nothing towards all the necessary boat construction, and can only see their old boats sitting in decaying hulks while lamenting the empty harbor without the shadow of a boat during the annual flying fish rituals. In 2001, a communal group from the villages went to the Museum of Natural Science in Taichung, taking timber from our island's forests and constructing a boat without the traditional clan of fishing league organizations; following this, other townships or related institutions received grants for Tao communities to build more boats. During this process, each village has completed several Boat Launching Ceremonies with the usual ceremonial songs like *Mirarawud* and *Mikarayag* that aroused awareness about boat culture among the younger generation. However, the cultural prohibitions and taboos are still known strongly and felt deeply in the hearts of the older generations. Nevertheless, we are living between the traditional culture, taboo norms, and modern social interactions. During this process,

we must face many choices of whether to change our culture or not change.

**8:45 *Mi-ianuanuwud* Songs of the Yami: Creative Identities**

Wei-Ya LIN (University of Music and Performing Arts, Vienna)

In this paper, the author will discuss one of the main melodies used by the Yami people, called *Mi-ianuanuwud*. This is an unaccompanied melody lasting approximately 16 to 18 seconds and used by men in each of the six villages on their small island home. The author is revisiting the hundreds of complete *Mi-ianuanuwud* songs collected during two field trips in the late 1970s, to show how knowledge of Yami life was transmitted at that time through the generations by means of this song-type. Some of those collected were acknowledged as being from previous centuries, including the songs whose texts detail the arrival of the first Yami on the island in the sixteenth century, from the northern Philippines. The *Mi-ianuanuwud* melody is used by individuals, as well sung collectively during ceremonies such as the spectacular Boat Launching Ceremony, and is associated with the patrilineal nature of their society. Specifically, the author aims to show what musical identity-markers within this short melody are used to indicate both the village where the singer lives and his own membership in a particular patrilineage. Mention will briefly be made of the textual content of the songs, in order to show how Yami people pass on their history and detail the issues that have been important during the time they have dwelt on the island. This paper will therefore concentrate on the creative process of making a *Mi-ianuanuwud* both a symbol of personal identity and one that identifies the Yami collectively.

**SESSION III A 3**

***Corporeal Connections: Healing, Musical Embodiment, and Kinetic Patterning in Southeast Asian Performing Arts***

Made Mantle HOOD (University of Melbourne), chair

**Panel Organizer:** Made Mantle HOOD (University of Melbourne)

This panel sees the physical human body as a crucial "location of experience" in the discourse of pedagogic and ritual Southeast Asian performing arts. The body undergoes physical, emotional, and temporal transformations as it is subjected to ritual performance, choreographic internalization, or the sensing of co-communicative, non-verbal networks. In each example, the human body tells of the experiences performers confront, either consciously or unconsciously, while making "corporeal connections" in their respective arts. The three papers probe the specific ways in which the physical body is a site for understanding and experiencing rituals and healing, transmission and communication, and kinetic patterning between drummers and dancers. The first paper interrogates the internal and external worlds of the body involved in Malaysian *mak yong* and Kelantanese healing rituals with a close look at the phenomenology of transformation that occurs in ritual and healing performances. The second examines the symbiotic relationship between Balinese dancer and drummer to see how the fusion of sonic percussive elements and visual movement vocabulary map on to each other during dance lessons. The third paper probes the body as a site where musicians physically sense, recognize, interpret, and move among Balinese musicians in an intimate chamber ensemble called *geguntangan*. Together, the three presenters will contribute to a broader discussion of how the internalization of performance elements, including musical skills and movement vocabularies, may enable transmission and acquisition.

**8:15 The Body Becoming: Mak Yong's "Menghadap Rebab" as a Transformative Performance**

Patricia HARDWICK (independent scholar)

*Mak yong* is a Malay dance drama that once was performed throughout the southern Thai provinces of Yala, Narathiwat, and Pattani, the northern Malaysian states of Kelantan, Terengganu, and Kedah, and the Riau Islands of Indonesia. Kelantanese *mak yong* requires its practitioners to be storytellers, actors, singers, dancers, musicians, and, in the context of ritual performances, healers. Parti Islam Se-Malaysia, or PAS, the Islamic party that controls the Kelantanese state government, issued a ban on *mak yong* as a form of entertainment in 1991, yet performances of *mak yong* incorporated into *main puteri* healing rituals continues in present-day Kelantan. Scholars of ritual and healing performances emphasize the emergent quality of performance as essential to the physical, emotional, and temporal transformations that often take place during these events. While music, dance, and the vocalized recitation of prayers are aspects of ritual that are externally observable, other aspects of transformative performances are internal to a patient or practitioner. An investigation of the embodied experience of a performer provides a unique perspective on simultaneous internal and external performance and the phenomenology of transformation that often takes place during ritual and healing performances. Drawing upon interviews with performers, this paper will explore first-hand accounts of the embodied experiences of individual Kelantanese *mak yong* practitioners during their performances of the "Menghadap Rebab," the opening song and dance of a *mak yong* play. I will examine how prayer is understood by many Kelantanese *mak yong* performers to be an important part of their internal performances, and how prayer is physically referenced in performers' external dance movements. I will also investigate how fetal gestation and birth are intertwined with a traditional Kelantanese philosophy of the body, and how individual performers engage these concepts during their performances.

**8:45 "Persistent Mutualisms": Observing Transmission in the Symbiotic Relationship Between Balinese Dancer and Drummer**

Made Mantle HOOD (University of Melbourne)

Observing the transmission and acquisition process between music and dance reveals its complexity in the construction of performance aesthetics and the formation of power relations. In this paper, I examine the symbiotic relationship between Balinese dancers and drummers. Classically trained Balinese dancers employ a "movement vocabulary" that is inextricably linked to its percussive musical accompaniment. These links are made during transmission, which involves the physical manipulation of the dancer's body as well as the sonic stimulation of the ear. From teacher to student, dancers train themselves to *meresep munyian* or "internalize sonic phenomena" in the body in order to manifest a desired visual stage presence. Central to this indigenous music/movement concept, and endemic to Balinese dance teaching practices across classical and contemporary styles, is the essentiality of *gupekan* drum mnemonics. During rehearsals, dance teachers vocalize drum mnemonics for their students in order to fuse choreographic and musical material into a symbiotic aesthetic. For example, the sharp, penetrating slap of a drumhead accent called *ke-plak* tenses the muscles of a dancer's upper body in order to properly execute a warriors' dance pose. Cadential phrases cued through an eruption of fast-paced drumming activate eye muscles that execute *seledet* darting eye movements. In each of these examples, it is the "rhythmic-kinetic patterns" that enable the dancer and drummer to interface. This constitutes not only one of the key pedagogic approaches to learning Balinese dance, but also a principal performative aesthetic where dance and drumming dictate artistic expression. This has ramifications for other

Southeast Asian movement arts where drumming plays a significant role. I argue that the symbiotic relationship between the vocabulary of movement of a Balinese dancer and the specific drum vocabulary of *gupekan* is a circumstance of "persistent mutualisms" that maintains relevance in contemporary Balinese approaches to music and dance.

### 9:15 **The Body as Musical Embodiment in Balinese Performing Arts**

Ako MASHINO (Tokyo University of the Arts)

The musician's body has multiple significances and functions in performance, all clearly distinguished from those in the other activities of our daily lives. The body produces musical sounds, and contacts and reacts with others while reflecting a musician's feelings. Mastering music performance is a process of transforming the body to fit the musical necessity and intention. As each musical culture requires particular body forms, movements, and feelings, the musical body is culturally constructed and transmitted. This paper examines the musical bodies of Balinese gamelan musicians, in particular those of the *gamelan geguntangan* ensemble which usually accompanies theatrical genres. I will discuss how the musicians physically sense, recognize, interpret, and move in a performance. *Gamelan geguntangan* players must first have the physical competence and knowledge of their own bodies in order to create and control the sound as intended. Second, they should also be able to understand and interpret other performers' bodies, including dancers and puppeteers as well as other musicians. They recognize and read each others' bodies directly as a musical cue, or interpret them as a reflection of the inner dynamics or creative force so that they can successfully establish an intimate network among performers. In *gamelan geguntangan*, the recognition of the other's musical body in a relationship with one's own has primary significance. The sense of the individual body is always recognized on a map of the larger musical entity of the whole ensemble, creating a dynamic flow of music; I will clarify that this perspective is fostered through the long experience of performance, rehearsal, training, and observation.

## SESSION III A 4

### ***Multipart Music Making as Behavior and Construction Process: European Perspectives***

Ardian AHMEDAJA (University of Music and Performing Arts, Vienna), chair

**Panel Organizer:** Ardian AHMEDAJA

The etymology of the term *construction* (Latin *com*—with, together, and *structura*—a fitting together, adjustment) portrays a substantial quality of local musical practices: the tuning of the ideas, contexts, and contents of performances as *behavior* rather than outcomes. Its realization through the local discourse (*discursus*—running to and from) as a communication category about the claim to validity of rules and the processes of legitimating and power is especially remarkable in multipart music practices. Complex dynamics emerge when individuals with their specific personal treasure troves of experience try to "fit together" in a group. Based on this understanding, each panel presentation will concentrate on particular practices in Europe and examine specific issues. The first presentation will focus on musical strategies and social representations of singers—"sound social bodies"—in the Gascon Pyrenees. The inclusivity of the musical act and the interaction between the protagonists, which is strongly influenced by contextual parameters, will be analyzed as a human, social, and musical construction. In the second presentation, the performance act in Sardinia and Corsica will be interpreted as a representation and development of the intensity of the relations between the participants. Specific musical choices by the singers during the performance will be shown to be not simply "musical inventiveness," but above all a matter of

relationships among human beings. In the third presentation, the making of the leader in multipart music practices in the border area of Albania, Greece, and Macedonia will be explored. The special authority of clarinet players there is closely connected with the contemporary position of the instrument within the ensemble.

### **8:15 "Sound Social Bodies" in the Gascon Pyrenees: Musical Strategies and Social Representations**

Jean-Jacques CASTRET (University of Pau and Pays de l'Adour)

In the Gascon and Basque Pyrenees, orally transmitted multipart singing is a very lively type of music making: a *work in progress* that people are continuously constructing. It is an inclusive performative mechanism where the interaction of singers is strongly influenced by contextual parameters. Articulated in several phases, multipart performances are firstly human and social construction: symbolic tools to spin out, to nourish, to reactivate social links between groups and communities. They are also musical construction that requires musical rules—the musical analysis demonstrates the use of multipart patterns—and musical and vocal skills. But, at the crossroads of the human and the musical, the quality of the musical performances—the *multipart texture*—depends on the quality of the vocal engagement of every singer and on human individual capacities. Singers say usually that they have "to meet," "to agree" with the partner, to coordinate both humanly and musically. Finally, musical outcomes differ also, depending on the context: at the beginning or at the end of a vocal session with friends, or in a "social over-excitement" context as a feast day. All of this is a process that sets up "sound social bodies" in each performance, giving to see, giving to listen to the pulse of the group or the community! In order to qualify it, the analysis of musical structures is usefully combined with direct field experiences. On this basis, my paper will focus the singer's strategies to reach the best musical point of equilibrium—that is, the maximum vocal fusion among the parts, a totally shared sound tension among the voices—showing it as it works as a recognizable emblem of a deep local identity. It will focus also on the singer's representations in regard to both religious (the Christian symbolic fields of the sacred and the profane) and gender issues.

### **8:45 Multipart Singing Performances as Interaction of Identities**

Ignazio MACCHIARELLA (University of Cagliari)

As a collective act, multipart music may be interpreted as a representation of interdependent identities: each part includes one or more individual voices, excluding other ones, while each part needs the strongest interaction with the other part(s) to manifest itself. According to local patterns, there are on the one hand interlocks among individual performances of single parts (i.e., each textural layer is performed by one voice or one instrument), on the other hand combination patterns between redoubled parts, since two or more persons sing (or play) synchronically (or aim to do so, more or less rigorously) the same sound sequences, thereby giving less (or no) relevance to their single individualities as performers. Multipart music mechanisms may be interpreted like ruled games of *individual identities* (when a single part is performed by a single voice) or *multiple identities* (when the parts are doubled)—games that may confirm consolidated relationships or question them. In fact, according to different music cultural scenarios, a multipart performance embodies and reshapes the relations among the participants, reinforcing them or offering the opportunity for depictions of challenges and rivalries among individuals and/or groups. Introducing two examples from my personal field research experiences in Sardinia and Corsica, my paper deals with multipart singing characterized by individual performance of single parts. In particular, it



shows that some specific musical choices during the performance include various types of specific relational information that a single singer addresses to the audience; that is, they say "something more than music" to whoever is able to understand it—other singers and specialized listeners. Then, in respect to the structural rules, the sound result of every oral multipart performance depends on the individualities in play: it is not only an issue of "musical inventiveness," but above all a matter of relationships among human beings.

**9:15 The Making of the Leader in Multipart Music: Experiences in the Border Area of Albania, Greece, and Macedonia**

Ardian AHMEDAJA (University of Music and Performing Arts, Vienna)

Multipart music making embodies strict interaction and a hierarchical relationship. However, individuals with their specific, continually changing personal treasure troves of experience influence steadily transformations in convictions and the current cultural profile as a manner of thinking and behaviour. The performers' personalities become essential in multipart music practices, also because of the particular role of every (musical) part they are identified with. From this perspective, the emerging distinctive and complex dynamics gain in intensity due to the unique space music making provides, also modifying the hierarchical relationship. Clarinet players in instrumental ensembles which accompany multipart songs in the border area of Albania, Greece, and Macedonia are significant in this context. In earlier recordings, the clarinet and the violin are "equal leaders," adopting the roles of the two solo singers. Today, the clarinet is often the only leader. This is a challenge for the musical structure and consequently for the trademark of local repertoires, regardless of the communities' political, linguistic, ethnic, and/or religious differences. Additionally, clarinet players have gained in authority. They are decisive in negotiations for engagements, both in artistic and financial terms. Furthermore, the music scene is increasingly following an individual-related strategy. The star of the group is often the only one to be seen on the posters for performances and the covers of recordings. Examinations of historical, ethnographical, and musical developments as well as mutual influences are of considerable help in finding answers about such a development in an area of still-diverse practices. On the other hand, investigations on the ways the local discourse occurs—music and dance making are an essential part of it—are decisive. The term *discourse* is understood here as a communication category about the claim to validity of rules and the processes of legitimating and power.

**SESSION III A 5**

***Music, Theatre, and Dance in Malaysia***

Meilu HO (University of Michigan), chair

**8:15 Dama Orchestra's *Empress Wu-The Musical: Staging Tang Dynasty on a Contemporary Malaysian Stage***

Fung Chiat Loo (Universiti Putra Malaysia) and Fung Ying Loo (University of Malaya)

Dama Orchestra, founded in 1993 in Kuala Lumpur, was originally a Malaysian Chinese orchestra. Due to the lack of demand for Chinese orchestra performances, Dama changed its performing genre from orchestral pieces to focusing on Chinese golden oldies in an innovative theatrical form. This led to its success in staging and modernizing the *huangmei* ditties of "Liang Shanbo yu Zhu Yingtai" in *Butterfly Lovers—the Musical* (2007). They went

on to produce another musical, *Empress Wu*. Empress Wu was the first and only female Emperor or Empress Regnant (Huangti) who during the Tang Dynasty ruled over the Li Imperial court. Scripting the story of Empress Wu itself invites in-depth study, as the borderline between truth and myth regarding a few particular events is confused due to conflicts in documentation. This paper focuses on a few musical perspectives of Dama's *Empress Wu—the Musical* (compositional style, orchestration, vocal style, language, original Tang Dynasty poem and translation) that all revolve around the conflict between maintaining the authenticity of Tang style over the musical background and taste of a contemporary audience on a modern multi-racial Malaysian stage. This presentation gives an insider ethnographic account of the musical theatre production and performance. This includes discussion that highlights the music and performance in which production decisions and their outcomes blended between authenticity and popular culture.

**8:45 The Malaysian Lion Dance: Bridging National Unity through Ethnic Instruments**  
Fung Ying Loo (University of Malaya) and Fung Chiat Loo (Universiti Putra Malaysia)

The diasporic Chinese lion dance in Malaysia reveals an evolution of change and nostalgia. This includes an occasion when it was nearly changed to a "Tiger Dance" due to its nature as a Chinese folk art being in conflict with Malaysian identity. This paper elucidates how the lion dance survived extinction and national conflict and continues to thrive compared to the many other folk and traditional genres of Malaysian performing arts, which eventually led to more activity, including Malaysia taking credit for being the first to organize the World Lion Dance Championship and the first locale to merge the Southern and Northern lion dance styles. The focus of this paper centers on the concept of "1Malaysia" introduced by Prime Minister Najib Tun Razak in 2008, which again had an impact, bringing a change to the Chinese lion dance in aiming for national unity. Particularly, it is not so much the choreography of the lion dance but the combination of different ethnic musical instruments in the accompaniment that has become the main device for realizing the 1Malaysia concept. The presentation will look at the performance of Johor's Kun Seng Keng Dragon and Lion Dance Troupe as an example, including a transcription of its music accompaniment. Questions also addressed are whether the musical combination of different ethnic instruments reflects the true identity of a multiracial country, and whether the new form will prove to be ephemeral as a symbol of Malaysian unity.

**9:15 Performing Filial Piety through Contemporary Theatre Performance**  
Poh Gee LENG (University of Malaya)

Filial piety is considered in Chinese culture as the most important form of righteousness and of paying respect and showing obedience to parents, ancestors, or close senior relatives. It must be performed so as take good care of parents in terms of household sustenance and the reputation of families, to ensure male heirs, and to show sorrow in times of sickness and death. This morality sometimes can be the motivation for performing artists to create new works in order to praise their family, to acknowledge their past, and to critique certain personal inherited tenets. This paper intends to investigate how this virtue has been performed in contemporary theatre by looking at personal background and private filial affection. Images, sound, songs, games, movements, and norms of upbringing and personal surroundings are recollected, rearranged, and reconstructed for new creations. In this paper, three full-length theatre productions from 2012 by Malaysian Chinese

that manifested filial piety in various ways will be discussed. *Hunchback* (March 2012) was a dance drama that revealed the current situation of the choreographer's grandmother who lived through war, arranged marriage, and the raising of ten children. *Yao Lee The Legendary Rose, The Musical* (June 2012) was a bibliographical musical that relived the life of renowned Shanghainese singer Yao Lee through her rearranged immortal hits, directed by her Malaysian close student. *Souls in Love* (August 2012), a multi-disciplinary experimental theatre production, presented the director's mother and his six aunts on stage, publicizing the influences of these women on him. These productions are not only believed to be promoting filial piety specifically for the Chinese community, but also may have an impact on strengthening Malaysian Chinese identity which refers to the ideas of political loyalty to the country and the need for national identity-building that should always be grounded on democratic rights.

### SESSION III A 6

#### *Politics, Nation, and History in African Musics*

Cynthia TSE KIMBERLIN (Music Research Institute), chair

#### **8:15 Sifting the Past: Ganda Politics in Kawuugulu Clan- and Royal-based Musical Performances**

Damascus KAFUMBE (Middlebury College)

In this paper, I will examine how traditional Ganda myths serve as a framework for contemporary *kawuugulu* musical performances. *Kawuugulu* is a clan- and royal-based drum, song, and dance practice in which the Baganda people of Buganda articulate and shape principles of clanship and kingship (collectively referred to as Ganda politics). Relevant to Buganda's current political climate, *kawuugulu* musical performances are vital to the kingdom's recovery from the aftermath of the 1966 and 1967 political crises that led to the demise of political institutions. I will draw on fieldwork (Kafumbe 2004, 2006, 2011), musical analyses, and an integrated narrative of oral and written accounts to demonstrate the complex relationship that myth, musical performance, and politics have in the Ganda society. Advancing positions of ethnographic and theoretical work that have focused on the autochthonous validity of African oral history (White, Miescher, and Cohen, eds., 2001), I will argue that the legitimacy of myths is not necessarily based on the veracity of literal and historical facts, but rather on their ability to shape musical performances in which actors articulate and influence various principles of clanship and kingship. These principles serve as an alternative to the decentralized political system of a current government that is unable to meet the political needs of the newly restored Buganda kingdom. My approach to understanding the centrality of myth to *kawuugulu* musical performances will draw on anthropological and historical work that has theorized history as structure (Sahlins 1985), while my analysis of Ganda politics will take into account a kind of hierarchy that Dumont (1989) has described as "the encompassing of the contrary." Offering a critical take on the active role of oral history in contemporary Ganda musical and political performances, this presentation will provide new theoretical insights in Africanist historical ethnomusicology.

#### **8:45 Negotiating the Rebuilding and Reinvention of Zambian Musical History through Kalindula Music**

Kapambwe LUMBWE (Northwest University)

*Kalindula* traces its origin from Luapula province of Zambia. The name *kalindula* is derived from the sound produced by the one-string bass commonly known as *babaton*. The beginning of the copper mining activities and colonial rule in the late 1890s saw the creation of urban centers in the country. This development resulted in political, economic, social, and cultural changes that indigenous Zambian communities had to undergo. Consequently, the people of Zambia experienced a musical evolution that resulted in the creation of a number of musical genres, which included *kalindula*, *fwasabuloko*, *sinjonjo*, *mbeeni*, *kalela*, and *sepa*. By way of ethnographic investigation, this paper surveys the development of *kalindula* and the musical, political, social, and literary aspects embedded in it. Furthermore, the functional role that the embedded aspects play and how they are utilized is examined while at the same time paying attention to what elements have changed and what has continued in the whole performance structure. *Kalindula* is created and performed by organized groups whose aim is to entertain their audiences. However, what stems out of this music is that the song texts are based on social commentary and reflect the socio-economic, socio-cultural, and political changes in Zambian society. In order to convey the messages to their audiences, *kalindula* musicians utilize literary aspects such as onomatopoeia, repetition, euphony, allusions, imagery, metaphor, figures of speech, and language borrowing, to mention but a few. These literary aspects distinguish *kalindula* from other popular musics. Based on case studies of the music of the Serenje Kalindula Band, PK Chishala, Mayenge, Laban Kalunga, and Alfred Kalusha, and analysis of fifty of their songs, the findings reveal that the music contributes greatly to the revelation and reconstruction of the musical past of Zambia.

### SESSION III A 7

#### *Religious Music and Culture Contact*

Roberta KING (Fuller Theological Seminary), chair

#### 8:15 **Music of the Arab-Anglicans in Israel: Dynamics of Ethno-Religious Identity**

Alex ROSENBLATT (Hebrew University of Jerusalem)

Among the churches in the Holy Land established by missionaries in the mid-nineteenth century, the regional Episcopal (Anglican) Church provides an opportunity to study a group identity whose central element is an imported religious culture. This paper will address the music of liturgical events and social community gatherings at seven contemporary Arab-Anglican communities in Israel in their dynamics over the last years. The paper is based on more than thirty live audio recordings. Additional ethnography included questionnaires and interviews with clergy and community members. The music of the contemporary Arab-Anglican churches in Israel comprises different styles, which might be decoded as indices of group identity, and they transmit different signifiers of belonging to diverse branches of the contemporary world Anglican tradition. A remarkable feature of this case is the ongoing shift of subaltern identities when their most "Western" component—"suturing" to a certain branch—receives its musical expression by means of "local motifs"; that is, tunes associated with regional repertoires. The dynamics of the ethno-religious identity of Arab-Anglicans in Israel manifests itself through several tendencies and trends such as an ecumenical tendency, a turn towards the West and modernity, and an intention to join the Palestinian context and pan-Arabic cultural space. Although this study is situated in the context of an

interdisciplinary academic discourse, music is the main text addressed. "Reading" this music allowed me to uncover features, tenets, and interrelations within the communities under study.

#### **8:45 Indigenization and Secularization of Christian Hymns Of the Miao Ethnic Group in Northern Yunnan**

HUA Hui Juan (independent researcher)

Christian culture has been disseminated among the Da Hua Miao, a branch of the Miao ethnic group in Northern Yunnan, since British missionary Samuel Pollard established the Christian cathedral in 1904 at Shi Men Kan Village in Guizhou. Before the 1950s, the churches of the Miao ethnic group in Northern Yunnan had replaced the traditional culture by strictly conforming to ceremonies and festivals of Western Christian churches. Since the 1980s, with the reappearance of choirs and the reorganization of religious festivals, churches carried out continual exchanges and studies so that Christianity has been redeveloped. The governmental and commercial performances have gradually influenced Christian hymns of the Miao ethnic group in the twenty-first century, and thus hymns originally sung in Christian ceremonies have spread to various gatherings, ceremonies, concerts, and welcoming venues. Repertoires, singing styles, and forms of hymns have been accordingly indigenized and secularized.

#### **9:15 Presenting the Image of Minority Christians through Public Performances: A Case Study of the Lisu Farmer Choir in a Small Village of Yunnan**

DIAO Ying (University of Maryland)

Ethnic minorities of China's southwestern Yunnan are famous for their presentational cultures marked by the state-sponsored stage performances and various cultural shows for tourists; however, one aspect of their participatory cultures—Christianity and hymn singing introduced by British and American missionaries over a century ago—remains less known. The hymnody traditions throughout the region are diverse, and there have been some new variations in recent years. This paper investigates the Lisu Farmer Choir, a Christian-based performance group developed over the last two decades in Baihua Ling, a small village near the capital town of Nujiang Lisu Nationality Autonomous Prefecture. The choir performs both Lisu traditional music and hymnody-based pieces. The paper first outlines the history and mass media's changing recognition of the choir. Then, it contextualizes the choir's repertoire and performance styles in multiple performance contexts as well as analyzes villagers' strategies for absorbing and adapting both indigenous music and Western hymnody. Finally, the paper briefly discusses choral singing's historical and contemporary meanings for the Lisu Christians and its impact on the Lisu society. It further illustrates the ways in which the farmer choir as a newly formed secular tradition helps to present a distinct image of the Lisu Christians outside the church.

### **SESSION III A 8**

#### ***Plucked Strings and the Imagination***

Andrew WEINTRAUB (University of Pittsburgh), chair

#### **8:15 Strings Can Tell: The Application of *Pipa* Music in the Movies**

ZHU Rui

The elements of Chinese traditional music are everywhere in filmmaking. Searching for a new manifestation of personality is an important issue in making contemporary film music. And using the elements of traditional Chinese folk music in a film can make the characters more national. Instrumental music is the most intuitive reflection of the fascination of our traditional music. The *pipa* is the main plucked instrument with a long history which has a broad range and diverse playing skills. It is one of the favorite choices of instrumental music for film composers because of its abundant expression, and it creates a variety of artistic images in film music. Analyzing the specific applications of the *pipa* in film music will be helpful for its better development. So, how specifically is *pipa* music applied in movies? How do the *pipa* music language and film language affect the public? How does this ancient traditional musical instrument have this important position in the movies since the impact of globalization? This paper will analyze and discuss the application of *pipa* in films, based on some representational films, in the hope that *pipa* music can have a larger space to develop in the movie world.

#### **8:45 Aloha in the Heart: Japanese Slack Key Guitarists Re-imagine Japanese and Hawaiian Identity**

Kevin FELLEZS (Columbia University)

Hawai'i has long held the Japanese imagination with visions of a land imbued with a casual sensuality free of the strict norms of Japanese social life. Thus, this imagined Hawaiian culture has remained attractive for Japanese tourists who have traveled to Hawai'i for relaxation and respite from the pressures of modern Japan. A significant number of these tourists have become so enamored of Hawaiian culture that they have adopted cultural forms such as *ki ho'alu*, or Hawaiian slack key guitar, transplanting them in Japan as a way of keeping alive a sense of "aloha in the heart." In this paper, I argue that Japanese *ki ho'alu* guitarists articulate a sense of Hawaiian-ness that not only transforms ideas about Hawaiian cultural membership but also Japanese identity and cultural belonging. Indeed, the "father" of Japanese *ki ho'alu*, Yuki Yamauchi, contends that he has "become Hawaiian" through the practice of *ki ho'alu*—a claim that is predicated on the representation of *ki ho'alu* as an indigenous Hawaiian tradition despite its current incarnation as a popular music idiom. My interviews with Japanese slack key guitarists in Tokyo and Kyoto revealed that their practice of *ki ho'alu* is a means of escape from normative Japanese structures of feeling that is coupled to a sense of "being Hawaiian in the heart." This cultural double move speaks to the complicated relationship Japanese *ki ho'alu* practitioners have with both Hawaiian and Japanese cultures, as well as their participation in the commodification of Hawaiian music as popular music.

#### **9:15 Modern Audio-visual Art in Antiquity: Talking about Film music using *Guqin***

ZENG Fanzhong (Dongguan Jiamei Culture Communication Limited Company)

Background music for film and television is used in whole or in part to create a special tone, thereby strengthening the visual sensory function and the appeal of movie and television pictures. The marriage of the young movie art and ancient art of *guqin* provides a new platform and way, through the mass media, to display art, promote *qin* Taoism, and spread traditional Chinese art on new roads. The film and television use the *guqin* as narrative protagonist, either to show the era's background or the characters in the performance, to

enhance the atmosphere of the drama, or to promote the development of the plot. Through film and television drama using modern communication media, this ancient instrument gradually lifts its historical veil, returning to the people's field of vision. This paper will show film and television clips of *guqin* music to undertake concrete analysis.

### **SESSION III A 9**

#### ***Festivals and Celebrations***

Stephen WILD (Australian National University), chair

#### **8:15 The Music of the Gangneung Danoje Festival in South Korea**

ZHONG Fangfang (Academy of Korean Studies)

As a traditional sacrificial rite which was introduced from China more than a thousand years ago, Gangneung Danoje is handed down in the Gangneung region of Gangwon-do, the east coast of South Korea. The Festival was designated as Korean Intangible Culture Heritage No.13 in 1967. The celebration was traditionally held from April 5th to May 7th of the lunar calendar every year, and the religious rite is divided into eight parts. The main performances are shamanic rituals and *gwanno* mask drama. The shamanic rituals preserve the essence of traditional Korean shamanic performance art such as dance, music, song, dress, and ritual stories. The *gwanno* mask drama is a love story that was traditionally performed by the female servants and male government officials. Gangneung Danoje was proclaimed as a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity on November 25th in 2005, and an international festival including a market for international and local crafts, along with restaurants, began to be held for a week once a year since 2006. As it is almost the largest traditional festival still performed in Korea, Gangneung Danoje Festival draws many tourists and merchants every year. This festival gives Korean traditional music a chance to become more well known and raise its profile internationally. Fortunately, I have visited the festival on the 25th of June, 2012. This paper focuses on the music of Gangneung Danoje Festival and discusses the methods to protect the Oral and Intangible Heritage of Humanity in South Korea.

#### **8:45 On the Singing and Dancing of Some Asian Sufi Communities and Shamans**

János SIPOS (Hungarian Academy of Sciences)

During my fieldwork over the past quarter of a century among Turkic peoples, I have spent willy-nilly longer periods of time in a number of Sufi communities and made recordings of their music and dances. In some places, Sufi rituals have been living unbroken, though in Anatolia the Sunni majority forced them underground several times, and in many parts of the former Soviet Union (e.g., in Azerbaijan) the Soviet power did so. Elsewhere, for example in Turkmenistan, only the memories and the secularized forms of this culture remained. However, Sufi communities preserved remarkable and quite diverse musical forms which have not been investigated thoroughly yet. We know that music and dances in Sufi rituals are not for entertainment, but serve as a means to converge with God, and similarly the shaman's dance, drums, and song help to find a pathway to the transcendental. A number of ethnomusicological questions arise here. Is there any connection between the music and dances of the shamanic rites and that of the Sufi ceremonies? Do the Sufi rituals adopt elements from higher arts? What kind of connections are there between Sufi

musics/dances and the secular forms? To what extent are the music and dances of the Sufi ceremonies in distinct areas similar or different? Is there any relation between the shaman rituals and the Sufi ceremonies? I introduce the Sufi music and dances through my recordings among Anatolian Turks, Azeris, Karachay-Balkars, Kazakhs, Kyrgyzs, and Turkmen, while the conclusions concerning the Central Asian shaman dances and musics are based on Mihály Hoppál's shaman collection.

### **SESSION III A 10**

#### ***Rock Music around the World***

Denis CROWDY (Macquarie University), chair

#### **8:15 Maya Rock in Contemporary Guatemala**

Nanako TAKI (Osaka University)

A new musical genre called Maya Rock emerged in Guatemala after the Peace Treaty between the government and numerous dissenting groups was established in 1996. The sounds of Maya Rock foreground Maya identity, which was suppressed during the civil war. When the war ended, Maya Rock began to be prominent, reflecting the increasing activities of Maya movements among the Maya people. There are now several well-known Maya Rock groups, including Sobleviviencia (with the Mam people who initiated Maya Rock), Sotzil (with Kaqchikel), and Aj Batz (with Quiche). Currently, Maya Rock is listened to and supported by not only the Maya but also by the young Ladinos interested in the radical change of politics as well as the complex society in modern Guatemala. While the songs in Maya Rock are usually written in the Maya languages, Spanish is occasionally used to communicate with Spanish-speaking people. This enables young musicians to pursue their identity as Guatemalan Maya and to move into a state of visibility. Through their music, they depict their ancestors, their deprived lives, their nature of living, and the hardships of life during the internal war. It is intriguing that Maya Rock is not performed exclusively for anti-governmental reasons; the musicians emphasize that they are part of society through performance. The musical sounds of Maya Rock vary. In many cases, they use a combination of Western electric instruments (such as guitars and keyboards), pre-colonial instruments (*tambor* double-headed drum and *xol* bamboo flute), and *marimba*, the national instrument of Guatemala. In this paper, I will examine Maya Rock as a recent phenomenon in Guatemala and analyze the ways in which the mission of embracing a Maya identity has been accepted.

#### **8:45 The Imaginary Genealogy: Historical Narrative and Poetic Valorization in Extreme Metal Music**

CHU Meng Tze (Tainan National University of the Arts)

The previous studies of sociology of music have focused on extreme metal fans' subculture characteristics—the way they use music—but have ignored their thinking on music from an aesthetic perspective. This paper tries to deal with this question by showing how extreme metal fans tell their common musical history and how they understand the place of each of themselves in this musical community. I will begin with discourse analysis on metal literature, and then present a case study about Taiwanese extreme metal fans' practice. Derived from 1980s' American heavy metal, extreme metal, as a musical culture resistant to the capitalist logic of the record industry, got



this generic appellation by radicalizing expression in sonic, visual, and literal dimensions. Thenceforward, extreme metal fans have constructed their own global network for producing, distributing, and sharing music. Also, the proliferation of musical sub-genres has rapidly been developed; that is, facing the constant emergence of various styles, metal fans have to classify those creations with distinctive terminology. However, regardless of the term “extreme metal” or its sub-genres, classification is an activity retrospectively realized by fans. The process of classification consists, in fact, of establishing canons and locating them chronologically in relative positions with a preference for appropriating biological terms that reflect an organic, linear, and genetic epistemology. Then, the history of metal is told in a genealogical way, which is actually an imaginary one. Because sub-genres are ideal types rather than representations of realities, equivoques and debates are thus often provoked in metal fans’ empirical practice when sub-genres are used as descriptive instruments or prescriptive norms. Finally, I will show, through a brief case study of three Taiwanese extreme metal fans, how they agree and argue with this poetic estimation system and how they identify themselves in this genealogy.

### **9:15 Being-toward-Death: A Study of the Rock Star's Extraordinary Death**

ZHAO Fang Fang (Central China Normal University)

Death is the inevitable ending of each person, caring for death is the ultimate concern for human lives, and death drives us to stop to reflect on the value of life. In the history of rock music, death seemed to be everywhere; the singers mostly died of suicide, drugs, and traffic accident. Jim Morrison, Kurt Cobain, John Lennon . . . all famous, some brilliant, beloved and young. Perhaps their lives came to be too much , so each headed for the exit door, and perhaps the deaths and their causes are as diverse as the victims themselves. This paper is based on large-scale collection of related literature, then sorting out fifty-seven famous rock singers' extraordinary death data for analysis and research. Sources included Bruno MacDonald's *Rock Connections: The Complete Family Tree of Rock 'n' Roll* and Michael Largo's *Death Dictionary: From A to Z*. At present, the previous researchers' detailed studies concerning this theme have not yet been found, and I hope my paper can offer referential data for the subsequent investigator. After a brief data analysis, there will be the case study and the theoretical basis, then an attempt to answer the following questions: what is the reason for this group's extraordinary death? What percentage do drugs occupy ? Why are so many creative geniuses also ruinously self destructive?

### **SESSION III A 11 (in Chinese)**

#### ***Continuity and Change in Han and Non-Han Chinese Music Traditions II***

LIU Hong (Shanghai Conservatory of Music), chair

### **8:15 Creative Thinking and Construction of Crossover in Ethnic Jazz Music: The Case of the Orbit Folks Orchestra**

CHEN Yingduo (Tainan National University of the Arts)

In music creation, composition is made by two different types of music which can be classified as crossover; this behavior can be seen as a cultural phenomenon of music. It is very popular in modern music creation, and also can be seen as one kind of cultural phenomenon in music. The cultural phenomenon and ethnic jazz can combine to form a basic

crossover which merges blacks' and whites' culture, history, music development, and creative ideas, and most ethnic groups or nations will take music culture to be an option of ethnic identity, so music based on ethnic jazz has more space to develop. The creation of ethnic jazz crossover is integrated with both ethnic music and the style of jazz, and it is also lively, rich, and easily performed to be accepted as world music; it has less restriction in scope and definition than traditional New Orleans jazz, and it can become a specialization in an individual's music creation of performance style. Ethnic jazz is multiplistic and has a global perspective, and it not only can be seen as jazz from multiple unique points such as music content, but also can be recognized as another ethnic group's culture. Orbit Folks is one of the successful fusion jazz orchestras in Taiwan. They fuse different types of jazz and ethnic music, and put each ethnic feature such as melody, rhythm, and dance into the style of jazz, which creates fusion jazz with ethnic jazz style. The framework of this paper is to study ethnic jazz as crossover, looking at the two aspects of cultural phenomenon and music creation. Also, Orbit Folks is a music creation group that can be used as an example to analyze the general direction and music content so the readers can better understand ethnic jazz crossover performers and creative thinking.

**8:45 The Vitality of “Yin yue hui” in the Modern Society of Central Hebei Province, China**  
Qi Yi (Hebei University)

The ancient music form, “*yin yue hui*” is a kind of folk music community which used to exist very commonly in the central region of Hebei province, northern China. Under the background of China undergoing dramatic transformation from traditional farming society to modern society, can this kind of old music form survive? After research, we get the conclusion that *yin yue hui* will survive and will have a long life in modern society for the following reasons: firstly, a *yin yue hui* is not only a musical community, but people's religion is to a great extent also attached to this music form. Therefore, it still has very solid base in terms of popularity in the society. Secondly, its application in funerals offers it practical usage in people's lives. It is the most played music in funerals. Thirdly, doing good deeds and creating harmony in the neighborhoods of the counties has always been the traditional concept of *yin yue hui*. The performances are free of charge, which means that they are still popular in the counties. Fourthly, as people's living standards keep improving, abundant material assurance is provided for *yin yue hui*. Fifth, people's needs for mental entertainment are another driving factor for *yin yue hui*'s development. Last but not least, the music players take all kinds of measures to adapt this kind of music to the changing environment of the society. In summary, a *yin yue hui* is a noble concept; its practical function in funerals offers it strong vitality, and I believe that it will survive and develop while it keeps adjusting and adapting to the new environment of the modern society.

***III B: Plenary Session (10:15 - 12:15)***  
***Rethinking, Reconstructing, and Reinventing Musical Pasts***

Salwa El-Shawan CASTELO-BRANCO (Nova University of Lisbon), chair

### 10:15 **When Ethnography Meets History: Longitudinal Research in Ethnomusicology**

Kay Kaufman SHELEMAY (Harvard University)

Historical methods have long been part of the ethnomusicological toolkit, with ethnographic research providing readings of history in the making and, at moments, keys to better understanding the more distant past. Yet except for the rare “restudy,” ethnomusicologists have not often critically discussed methods for sustained ethnographic observation over long periods or at different points in time. This paper suggests that consideration of longitudinal methods, widely used in the social sciences and sciences, may help ethnomusicologists better grapple with change and more effectively design studies for the future. Classical longitudinal studies undertake repeated investigations of the same phenomena, purposefully updating data or revisiting a study at regular intervals. One of the most popular examples of this genre is the “Up!” documentary film series that has every seven years since 1964 tracked the impact of the British class system on the life experience of a small age cohort, most recently in 2012. Qualitative longitudinal studies have been used to chart continuities and changes within the lives of individuals, among generational groups, in institutions or organizations, and in domains ranging from economics to expressive culture. While ethnomusicology has had a lively discourse regarding multi-sited ethnography, it has not generally considered the potentials and pitfalls of multi-temporal research. This paper will draw on insights gleaned from my ongoing research with peoples from Ethiopia and the African Horn who began to migrate worldwide in 1975. Throughout this period, I have tracked individual musicians’ lives, the ebb and flow of performing groups, the emergence and decline of musical styles, and the construction of new communities, resulting in a multi-layered longitudinal study. This paper explores both the benefits and challenges of a multi-temporal approach, while giving critical attention to broader theoretical issues and methodological concerns.

### 10:45 **Rethinking "Past" and Creating "Present": Activities of *Gagaku* Musician Shiba Sukeyasu**

Naoko TERAUCHI (Kobe University)

This presentation tries to examine the development of *gagaku*, Japanese royal court music, in the contemporary society, analyzing activities and discourses of a leading *gagaku* musician, Shiba Sukeyasu (1935- ). *Gagaku* has been handed down for more than 1300 years and still is “imperial ritual music” today. However, it has rapidly enhanced the meaning of “artistic music” to be appreciated in public concerts since the 1960s. This new context as an artistic music urged *gagaku* to obtain a diversity in terms of style such as classical repertoire, “reconstruction” of lost pieces, or contemporary avant-garde compositions. Mr. Shiba is an outstanding musician who has been involved in all these trends in the past several decades. That is, his activities overlap with the history of *gagaku* after World War II. He was born in a *gagaku* family surviving for more than 800 years, and served for the court until he quit in 1984 to establish his own *gagaku* group Reigakusha (1985- ). He is multi-talented and active as a *ryuteki* (flute in *gagaku*) player, instructor, composer, and researcher. According to Shiba’s essays, program notes, and personal interviews conducted by the presenter, his attitude towards *gagaku* is not simple but rather complicated. Basically, he deeply appreciates the integrated fine expression of the classical *gagaku* which his ancestors have kept for centuries, but also feels a need to make this music richer and more “dramatic.” Namely, he seeks something more “expressive” in *gagaku* that is suitable for the present-day audience. How he interprets past tradition and invigorates it in a contemporary context will be discussed in detail,

particularly focusing on his policy for reviving lost pieces and composing new works. This presentation will be the first attempt to evaluate Shiba's achievements comprehensively in the academic circle.

### **11:15 The Past is our Future! A Narrative Analysis of the Ukulele Story**

Gisa J HNICHE (Universiti Putra Malaysia)

The ukulele is said to derive from a small Madeiran lute that was imported by Portuguese musicians to Hawaii and there transformed into a very popular stringed instrument. Long-term investigations in search of the ukulele story lead to the insight that the ukulele is probably an invention made in Hawaii by ambitious carpenters. The model for the ukulele is not the small, precious *braguinha* but the rather simple *rajão*. Despite these insights, the actual scene of ukulele fans and musicians practicing in California indulges in an illusion on the ukulele's history dating back to the beginning of Portuguese civilization and reaching the United States in the early twentieth century, namely on the occasion of the World Exhibition in San Francisco 1915. This paper is dedicated to the analysis of texts written on the ukulele story at different places and times in steady comparison with evidence given through earlier research on organological features such as musical function, repertoire, tuning, and detailed construction, as well as with facts emerging from biographical data on instrument makers and musicians. The question of whether the invention of the instrument was caused primarily by the invention of its history or by the cultural situation among ukulele musicians in the United States (which might be the trigger factor for making the ukulele being one of the first world music instruments and at the same time being thought of as a "real American" instrument) is eventually answered in this paper from an external perspective of trans-Pacific cultural migration.

### **11:45 Rewriting the History of the Shanghai Municipal Orchestra: "Shanghai Western Music History" Reconstructed and Reinterpreted, and Meaning Re-explored**

TANG Yating (Shanghai Conservatory of Music)

This paper is a theoretical reflection by the speaker out of his rewriting the monograph *Variations of Imperial Diasporas: History of Shanghai Municipal Orchestra (1860~1949)*. Three issues are covered here: the multi-interpretations of this history by different authors including the speaker, the process of his reconstruction with fragmentary data of a general "Shanghai Western music history" during this city's colonial and two world-war times, and the ultimate aim to re-explore the metaphor of cultural politics as reflected in the case of Shanghai's diasporas and metropolitan space before 1949. All three issues result in the speaker's claims for the reestablishment of a "Shanghai Western music history," or rather a "social transmission history of Western music in Shanghai," to replace the traditional modern Chinese music history which tends to ignore the presence of Western music in China. In this context, several diasporas in Shanghai are to be involved, such as the Anglo-American, the French, the German, the Italian, the White Russian, and the Jewish communities, which require separate case studies.

## **III C: Paper Sessions (13:30 - 15:30)**

### SESSION III C 1

***Music and Cultural Memory in “Post-s” Societies, Part I: Theoretical Gaze(s).*** Ana HOFMAN  
(Slovenian Academy of Sciences and Arts), chair

**Panel Organizer:** Ana HOFMAN

This double panel engages with the active use of sounds in evoking, narrating, and embodying the past(s) and producing multi-layered levels of belonging in the societies characterized by a specific “traffic between the posts” (post-Fordist, post-industrial, post-conflict, post-socialist, post-capitalist) (Verdery 2009). Current global transformations are generating new narratives, where musical past has been employed in posing a critical challenge to the established relations of power and late-capitalist dominant discourses. The first panel (Part I) brings to light the theoretical considerations of the role of sound in these processes, attempting to catch the complexity and diversity of representations of the past and their influence on contemporary identity politics on national and transnational levels. The second part of the panel reflects the role of music in the changing memory cultures and landscapes in post-1989 Europe by addressing various sound practices in transnational and transgenerational forms of remembering. The papers address the ways sound practices are employed in rebuilding/recreating/rebranding the national past and producing contested narratives, and simultaneously point to its important role in intercultural interactions. It is precisely in the area of intercultural interactions that diverging local or national memories are most overtly exposed and confronted. These interactions therefore also present the point of most conspicuous intertwining of music, identity politics, and memory practices. The double panel proposes that sound practices are employed in memory politics not only as representations/reflections of past events created from a current moment but also in a specific politics of future.

#### **13:30 Germanic Mythology in Music: Cultural Memory and Conflict within the Framework of Modern Globalization**

Britta SWEERS (University of Bern)

The multi-layered enactment of a national past in music has been strongly intertwined with the usage of mythological elements. Having often been compiled as a coherent narrative during the emergence of the European nation-states (like the Finnish *Kalevala*), the mythological material has often been perceived as a form of historical truth and national justification. This focal role is also apparent in various music genres ranging from folk revival to metal in post-1989 Europe. Within the globalized context, however, local-national interpretations can collide with earlier nationalist appropriations. This complex and sometimes politically conflicting situation becomes particularly evident with groups falling back on symbols and narrations that had previously been employed by Nazi-Germany. While Nazi-Germany had tried, among other initiatives, to replace the Christmas tradition with elements and songs from Germanic (and other) mythological sources, modern Neo-Nazi music groups often employ central mythological names (like Odin or Tyr) and iconic elements (like Vikings and warriors) in song lyrics and CD cover designs. However, while many covers and lyrics are legally forbidden in Germany, Scandinavian and Baltic groups (such as the Faroese Viking metal group Tyr and the Latvian pagan metal band Skyforger) employ similar elements of Norse mythology, which are often combined with traditional material. Discussing selected case studies, this paper highlights central discursive points of colliding historical-national associations and individual interpretations of the mythological elements in musical contexts. How far can the material be disassociated from the earlier historical political usage and

instrumentalization? Is this necessary? And how can the specific global-local conflict points be approached by a theoretical framework?

#### 14:00 **Music, Memory, and Affect in Post-Yugoslav Spaces**

Ana HOFMAN (Slovenian Academy of Sciences and Arts)

After the fall of the Iron Curtain, which was understood as the radical braking-line, many of the scholars were surprised by the fact that the post-socialist transformation has not drastically changed the cultural landscapes in the ex-socialist countries. In contrast to their beliefs, after the collapse of the “regimes,” these societies did not immediately forget their “totalitarian past,” but actually retained a great deal of continuity with previous times, particularly in terms of culture. This paper attempts to highlight new (potential) notions/interpretations/mobilizations of socialist sound legacy in post-socialist societies and avoid reducing them to revisionism, nostalgia, and other judgmental deliberations. It critically addresses the issue of continuity and discontinuity with the socialist past as one of the most relevant in both scientific and social discourses in post-socialist countries, calling for more nuanced and dynamic interpretations of socialist cultural legacies in general. In this respect, attention will be given to the expression, shape, and constraint of emotions associated with the “sounds of the past” and their social, cultural, and political consequences within the post-Yugoslav societies. In the paper, sound is employed as affective embodied and corporal practices by going beyond the linguistic and representational, using “more-than-textual,” “more-than-representational” theory (Thrift 2008). Therefore, the idea is to go beyond studying and representing social relationships and instead to search for what is being described, to focus upon the dynamic sound environments that enable subjectivities to be enacted or performed through the modification of the mode of sensory perception (Rancière 1999).

### SESSION III C 2

#### ***Sinmyeong and the Symbolism of Korean Traditional Music***

KWON Oh-Sung (Hanyang University), chair

**Panel Organizer:** KWON Oh-Sung

One of the most idiosyncratic characteristics of Korean traditional music is *sinmyeong*, or *sin-gi* (神氣, spiritual energy), the dynamic energy that Koreans innately have. Although it is difficult to articulate, one can grasp the meaning of *sinmyeong* through the Korean lifestyle, in which the explosive power of collective energy is often projected at work or play. Yet it is also noticeable that Koreans do not linger in the feeling or moment of *sinmyeong* once it has passed. Some compare this two-sided quality of Koreans to the characteristics of two animals—a tiger and a bear—reflecting the explosive energy of the tiger and the equanimity of the bear as they appear in Dangun mythology, the national founding story. These characteristics are also reflected in Korean music and dance, especially shaman ritual, in which *sinmyeong* and symbolism are found. Through shaman rituals and their music, *sinmyeong* has been perpetuated and has had influence on other folk music genres in Korea. *Pungmulgut*, a percussion ensemble music played by farmers, is one representative. A genre in which music and dance are combined, it has been developed into *samulnori*, the staged and music-centered form of *pungmulgut*. In addition, many other genres of Korean traditional music, such as *minyo* (folksongs), *sinawi* (instrumental ensemble music), *p'ansori* (dramatic epic narrative song), and *sanjo* (solo instrumental music), have originated in and been influenced by shaman ritual, and therefore carry *sinmyeong* prominently in their nature.

*Sinmyeong* has been symbolically expressed in these musical genres and manifests the dynamic energy of music. This panel aims to explore the meaning of *sinmyeong* for contemporary Koreans by examining various musical genres and their performance contexts.

**13:30 When do the Villagers Experience the Communal Catharsis? The Notion of *Sinmyeong* in a Village Ritual Music**

LEE Yong-Shik (Chonnam University)

The most crucial aesthetic principle expressed in Korean culture is the collective catharsis called *sinmyeong*. As community members experience shared catharsis during a community ritual or festival, they achieve a sense of communal solidarity through collective *sinmyeong* expressed by music and dance. The term *sinmyeong* is a compound word of *sin* (god) and *myeong* (brightness), meaning the god's brightness. It is connected to the spirit energy, or *sin-gi*, a spiritual activity or mana-like energy latent in the human mind. *Sinmyeong* is a moment of catharsis when one emanates the internalized spirit energy. The catharsis is normally achieved by a collective activity. When community members experience *sinmyeong* together, they enter an ecstatic and cathartic state. In this paper, I will explore the notion of *sinmyeong* expressed in a Korean village ritual. Koreans annually hold a communal ritual on the 15th of January in the lunar calendar to get rid of evil spirits and to ensure an abundant harvest. The ritual normally is accompanied by band music consisting of drums and gongs. The band leads the villagers to a mountain shrine and visits houses in order to have a household ritual. The band master is a half-shaman who prays for the happiness of the household. In the night, villagers gather in an open space with the band to enjoy the music together. During this performance, the musicians and villagers experience the communal catharsis while playing the music and dancing together. The percussion music displays various rhythms. Among them, the asymmetric rhythm is more important than others because it is believed to be related to spiritual power. The asymmetric rhythm is heard when the band and villagers march to the mountain shrine. It is hard for them to synchronize their steps to the asymmetric rhythm. The asymmetric rhythm is also performed for the villagers to enter into trance-like moments. In other words, the communal *sinmyeong* is normally achieved through the asymmetric rhythm.

**14:00 Beyond the Ordinary: Three Uplifting Songs that Break Away from the Monotonous Daily Life**

KIM Insuk (Seoul National University)

Generally, folk songs are deeply related to a community's collective culture. Particularly in Korean folk songs, the people's emotional sensitivity and social fellowship are strongly represented. Beyond their primary functions—enhancing work efficiency, praying for fertility, and leading movements during labor—Korean folk songs also manifest people's delight and aspirations, rooted in their spiritual energy, *sinmyeong*. For Koreans, *sinmyeong* is euphoria and the pure life force obtained through a time of “jive and juke,” with singing and dancing to burn off their energy. As *sinmyeong* is based in this-world terms and the nature of primitive religion, Koreans have always taken opportunities to enjoy themselves in the midst of hard labor. Although most of the songs have today lost their original contexts, and only a few survived through designation as Intangible Cultural Assets, *sinmyeong* is still manifested in Korean folk songs. In this paper, I study the characteristics of *sinmyeong* by examining different folk songs sung in three different contexts. The first includes a group of folk songs sung at an all-night funeral ritual. This custom simultaneously consoles the spirit of the deceased, practices the funeral procedure in advance, and entertains the people at the site. I next look at *pungjangsori*, a folk song sung at farmers' customary evening

gatherings which take place after finishing the last weeding in a rice field. Even though the real celebration will occur at harvest time, farmers enjoy themselves at this point because the weeding—the most important labor in rice farming—is done. Lastly, I consider *baechigisori*, a folk song sung on a fishing boat when fishermen return to port with a boatful of fish. This song is also sung at a festival-like ritual performed prior to the fishermen's departure.

**14:30 Finding *Sinmyeong* in Korean Christians: “Isn’t It Pagan to Use *Pungmul* (Farmers’ Band) in the Church?”**

KIM Myosin (Ewha Womans University)

The Protestant Church in South Korea, which has an approximately 130-year history today, has ignored, and even been hostile toward, Korean traditional music, especially genres rooted in folk music tradition. For church music, Western-style music became the norm—even the “tradition”—in the Korean Protestant Church. Since the 1980s, however, notable changes have been made in relation to the Koreanization of Protestant church music, as some Christians or traditional musicians who are Christians have actively and continuously attempted to create and perform “new” Christian music applying Korean traditional music genres. Among these, *pungmul*—whose representative instruments are the *kkwaenggwari* (small gong), *jing* (large gong), *janggo* (hourglass drum), and *buk* (barrel drum)—became a part of this new trend in many churches which temporarily or permanently organized *pungmul* groups. Being a representative genre of Korean traditional folk music, especially one related to the ancient ritual toward heaven or to shaman ritual, *pungmul* and even the instruments used in the music have until recently been considered to be pagan. In fact, there still are some Christians whose cultural perspective has not changed. Yet the use of this musical genre has expanded in the church, and, furthermore, the use of *pungmul* or its instruments is thought by some Christians to bring the vitality, or *sinmyeong*, unique to Korean sensibility into church music. This paper examines the cultural change that has enabled the introduction of *pungmul* to the church, and further explores the meaning of *sinmyeong* to Korean Christians as they negotiate the music in order to make it “suitable” for Christian faith.

**15:00 *Sinmyeong* in *Byeolsingut*, a Shaman Ritual from the Eastern Coastal Region of the Korean Peninsula**

KWON Oh-Sung (Hanyang University)

This paper examines the musical aspect of *sinmyeong* by analyzing rhythmic patterns used in *byeolsingut*, a shaman ritual from the eastern coastal region of the Korean peninsula. In the Korean shaman ritual, with *sinmyeong* as an indispensable constituent of the ceremony, various types of rhythmic patterns are employed, demonstrating the depth of the music developed through its long history in Korean society. Some rhythmic patterns used in *byeolsingut* are similar to *aksak* (limping) rhythm, which is commonly found in Turkish music and music from the Balkan Peninsula. *Byeolsingut* rhythmic patterns are roughly divided into five categories: *jemasu*, for accompanying shamans' singing of epic songs; *cheongbo*, for songs inviting spirits; *bujeong*, for songs to cleanse the ritual space; *subu*, for songs for mischievous spirits; and *samgongjaebi*, *gosam*, and *jasam*, for the songs of invocation. I examine three of these—*jemasu*, *cheongbo*, and *bujeong*—all of which employ the basic irregular or limping rhythmic pattern of 3·2·3 (♩+♩+♩). The characteristic sounds of these patterns are produced by applying the irregular beats of the 3·2·3 pattern in unique ways; they certainly bring forth an idiosyncratic musical atmosphere unique to shaman music of the eastern coastal region. Furthermore, these patterns contribute to creating and enhancing the



spiritual energy, or *sinmyeong*. The use of irregular rhythmic patterns is not limited to shaman music; patterns grouped as (3·2·3·3·2·3), (2·3·3·2·3·3) or (3·3·2·3·3·2) are also found in old Korean books of court and aristocratic music. But the irregular patterns of shaman music are considered to be the most influential musical device producing *sinmyeong*, the uniqueness of Korean music.

### SESSION III C 3

#### *Music, Diasporas, and Homelands*

Adelaida REYES (New Jersey City University), chair

#### 13:30 **Music and History in the Liturgy of the Spanish-Portuguese Jews**

Essica MARKS (Zefat Academic College)

This paper will discuss the links between music and historical narratives in the musical tradition of the Jewish communities known as "Spanish-Portuguese Jews." These are the descendants of a unique Jewish group which has its origin within the Iberian Peninsula and which established communities in Western Europe and the Americas from the late sixteenth century onwards. These communities had undergone extreme difficult historical events: forced conversion to Christianity in the Iberian Peninsula; the need to hide the practice of Judaism; fleeing from Portugal to Western Europe; and eventually returning to Judaism. The historical narrative is a central element in the identity of the Portuguese Jews, and music plays a major role in this narrative. Previous studies of the liturgy of these Jews were based on written materials. The study presented here is based on ethnographic fieldwork, carried out by the presenter, that included interviews and recordings of performances by three Spanish-Portuguese cantors. The research revealed that the music of the Spanish-Portuguese Jews contains layers and genres that are connected to the history of these communities. The study found that the music of the Spanish-Portuguese Jews consists of three main layers: The first is considered by the members of the communities as ancient tradition; a second layer reflects influences of other Sephardi liturgical traditions, especially the Jewish-Moroccan tradition; the third layer includes musical elements that were adopted from cultural environments that surrounded the Spanish-Portuguese Jewish Communities. The main argument of this paper is that the ethnomusicological study of this repertoire has to consider the history of the Spanish-Portuguese Jews as an important element of their music. The paper will examine this liturgical music and its characteristics in relation to the history of this Jewish group.

#### 14:00 **Musical Migrations and the Peopling of Japan**

Patrick SAVAGE (Tokyo University of the Arts)

Debates about the origins of the Japanese have generally focused on the degree to which incoming farming populations from the Korean peninsula replaced or admixed with indigenous hunter-gathering populations (Hanihara 1991). However, recent evidence from ancient DNA suggests that a third wave of population migration from Siberia 1,500 years ago may have also provided a significant genetic contribution to the indigenous Ainu in the north of Japan (Adachi et al. 2011). Historical linguists have been unable to reconstruct prehistoric cultural connections between the Ainu and Siberian populations, but qualitative evidence from throat singing and animal-

impersonation songs suggests that music may preserve such connections (Nattiez 1999; Keeling 2012). To test this hypothesis empirically, we used the musical-classification methods of CantoCore (Savage et al. 2012) and Cantometrics (Lomax and Grauer 1968) to analyze 579 traditional songs from commercially released ethnomusicological recordings from twenty-three populations from Taiwan, the Ryukyu islands, mainland Japan, Korea, Siberia, and the Ainu. Preliminary analyses of patterns of musical diversity among these populations broadly grouped into four major musical clusters: Taiwanese aborigines, Ryukyu/Japan/Korea, and two Siberian clusters. Overall, the Ainu repertoire also fell into one of the Siberian clusters, with which it shares many similar song-types, although the Ainu repertoire also included many unique song-types not found in either mainland Japan or Siberia. These patterns also appear to broadly correlate with genetic similarities, providing support for the hypothesis that a third migration from Siberia had a significant impact on the modern population structure of the Japanese archipelago, both genetically and culturally.

#### **14:30 Music as a "Site of Memory": Articulation of Homeland in the Saharawi Diaspora in Andalusia, Spain**

Sabrina Maria SALIS (School of Oriental and African Studies, University of London)

This paper aims to contribute towards a better understanding of the role of music as "oral resource" of history and memory in representing the voices of diasporic communities. Slim and Thompson (1993) called for a major use of oral history in development projects by advocating a bottom-up approach that sees "oral testimony" as a way to emphasize the perspectives of participants in matters concerning their development. Similarly, in the field of memory study, Sue Campbell (2011) stressed the importance of focusing on "the listener" in order to understand the social aspects of remembering. Over the last few decades, memory study has established itself as an interdisciplinary field of inquiry which is drawing increasingly from media and cultural studies (Kainstainer 2002) and artistic practices (Till 2008; Luckhurst 2003). However, the role of music as an oral resource of history and memory, and its importance in representing diasporic voices, have been under-explored. Drawing from fieldwork with the Saharawi diaspora in Spain, this paper explores the articulation of "homeland" in Saharawi music. Contrary to initial expectations that an ancient repertoire of traditional songs would invoke memories of a lost homeland, the research revealed that "political songs" composed since 1975 are a catalyst for memories of homeland as well as powerful forces for mobilizing people for the Saharawi cause (the independence of Western Sahara from Morocco). I suggest considering music as a "site of memory" where histories and memories of homeland better represent the voices of the Saharawi diaspora in Spain. I conclude by arguing that music evokes memories and histories of the past in a "transactive" time/space which blurs the boundaries between past and present and operates as "activating power" to keep alive the commitment of return as well as to become a catalyst for personal and collective recollections.

#### **15:00 Strategies of Reinterpretation in *Gome* Musical Performances**

Barbara L. HAMPTON (Hunter College, City University of New York)

During the inter-war years, West Africans who were skilled in the building trades migrated, seeking employment, all along the Gulf of Guinea. Once hired, their employers housed them in polyethnic, polyglot settlements that provided the matrix for co-participation in recreational

music-making. Labor migrant musicians who worked at Fernando Po learned *Gome* music, taught to them by co-workers from Sierra Leone, and carried it back to their homelands where they transmitted it inter-generationally. (Created in Jamaica, *Gome* arrived in Sierra Leone with repatriated maroons in 1792.) The Ga migrants (of Accra) called *gome* a record of their journey. This study trains an optic on two ensembles, both led by members of a Ga family that sent migrants to Fernando Po. Both sets of performers—one in Ghana and the other in New York—retain *gome* as a prominent feature of their repertoires. Both continually interact, thus reinforcing some aspects of the tradition while others are changed, along with the expansion of musical identities, performance venues, settlement patterns, and issues of economic security. The study asks how both engage the past as they negotiate, contest, and sustain different, though parallel, modernities in transnational contexts. It seeks to understand how meaning-giving strategies of explanation, specifically those effected through *Gome* performances, create identities and solidarities out of a “usable past” (Jewsiewicki 1989:10). Field research in Freetown, Abidjan, Accra, Jamaican maroon towns, and New York has documented processes of remodeling and reinvention, noting the drum as the most durable element. The data not only demonstrate how the processes by which multiple ideas of a musical past operate (cf. Bithell et al. 2006). Encompassing musical activities embedded in wider social and economic processes and cultural encounters, they also challenge the normative paradigm of the new Atlantic musical diaspora and invite further reflection on its conceptual foundations.

#### **SESSION III C 4**

##### ***Daoist Music and Ritual II***

Li Ping (Guangzhou University), chair

##### **13:30 Watching the Taoist Rites: Observation of Baiyun Mountain's Taoist Ritual Music in Northern Shanxi.**

LIU Hong (Shanghai Conservatory of Music)

In this paper, the author considers Taoist Rites ( 道场 ) through an emphasis on the ritual environment, looking from an observation point of two actual experiences participating in the Taoist ritual activities of Baiyun Mountain ( 白云山 ) in northern Shanxi ( 陕北 ) in 2009 and 2010. The author describes the feeling of the Taoist Rites and attempts to analyze and explain the reasons and conditions for all kinds of “music” being accepted as “Taoist Rites”—music such as folk song, drama, and local folk instrumental music which did not belong to Taoism and was not originally used in Taoism. In other words, this paper asks why Taoist Rites could accept and coexist with these types of non-Taoist music.

##### **14:00 Ritual Soundscape as an Expression of the Interaction between Two Types of Ritual Specialists of the Xiangxi Miao Minority Group of Northwest Hunan and Guizhou Provinces**

WEI Yukun (Shanghai Conservatory of Music)

Members of the Miao (Hmong) ethnic group inhabiting the Xiangxi Tujia and Miao (Hmong) Autonomous Prefecture in northwest Hunan Province and a corner of the Songtao and Wuling Mountains in Guizhou Province have been called “the Xiangxi Miao” because they speak the eastern dialect form of the Miao language. There are two types of ritual specialists or practitioners

in this branch of the Miao: the *bax deib xongb* (according to the transliteration of this Miao dialect) and *bax deib zhal*. Among the Xiangxi Miao people, *bax deib* means “master ritualist,” while the suffixes *xongb* and *zhal* refer respectively to “self” (as in the term *gaob xongb*) and “other,” usually a Han Chinese person (as in the term *gaob zhal*). Thus, *bax deib xongb* has been referred to as “the Miao religion” and *bax deib zhal* as “the guest religion” (“guest” usually refers to an outsider). From this it can be seen that *bax deib xongb* represents the Miao native faith while *bax deib zhal* is the historical product of the absorption of Han Chinese beliefs and culture by the Miao. In spite of the above-described phenomenon, the majority of the research so far on the subject of these two types of ritual specialists lays particular stress on the *bax deib zhal* as an example of the Sinification of the Miao native religion, and focuses on finding differences between the two, while ignoring the interaction between them which constitutes a kind of “order” in the social life of the local people. Drawing from fieldwork on the rituals performed by these two types of ritual specialists in Xiangxi Miao culture, focusing in particular on the execution, social functions, and associated sounds of the rituals they perform, this paper investigates how the Xiangxi Miao ritual soundscape is expressive and representative of the interaction between “Miao” and “Han” *bax deib*.

#### **14:30 Between Ritual Sounds and Religious Identity: Discussion of a Case Study of Taoist Ritual**

WANG Dan (Shanghai Conservatory of Music)

During a long period of development in history, Taoists have established their particular religious identity by performing various sorts of rituals for people who want to avoid disasters and keep life healthy and safe. By using different symbols, mantra-like spells, written talismans, and other instruments including singing and dancing, Taoists implemented the function of ritual and made it seem effective to the people on whose judgment the identification of Taoist identity depends. As one kind of vehicle to accomplish the rites on the religious level, sounds played an important role in expressing and delivering the ritual meaning and its magical power to its spectators. As can be seen in the direct correlation between ritual and Taoist identity, there must be a place for the ritual sounds to work. So, when focusing on the sounds emerging in the ritual contexts from an ethnomusicological academic view, there rise problems about how these sounds have been produced and used by the Taoists to achieve the goal of ritual action, how they are received, and why they always make people believe the effects of ritual. Answers to these questions are helpful for disclosing the way through which Taoists maintain their religious identity with sounds when performing ritual. All the questions above will be discussed in a case study of *Zuo Qi*, which is a prevalent Taoist ritual in the Changshu area of Southeast China's Jiangsu province. Data includes field interviews and sound recordings in the analysis, all collected from field work, and all of which might give us a detailed interpretation of the relationship between ritual sounds and religious identity.

#### **15:00 The *Suona* Musical Band in Peasant Funerals of Suining Village, Northern Jiangsu Province, China**

ZHAO Yanhui (Nanjing Normal University)

Suining County is located within Xuzhou City in northern Jiangsu Province. In rural areas of Suining County, complex funeral rituals are widely performed. To enhance the solemnity and grandeur of funerals, *suona* musical bands are invited to perform. They play an important role in peasant funerals and are accorded great aesthetic value. Based on what the author has

learned from his own field research, this presentation will briefly discuss and analyze the *suona* musical band and its music, and consider its heritage value in the context of peasant funerals of Suining County. Chinese peasant funerals are rich in detail and meaning, deeply rooted in people's minds. The music of the *suona* band partakes of this complexity, cultural meaning, and significance. Its musical style is unique, with its own distinctive characteristics within a general Han Chinese style. Although it still plays an important role in Chinese peasant funerals, the outlook for the *suona* musical band as a feature of Chinese peasant funerals is far from optimistic. With the departure of veteran artists, some valuable traditional chapters are closing, and distinctive musical skills are on the edge of extinction. In the context of Intangible Cultural Heritage, it is a matter of great urgency to protect and sustain these *suona* musical bands.

### **SESSION III C 5**

#### ***Change in Contemporary Ritual Music and Dance I***

Clare CHAN (Sultan Idris Education University), chair

#### **13:30 Continuing Changes in the Music of Taiwanese Folk Religion in the Current Generation**

LIU Yanfang (Chinese University of Hong Kong)

The standards in cognition systems determine the content of music and the environments in which music can be performed. The standards change according to the interaction between concept and behavior in a social environment. As generations change, innovation and reformation bring new cultural products, and these changing standards decide if these new products are accepted. Religious music is a cultural product and changes as time goes by. The objective of this paper is to observe the changes of standards and products related to the music of Taiwanese folk religion in the current generation. Nowadays, music is not closely connected with daily lives and activities, but becomes an industry. Music can be spread through recordings and other mass media. Traditionally, religious music should be performed with functions in sacred environments. Today, with the development of the record industry, many albums of the music of folk religion are released and absorbed into the popular music of Taiwan. Religious music and popular music with religious elements can be listened to in every kind of environment. Playing these albums constructs a sacred soundscape, and the sacred environment is expanded. Some albums of religious music released in Taiwan are not regarded as secular music, but as music with religious functions. In addition, people believe that some popular albums affected by religious music also have functions with connotations from religious elements. However, because of Taiwanese identity, some kinds of subcultures are formed, and the content of music performed in religious activities also changes. Popular music such as techno music is shown in rituals. These situations show that the standards related to environment and content of religious music have changed. Finally, with the support of the record industry and ideology, another kind of popular music is played in ritual. The interaction between these causes and effects may be gradually forming new concepts and traditions.

#### **14:00 The Deer Dance in Guatemala: A Struggle Between Preservation and Profanation**

Logan Elizabeth CLARK (University of California, Los Angeles)

The Maya-pokomchi people in Guatemala are just one of several indigenous groups that perform the deer dance during annual religious festivals. The Pokomchi-speaking population constitutes roughly nine percent of Guatemala's indigenous population of Mayan descent. The majority of Pokomchi people live in one of four towns, tucked in valleys of the central highland cloud forest. Although most Pokomchi are Catholic, they celebrate their patron saints in a ritual unique to Guatemalan indigenous groups. The deer dance, or *baile del venado*, is a two-hour dance drama accompanied by marimba, which is performed every day during the week-long festival. Its significance to the community cannot be overstated, yet year after year musicians and dancers struggle to find the funds to perform the dance. Inspired by UNESCO's increasing involvement in the safeguarding of intangible cultural heritage, the Guatemalan government has initiated several programs that provide monetary assistance to indigenous traditional practices such as the Pokomchi deer dance. Case studies of similar government programs in other Latin-American countries have had mixed reviews about the efficacy of such efforts. The Pokomchi case adds a perspective little discussed in the discourse about intangible cultural heritage: does government funding for religious traditions turn the sacred into the profane? Revisiting Durkheim's discussion of the sacred and the profane through the comments of various participants in the *baile del venado*, I will present the practice of the Pokomchi deer dance as a case study for an argument against government support for religious traditions. I will address not only the religious significance the dance, but also the implications of government preservation and applied ethnomusicology, referring to the growing literature that discusses the outcome of efforts to safeguard intangible cultural heritage.

### SESSION III C 6

#### *The Regenerative Power of Music*

Birgitta JOHNSON (University of South Carolina), chair

#### 13:30 **Requiem for Auschwitz as a Global Peacemaker**

Zuzana JURKOV (Charles University, Prague)

In 2009, the Dutch Sinti musician Roger Moreno Rathgeb composed the *Requiem for Auschwitz* for soli, choir, and orchestra, the musical style of which doesn't correspond to any stereotype for Romani music. The *Requiem* is dedicated to all, but especially Romani, victims of the Holocaust. Generous support of the European Union's program "Culture" made it possible to plan for 2012 an extensive project which includes performances of the *Requiem* in five European countries, accompanied by programs related to the topic of the Romani genocide as well as "increasing hatred and racism against the Roma and Sinti in present-day Europe." The project has two main aims: (a) an underlining of the continuity of the Nazi genocide on Roma and Sinti with their current situation, and (b) promotion/stimulation of cooperation among several Roma and Sinti communities. This presentation shows a concrete realization of this event in one of the participating countries—the Czech Republic. From many different aspects of this complex phenomenon, the paper is focused on national and individual participants, and especially on their approach/relation to "Romanness." So, the basic question is that of who is involved in this program, for which reasons, or—in other

words—how far this event could be regarded as (re)presentation in and of minority music, and what other reasons for involvement could be.

**14:00 Musical Pathways toward Peace and Reconciliation:"Musicking," Religious Traditions, and Interfaith Dialogue**

Roberta KING (Fuller Theological Seminary)

In an era of heightened global tensions and violent conflict, scholars are searching for non-violent approaches that lead to sustainable peacebuilding. Noted peacemaking scholar John Paul Lederach poses the question: "How do we transcend the cycles of violence that bewitch our human community while still living in them" (Lederach 2005:5)? At the same time, ethnomusicologists are generating an emerging field that addresses a continuum of the roles of "Music in War: Music in Peacemaking" (O'Connell 2011). While studies of music in conflict and conflict transformation form the literary core, a paucity of investigations exploring the contribution of music and the performing arts in fostering sustainable peacebuilding remains. This paper seeks to address that gap by identifying and discussing the roles of music and musicians in peacemaking endeavors. It does so through an interreligious lens. Focusing on the two largest world religions that together make up 55% of the world's population, I explore the dynamics of peacebuilding among Muslims and Christians, with particular focus on music's transformative role in conflict and post-conflict settings. "Musicking" (Small 1998) serves as the grounding concept for discussing encounters of multinational religious traditions, shared religious musical practices such as *cantillation*, and interfaith dialogue. Based on the findings of a generous research grant from the Henry B. Luce Foundation that engaged sixteen scholars from the Middle East, North Africa, Southeast Asia, and the United States of America (2008-2011), and drawing from a proposed model of musical pathways toward peace and reconciliation, this paper proposes an initial typology of musical dialogues arising in the midst of music-making events.

**14:30 Engaging with the 20th Century Nationalist Past: Music Ethnography in European Politicized History Writing and Ideological Practice**

Kjell SKYLLSTAD (Chulalongkorn University)

100 years ago (1913), there appeared a pamphlet published in Vienna as a volume of the Ostara series by the founder of the new Knights Templar movement, Lanz von Liebenfels: "*Die Blonden als Musikschoepfer*" (The Blonds as Creators of Music), where musical historiography is based on the racial ideology promoted by the rising Eugenics movement. Music history is here connected to the Social Darwinist principle of the fight for survival, with German cultural survival depending on the exclusion of "Eastern" aesthetic influence (referring to Hornbostel's work on Japanese tonal systems). According to my informant in Vienna, the psychiatrist Wilfried Daim, this whole series exercised considerable influence on the racial policies of the Hitler regime. (Hitler read Liebenfels' writings and met him personally). Liebenfels' work could be seen as a further step toward carrying out in political practice the ideological implications of the most influential and monumental historiographical work of the times, "*Die Grundlagen des Neunzehnten Jahrhunderts*" (Foundations of the Nineteenth Century). Here, the author Houston Stewart Chamberlain, known for his biography of the composer Richard Wagner (1913–82), drew up a wide historical scenario based on the racial theories of Wagner (*Heldenthum und Christenthum*)

and his anti-semitism in "*Judenthum in der Musik*." In his biography on Wagner, Chamberlain likewise warns about an accelerating degeneration ("*Entartung*") of the German people, citing the composer's infamous plea to the Jews for self-annihilation. Both writers, then, can be seen as laying the foundation for the connection between aesthetic and ethnic cleansing. This paper, accordingly, attempts to document the connection between politicized musical and social ethnography and its consequences for political activism in Europe, past and present. This includes a study of the musical aesthetics propagated by neo-nazi institutions like the Deutsche Akademie fuer Bildung und Kultur, and the recent resurrection or reinvention of the Ostara ideology connected to the formation in Eastern Germany of activist cells and their motivation by music organizations like the von Liebenfels group and Liebenfels Kapelle.

### **SESSION III C 7**

#### ***Minorities, Dance, and Ritual***

Yoshitaka TERADA, chair

#### **13:30 Performing Minority Indian Dance in Malaysia**

Premalatha THIAGARAJAN (University of Malaya)

Malaysian citizens consist primarily of three ethnic groups: Malays, Chinese, and Indians. The Malays represent the majority, while the Chinese and Indians are the minority ethnic groups in the country. Over the years, the pro-Malay government, through its preferential policies, has offered vital support to the Malay art forms. Although the state has not completely ignored the cultural practices of the Indian group, I argue that it has been highly selective and ambiguous in its support. Even then, the practitioners of Indian dance continue to resist, innovate, and extend the arts beyond the terms outlined by the government. In other words, the lack of arts funding and state patronage indeed complicates the effort to stage Indian dance works, but has not deterred the development of Indian classical dances in Malaysia. My presentation will focus on two popular Indian classical dance forms, *bharata natyam* and *odissi*. Since Indian dance in Malaysia is performed by multi-ethnic dance artists, which is a unique phenomenon, this paper will query how Indian dance is being imagined and produced in the multicultural society. How does minority Indian dance stand in for the nation? Does it represent "Indian-ness"? "Tamilian-ness"? "Multiculturalism"? "Malaysian-ness"? or "a combination of several identities"? To this end, I will draw on the ethnographic research conducted in various dance institutional sites such as the Malaysia Bharatanatya Association, The Temple of Fine Arts, Sutra Dance Theatre, and the state-funded institution of performing arts, ASWARA. I will bring to the fore the conflicts of interest among practitioners as well as the struggles and challenges faced by artists in their efforts to protect and propagate Indian minority dance practice in the country.

#### **14:00 Domination of National Dance of Minorities as a Result of Cultural Policy in the Soviet Union**

Alla SOKOLOVA (Adygeya State University)

This paper will discuss three issues: 1) the cultural situation in the Soviet Union, linked to the dominance of minority dance over other types of folk art. An explanation of this situation is



based on ideological, social, cultural, communication-related, and psychological positions. The high status of the Caucasian dances is due to their perception as a bright and performative art which has a natural sense; 2) identifying the effects of the domination of dance in the traditional culture of minorities. Genre deformation of musical culture is a result of the state ideology; and 3): regenerative processes in the traditional culture of ethnic minorities after the destruction of the Soviet Union, and the synergy potential of minority cultures. The role of national elites in the process of reviving song genres is shown by the example of Adyghe (Circassian) music. The position of culture and power is also seen in the revival of "marginal" or "lost" musical genres. In conclusion, the author concludes that the totalitarian state has strongly deformed the musical culture of the national minorities of the Caucasus.

**14:30 A Unique Dancing Room: A Hungarian *Táncház* in Cluj/Kolozsvár, Romania, between 1977 and 1983**

Csilla KNCZEI (Babes-Bolyai University)

In 1977, a form of dancing club called *táncház* had taken root in Transylvanian towns. Although the inspiring source was a community dance event from Szék, a Transylvanian village, the model to be followed was that of the dancing rooms from the cities of Hungary, a new form of urban culture of the young generation based on traditional dance and music repertoires. The context of the *táncház* was heavily charged in both countries, as in the period of communism in Eastern Europe folk dance was first of all the building block of the mass movement that was meant to represent folk culture with an overt political intent. Communist discourse was also blended with the regime of romantic national values. In the case of minorities, both were infused by representations of the national minority's being. Thus, as the urban *táncház* was adapted to the Romanian conditions and became a manifestation of the Hungarian minority, it received various interpretations and was targeted for several modes of appropriation. The *táncház* from the Monostor street from Cluj/Kolozsvár, functioning between 1977 and 1983, was a unique case in many senses. Based on personal memories, written and visual documents, and a survey realized in 1981, it can be demonstrated that it resisted to a great extent not only the mainstream of the official representations of folk culture, but also the mainstream forms of the *táncház*. The official representations considered folk culture as a raw material from which the urban people and young intellectuals can take over authentic traditional values in order to create a national culture; in the *táncház* from the Monostor street, rural and urban youngsters socialized together for years, using and transmitting regional dances in an informal way.

**15:00 On *Nyau* Ritual and Religion among the Chewa People of Malawi: The Place of Dance**

Robert CHANUNKHA (Chancellor College, Malawi University)

*Nyau* dance of the Chewa people of Malawi has been investigated and documented by several scholars and researchers (e.g., Brewer 1949; Rangely 1949; Schoffeleers 1949, 1968, 1979; Faulkner 1988; Kamlongera et al. 1992; Maluwaya 2001; Amanze 2002; Lwanda 2012) studying the musics of Malawian culture groups from anthropological, historical, linguistic, political, and musicological orientations. Investigations have focused on *nyau* musical dance for its social function and significance, historical information, vernacular poetic/metric

structures, and melodic and rhythmic structures. None of the scholars and researchers, however, has gone deeper to critically study *nyau* dance as a traditional religion with specific ritualistic practices. There is substantial evidence that *nyau* dance embodies religious elements which when explored and exposed to people may enhance the appreciation, understanding, and respect for one of the African's traditional religions exercised by the Chewa culture of Malawi. The current ethnomusicological study strives to provide an insight into the position of *nyau* dance in traditional religion, how the dance fits in the religious framework and how it mediates the material world and the supernatural world in serving the Chewa society, and other benefits this dance offers during its religious practices. This provision offers the knowledge of the African traditional religion upon which some Chewa people survive, and the documented literature might offset the threat to the popularity and continuation of this religion, since the forces of modernization, urbanization, and foreign religions are still making it hard to pass on traditional religion practices to the new generation.

### **SESSION III C 8**

#### ***Indigenous Music in Contemporary Societies***

Beverley DIAMOND (Memorial University of Newfoundland), chair

#### **13:30 Musical Aesthetics of Indigenous Sustainability in Canadian Theatre**

Klisala HARRISON (University of Helsinki)

In response to historicized policies of cultural erasure of Indigenous groups in (post)colonial nation states and present-day globalization and economic issues, theatre by Indigenous people internationally has become a forum for reviving and maintaining traditional Indigenous music while simultaneously addressing the need to do so. In Canada, among the three general categories of so-called Aboriginal minority groups—First Nations, Métis, and Inuit—theatrical expressions sustain Indigenous music while also, through the music, taking approaches that address sustainability issues involving loss of community, identity, and health. However, a frequent blending of the oldest Indigenous musics with commercialized and globalized music expressions and technologies raises issues about sustainability politics. This paper asks the following questions: "What are the influences and relevance of sustainability politics and discourses on Indigenous aesthetics especially regarding music in theatrical contexts in Canada?"; "What are the implications for sustainability of the aesthetics themselves?" The paper will draw examples from several stage plays and opera productions which deal with issues of sustainability affecting Indigenous minorities. It will argue that sustainability is a key issue in determining Indigenous aesthetics.

#### **14:00 Intangible Cultural Heritage or Politicized Commodity? The Case of Indigenous Musical Cultures of Hainan Island, China**

YANG Mu (University of New South Wales)

As an ongoing policy and practice of UNESCO, the safeguarding of Intangible Cultural Heritage has been a theme widely and continuously discussed in recent decades. Nevertheless, some situations and issues still require adequate attention. In this paper, through a case study in the People's Republic of China, I raise awareness of a situation there and discuss relevant

issues, issues which I believe to be significant but which have escaped the attention of the international community. Over a three-decade period of intensive fieldwork-based research into the indigenous musical cultures of Hainan Island, I have witnessed the rapid and permanent loss of these cultures there. At the same time, I have witnessed the recent creation of government-organized and professionally composed and/or performed music in supposedly indigenous styles. With a high motivation to gain financial benefit and stimulate tourism and the economy as well as enhance political propaganda, the local government has organized various festivities in which, following the government's instructions, professional and amateur performing groups participate by performing such artificial repertoires. These repertoires have then been misused by the local authorities in applications to the central government for inclusion in the national ICH list, and this inclusion has been officially approved. Inclusion in the national list results in substantial government funding and support, gains the benefit of being recommended to UNESCO for inclusion in the world list and for further funding, and is treated as a great honor of cultural prestige. All these benefits have, in turn, been misused to further promote and enhance political propaganda, tourism, and financial gain. In addition to raising concern about this situation in the PRC, I also ponder, in my paper, possibly similar situations world-wide, and reflect on the soundness of UNESCO's process for identifying genuine instances of ICH.

#### **14:30 Identity, Tradition, and the Production of *Lokal* Music in Home-Based Recording Studios in Port Moresby, Papua New Guinea**

Oli WILSON (Otago University)

This paper explores how indigenous notions of identity and belonging are embodied in the production of the distinctively Papua New Guinea (PNG) style of popular music known as *lokal* music. Central to this study are a dozen home-based recording studios based in PNG's capital Port Moresby, which is a major center for popular music production in Melanesia. Home-based studios form a significant part of the *lokal* music industry, and collectively produce dozens of recordings each year. A summation of my extensive ethnographic research in Port Moresby recording studios, this paper examines their operational structures and contextualizes them within the Melanesian cultural framework called the *wantok* system. This system connects individuals through networks of obligation, exchange, and reciprocity that are defined by *ples* (not dissimilar to "place") affiliations that also form the basis of urban PNG identities. This study contends that the notion of *ples* underpins the production of *lokal* music at every stage and is fundamental in the categorizations of *lokal* styles, which resemble electronically produced pan-Pacific pop but are interpreted through musical, lyrical, and instrumental variants that have origins in stringband traditions. *Lokal* music therefore has the capacity to signify a vast range of cultural groups that define themselves through traditional links to *ples*, despite featuring no overt or obvious signifiers of traditional music or culture. From a theoretical standpoint, this paper considers popular music within an indigenous epistemological framework and seeks to provide a nuanced perspective on popular music research, which often views indigenous culture as being under threat from "cultural grey-out."

#### **15:00 Presenting and Representing Gurung Music of Nepal**

Pirkko MOISALA (University of Helsinki)

This paper will investigate the presentation of Gurungity through music, and issues involved in its representation including through ethnomusicological research. The Gurung are one of the many ethnic groups of Nepal, a republic that has overcome radical political changes during last decades, from a monolingual Hindu monarchy that did not recognize different ethnicities to a multilingual and multiethnic democracy. This paper is based on my involvement with Gurung musicking since 1975; thus, it will outline the changes that have happened in presentations of Gurungity through music since then, due to both political shifts and general modernization. For instance, present day Internet performances of Gurung music and dance are compared with performances of the same genres from thirty years ago. Attention is paid to the effects of medialization on the visual aspects (dresses, gestures, dance styles, other movements) as well as sound compositions (music and other sound effects) of the performances. Furthermore, I will discuss ethical issues involved in the representation of Gurung music through ethnomusicological research. Representation is not only a matter of "speaking about." but also of "speaking for" others, and is therefore tightly connected with politics. The paper provides some situational and methodological insights into the ethical issues involved in the ethnomusicological study of the Gurungs.

### **SESSION III C 9**

#### ***Music and Language***

Anthea SKINNER (Monash University), chair

#### **13:30 Hearing the Past: Song Style and History in North India**

Meilu Ho (University of Michigan)

The song style of northern India prior to the development of the classical forms such as *dhrupad*, *khyal*, and *thumri* remains an unresolved problem. What were the formative elements of these styles—melody, poetry, and song structure—between the thirteenth and sixteenth centuries? This is the period between the monumental text *Sangitratnakara* and the evolution of the earliest among these forms, the *dhrupad*. It is also the moment when the northern and southern styles diverged. Based on a study of current Vaishnava temple song, I conjecture that the present-day temple practice approximates the style of the past. This is a style that, I propose, provided the formative musical resources for the classical forms. Substantively, I look at text-melody setting, poetry, statement of *raga*, and performance practice. By observing temple ritual and music today, I am able to interpret written sources concerning the formative period of classical music. Thus, the contemporary links between religion and music that I have found enable me to use audible materials from the present to inform me of the inaudible past. Methodologically, what is innovative about my study is that it uses ethnography to help me listen into the past, as it were. My findings on this early style are significant for the rethinking of north Indian music history.

#### **14:00 Effects of Nasal Words on Traditional Chinese Vocal Music**

QIAN Rong (Central Conservatory of Music)

The Chinese language possesses a rich variety of nasals, which is one of its noticeable characteristics and has added directly or indirectly some local artistic charms to the traditional Chinese vocal music of different regions. This paper summarizes the effects of various nasals in the

Chinese dialects and ethnic languages on the vocal music of different regions and ethnic minority groups. Here, the author has applied linguistic research methods and given some persuasive examples to prove her point of view. She calls attention to the local musical value in the sounds of words for vocal music.

#### **14:30 The Study for the Relationship between Language Tone and Melody in the Dong Minority**

ZHAO Xiaonan (China Conservatory of Music)

The Dong people live in the junction of Guizhou, Hunan, and Guangxi provinces. Their language has a complex tone system, including nine long, smooth tones (舒声调, like "pa55", fish) and 6 short tones (促声调, "pat55", duck. In three sub-dialect areas of the southern Dong dialect, 'ka lau' (大歌), 'ka pipa' (琵琶歌), 'ka ki' (牛腿琴歌) as representative folk song are all affected by this complex tone system. For example, the pitch of a high even tone word (like 'tiu55' 我) must be higher than that of a low even tone word (like 'laŋ11' 郎) in music. This paper analyzes the relationship between the fifteen tones and melodies, and tries to derive the rules in Dong people's folk song.

### **SESSION III C 10**

#### ***Music, Poetry, and Ritual of the Silk Road***

Jennifer C. POST (University of Western Australia), chair

#### **13:30 Treasures of Poetry in Jetisu, Kazakhstan**

Baglan BABIZHAN

In order to write musical descriptions, we should pay attention to the geographical location of the land. The land of Jetisu once occupied four regions of Kazakhstan. Now, it occupies the Almaty, Jambul, and Shymkent regions. In the Kazakh SSR short encyclopedia published in 1984 about locations in this region, Jetisu is described as the historical locality which envelops the southeast part of Kazakhstan and northern part of Kirgiz SSR. Jetisu extends from Lake Alatau to the slopes of mount Tarbagatai, from the steppes of Talas to mount Karatau, from Lake Balkhash to Tyan-Shan, and also from Kentau to the range of Ile Alatau. It includes the rivers Lepsi, Baskap, Sarkand, Aksu, Buien, Karatal, Koksus, Ile, and Ayakoz. Differences in the songs of Jetisu are connected with locations such as Arka, Altai-Tarbagatai, and the southern region. Also, we notice similarities with Chinese and Mongolian songs. Nowadays, we carefully study the music of Jetisu, but we should pay more attention to geographical location and deeply research the history of this region. The songs of Jetisu were completely collected in 1998 and published by the publishing house Онер. The candidate of philological science Sagatbek Medeubekuly, and a young scientist and music researcher who was born in this region, Bazaraly Muptekееv, collected the texts of the songs and supplemented them. This creative work has several parts: traditional songs, poems, and professional composers' songs. You can get more information about songs, singers, and composers in this collection. Actually, Jetisu songs differ from those of other regions. Also, researchers and scientists notice the poems which are very popular among the people and in

the society in the region of Jetisu, but this has not been researched carefully. In conclusion, poems are very popular among the people and singers in the Jetisu region.

#### 14:00 **Troubadours of the Steppe**

Meruert KURMANGALIYEVA

Nothing was as important for the nomad as harmony with the environment and the microcosm represented by society and the individual. This balanced principle was transmitted by performers whom people called "*sal*" and "*sere*." European travellers called them "knights of the steppes," noticing the main theme of their creative work. Countless songs were composed by *sals* and *seres* in honor of girls and young women, singing of their beauty, nobility, intellect, wisdom, and purity. E. Tursunouev quotes a proverb in his work: "Sal! Show your skills! A girl is approaching in front, and troops are advancing from behind!" *Sals* and *seres* had two functions. While paying "knightly" homage to the girl, the *sal* also had to protect his own territory against enemy attack. They practiced ritual secret unions, the ideological basis of which was "the worship of the *aruakhs* (spirits), dead brave ancestors, blood relatives who were warriors and military leaders, which appeared during the period of military democracy." Perhaps the enemy, seeing the *sals*' fearlessness, bravado, and pride, felt uncomfortable because he knew that the *sal* had strong *aruakhs*. Their patronage gave the *sal* a certain authority to transfer his battle in the spirits' universe into real life. To be outside a society and yet inside it, to stand out from the generally accepted rules by your behaviour and appearance, feeling of life, and outlook, while being guided by the most traditional, permanent criteria of existence since time immemorial—such was the main credo of *sals* and *seres*. *Sals* and *seres* were a vivid and unique phenomenon in the lives of nomadic peoples. They were heroes / lovers, fighters / romantics, and magicians / shamans all at the same time. They lived in a world full of mystical content, where the spirit of a dead ancestor was just as real as the living. A world of colorful spiritual and emotional outpourings—inspired songs and poetry—and crazy, desperate heroism. A world which, alas, is gone forever.

#### 14:30 **Intangible Cultural Heritage and Illegal Gatherings: Reflections on the Uyghur Meshrep**

Rachel HARRIS (School of Oriental and African Studies, University of London)

Since the 2010 inscription of the Uyghur *meshrep* on UNESCO's list of Intangible Cultural Heritage in Need of Urgent Safeguarding, representations of this cultural practice have achieved remarkable prominence in the public arena in China's northwestern Xinjiang Uyghur Autonomous Region. The term "*meshrep*" may be loosely glossed as "festivities, gatherings," but it subsumes a range of specific practices tied to different localities. *Meshrep* typically incorporate ritual practices, performing arts—especially music and dance—religious instruction, and foodways. Rooted in community networks of hospitality and reciprocity, they enforce community bonds and uphold local notions of morality. In summer 2012, huge enthusiasm for *meshrep* was apparent at the regional level. Xinjiang's song-and-dance troupes were performing staged versions of *meshrep* on TV, and several high-profile academic publications—in Uyghur and Chinese—and box sets of DVD-recordings could be found in the region's book stores. A new range of household appliances were being sold under the label "*meshrep*," and numerous restaurants named Meshrep had sprung up in towns across the region. Such developments indicate not only strong state support but also a

surge of Uyghur national pride in this tradition. But what of grassroots practice in rural Uyghur communities? This paper explores some of the contradictions and challenges facing the intangible cultural heritage project in Xinjiang, with particular focus on notions of community and ownership.

### **SESSION III C 11 (in Chinese)**

#### ***Music in East Asian Historical Research***

Mercedes DUJUNCO (Shanghai Conservatory of Music), chair

#### **13:30 The Forms of Frets on the *Gogen-Biwa***

WEN He (Hangzhou Normal University)

There is a five-stringed *biwa* known as *gogen-biwa* in the Shoso-in, Nara. As the only *gogen-biwa* in the world, the instrument with five long frets is not like the *gagaku-biwa*, a four-stringed and four-fretted *biwa*. But this form of fret is not in accord with the only literature of on the *gogen-biwa* dating from the Five-dynasty Period in China. Moreover, according to the records of this *gogen-biwa* from Shoso-in, this five-stringed *biwa* once was repaired in the time of the Meiji period due to the loss of three frets. So, since Mr. Hayashi Kenzo, researchers have generally believed that the the form of frets was changed by the craftsman during repairs. Meanwhile, in my study of the terra-cotta musicians of the Sui Dynasty excavated from Henan, China, we found a *biwa* with exactly the same form of frets. In addition, we also found from the study of the mural paintings in Xinjiang, China, that there were three different forms of frets on the five-stringed *biwa* in the Sui and Tang Dynasties. Based on the above research and the manuscript known as the score of five-stringed *biwa* in Japan, it has been proven that the five-stringed *biwa* known as *gogen-biwa* in the Shoso-in, Nara. once did exist historically, and was not a mistake of craftsmen.

#### **14:00 The Differences between Chinese and Japanese Zither Performing Styles under the Influence of Socio-Cultural Environments**

LI Qiming (Wuhan Conservatory of Music)

Although the Chinese *zheng* and Japanese *koto* have a very close historical relationship, Japan has developed its own zither performing style that differs from the Chinese zither because of the differences in socio-cultural environments. Today, the Chinese *zheng* and Japanese *koto* have become important musical cultural heritage of the two countries. Under this kind of situation, if we can analyze the influence and difference of both *zheng* and *koto* performing styles in two different socio-cultural environments, it should be helpful for the development of *zheng* and *koto* in the two countries. As we know, different socio-cultural environments cultivate different musical aesthetics and performing styles. Performance, in fact, is a kind of presentation of music aesthetic consciousness and music cognition procedures, and, according to Allen Merriam, both are based on socio-cultural environment such as cultural policies, music education systems, musical concepts, and musical functions. All possible elements could cultivate different musical performing styles and development. For understanding both *zheng* and *koto* performing styles and performing contexts under different socio-cultural environments, this paper will focus on the following perspectives: the historical relationship between *zheng* and *koto*, the differences in socio-cultural environment during the development of the *zheng* and *koto*, the aesthetic images of *zheng* and *koto*

under different socio-cultural environments, the influence of *zheng* and *koto* musical education systems on the performing styles, and new developing trends for *zheng* and *koto* performing styles.

**14:30 Folk Music Documents in Song Dynasty Notes**

ZENG Meiyue (Tongji University)

People generally hold the view that the Ming and Qing Dynasties were the age when Chinese folk music flourished. As a matter of fact, the scholars of the Song Dynasty were the pioneers who focused on folk music. Many Song folk music documents and music notes provide sources for the study of present-day folk music. First of all, multiple notes recorded folk songs and song information about "Mu Hu Song," "Zhi Shou Song," "Chicken Song," and others. Second, some discussions about the structure of music works remain in Song notes, involving anthologies by poets, back mountain chat collections, "Guixing Miscellanies," and others. Third, music notes and documents about Song Dynasty popular music activities show the music activities in festivals, commercial proceedings, religious activities, weddings, and funerals. Finally, the Song notes retain some minority music documents such as those on southwest minorities, the Qidan nationality, and the Nvzhen nationality.

**SESSION III C 12**

**Workshop: Tao to Now**

Randy RAINE-REUSCH (independent musician and composer)

Over thousands of years of rich musical history, Chinese philosophers and music scholars created a sophisticated musical theory and aesthetics. Much of this music was inspired by the philosophy of Taoism and its strong connection to nature. Through the centuries, Chinese music greatly influenced its surrounding neighbours while still containing the essence of Taoist thought, and also had a profound effect on twentieth-century Western music. Composers such as John Cage, Philip Glass, and Karlheinz Stockhausen all expressed Taoist concepts in their scores and performances. Mei Han and Randy Raine-Reusch are reapplying those ancient Taoist aesthetics to new music composed on traditional Asian instruments. Multi-instrumentalist and composer Raine-Reusch has spent over forty years studying Taoism, Zen, and Asian music, while *zheng* virtuoso and scholar Mei Han has been performing, lecturing, and writing about traditional Chinese music and the *zheng* in particular. By combining ancient Chinese musical ideas with those of new music, jazz, and world music on traditional Asian instruments, these two musical explorers reinstate Taoist aesthetics, natural structures, depth of expression, and sonic complexities in their music, where the past and future meet in the present.

***III D: Paper Sessions (16:00 - 18:00)***

**SESSION III D 1**

***Music and Cultural Memory in "Post-s" Societies, Part II: Glocal Dynamics.***

Ulrich MORGENSTERN (University of Music and Performing Arts, Vienna), chair

**Panel Organizer:** Ana HOFMAN (Slovenian Academy of Sciences and Arts)



This double panel engages with the active use of sounds in evoking, narrating, and embodying the past(s) and producing multi-layered levels of belonging in the societies characterized by a specific “traffic between the posts” (post-Fordist, post-industrial, post-conflict, post-socialist, post-capitalist) (Verdery 2009). Current global transformations are generating new narratives, where musical past has been employed in posing a critical challenge to the established relations of power and late-capitalist dominant discourses. The first panel (Part I) brings to light the theoretical considerations of the role of sound in these processes, attempting to catch the complexity and diversity of representations of the past and their influence on contemporary identity politics on national and transnational levels. The second part of the panel reflects the role of music in the changing memory cultures and landscapes in post-1989 Europe by addressing various sound practices in transnational and transgenerational forms of remembering. The papers address the ways sound practices are employed in rebuilding/recreating/rebranding the national past and producing contested narratives, and simultaneously point to its important role in intercultural interactions. It is precisely in the area of intercultural interactions that diverging local or national memories are most overtly exposed and confronted. These interactions therefore also present the point of most conspicuous intertwining of music, identity politics, and memory practices. The double panel proposes that sound practices are employed in memory politics not only as representations/reflections of past events created from a current moment but also in a specific politics of future.

**16:00 (Re-)Constructing Montenegrin National Cultural Memory through the Opera *Balkanska Carica* (Balkan Empress) by Dionisio de Sarno-San Giorgio, 1891–2006**  
Tatjana MARKOVIĆ (Karl-Franzens University, Graz)

My departure point is the thought that nations are signified by their narrations: dominating grand narratives which are based on constructed or mythicized cultural memory. This will be analyzed through the opera *Balkanska carica* (Balkan Empress, 1891), composed by Dionisio de Sarno-San Giorgio (1856–1937). The composer made apparent that he wrote this opera primarily as his (political) dedication to the prince (1860–1910), afterwards the king (1910–1918), of Montenegro, Nikola I Mirkov Petrović-Njegoš, in whose country he was a diplomat, and whose drama under the same name was a basis for the libretto. The drama itself is based on the nineteenth-century (author's) perspective of the heroic medieval mythical time. Nikola Petrović Njegoš I tended to promote restoration of the medieval Serbian Empire, as well as the continuity of the Montenegrin statehood. Therefore, he chose an episode from the fifteenth-century history of Zeta from the period of Ivan Crnojević (r. 1465–1490). In 2008, two years after the declaration of the independent state of Montenegro, the opera *Balkanska carica* was performed for the first time. The opera was rather transformed, based on the reconstruction of cultural memory following the official announcement of a new so-called Montenegrin language, and then the Montenegrin Academy of Sciences, along with attempts for the declaration of the independent Montenegrin Orthodox church. In the same time period, the opera *Balkanska carica* was named the first national Montenegrin opera. The processes of constructing and reconstructing cultural memories will be considered through the topics (ranging from historical events to love stories in determined historical context) and music of the chosen operas, in relation to the semiotical model of the discourse of music. The interpretation of the given problem is seen through the theories about cultural memory, exemplified by the Balkans as the Ottoman legacy, both as continuity and as perception.

**16:30 History Reenacted on Stage: Comparing the Examples of "National Rock" Musicians Karpatia and Thompson**

Marko STOJANOVSKA RUPČIĆ (Central European University)

In this paper, I will present the findings of my Ph.D. project, a comparative analysis of the "national rock" genre in the cases of Karpatia from Hungary and Thompson from Croatia. The emphasis will be on the differences and similarities that the two bands demonstrate while reenacting history in their work. Building on Laszlo Kurti's article on Hungarian "national rock" (2012) and Catherine Baker's study concerning Croatian "patriotic music" (2009, 2010), I will first present how these musicians employ elements from history and national mythology and incorporate them into their musical product. Later, through the analysis of these two cases I will try to elucidate this musical style and explore the resemblances and disparities between Karpatia and Thompson. My research shows that these musicians are often inspired by segments of the history from their respective countries. This is visible on stage and in their statements. As an illustration, I will present several songs by both musicians, quotes from their interviews, and examples of the artwork from their albums. I intend to place the above-mentioned data in a historical context and discuss the bands' choices and particular take on sections of history. Moreover, I will attempt to identify potential sources of inspiration for their nationalistic views and particular ways in which these sentiments are melded in their work. Finally, my paper will tackle the extent of congruency between Thompson and Karpatia and show some of the common traits of these "national rock" musicians. Although divided by a national border and language barrier, my research shows that these musicians have many things in common.

Baker, Catherine. 2009. "War Memory and Musical Tradition: Commemorating Croatia's Homeland War through Popular Music and Rap in Eastern Slavonia." *Journal of Contemporary European Studies* 17(1):35–45.

\_\_\_\_\_. 2010. "Popular Music and Political Change in Post-Tudman Croatia: 'It's All the Same, Only He's Not Here?'" *Europe-Asia Studies* 62(10):1741-1759.

Kurti, Laszlo. 2012. "Twenty Years After: Rock Music and National Rock in Hungary." *Region* 1(1), spring 2012.

### **17:00 History, Cultural Identity, and Diversity: From "Turkish Music" to "Musics of Turkey"**

Diler Özer EFE (Istanbul Technical University)

This work focuses on a special period in Turkey, namely the 1990s, and aims to examine the repercussions of the many historical/political changes through the 1990s in the realm of music. My data is mainly based on interviews (made in 2007-2008) with musicians (from Istanbul) singing in different languages such as Turkish, Kurdish, Armenian, Greek, Laz, Circassian, and Arabic, whose majority began to appear within the musical sphere by the 1990s; the interviews with representatives of music companies who adopted the musical category of "ethnic musics of Anatolia" as a new genre, and my personal experience as a member of the Kardeş Türküler Music & Dance Project. The importance of the period (1990s) is that for the first time in Turkey cultural identities had begun to be mentioned and discussed in the public sphere, which expressed the belief in relief from the burden of the past and brought the message that the assimilationist policies in practice for years in this country had gone bankrupt. People began to explore their roots and discover their hidden histories. On the other hand, this was not a smooth period, and people claiming their cultural rights faced resistance from different channels. Hence, the musics which

accompanied the struggles around the expression of cultural identities took the form of opposition musics in the 1990s. Throughout my work, I will try to illustrate different examples and discuss how “music evoked the awareness of cultural difference,” “the period witnessed the creation of new musical forms or adaptation of older songs,” “folk songs became political while it was usually in the political context of the time which made them political,” “focusing on music could illuminate the patterns of inter ethnic contact,” and how “music had the power of keeping cultural diversity and plurality on the basis of a common sense of humanity.”

### **17:30 Changes in the 1990s: Slovenian Emigrants and Music**

Maša MARTY (University of Ljubljana)

Music occupies an important role in the Slovenian immigrant’s life abroad. Also through music, the Slovenian community was established and maintained, and through music the community represents themselves and communicates with the host country. Through the symbolic language (of music) the community and individuals are also demonstrating the ethnic and cultural background of their “homeland” in a new country, and music is, as well, used to distinguish the group from other parts of the country to which Slovenia belonged for more than seventy years—that is, the former Republic of Yugoslavia. What was the role of the music before and after the 1990s in public rituals, individual (personal) consumption, and educational processes in the Slovenian community in Switzerland? Which music was produced, represented, and interpreted, for what goal, and what was achieved?

## **SESSION III D 2**

### ***Strategies in the Reshaping of East Asian Musical Traditions***

LEE Tong Soon (Emory University), chair

**Panel Organizer:** LEE Tong Soon (Emory University)

**Discussant:** LEE Tong Soon

This panel focuses on the different intentions and implications of reconstructing heritage and reconfiguring musical traditions as a response to broader social and political changes in colonial Hong Kong, Korea, and the People’s Republic of China. The main question that frames the papers in this panel is: how does the reshaping of musical pasts reconstitute the present? Each of the three papers explores a different perspective to this question. How does the locating of *p’ansori* origins as a disciplining method of learning military knowledge in seventeenth-century Korea help us rethink the role of low-class itinerant performers in the modernization of the Korean military and society at large? When Chaoxianzu (Korean-Chinese) migrants perform “traditional music” in South Korea, what are the tensions between South Korean’s perception of them as stereotypically rural or traditional because of their social history, and at the same time, innovative and modern because of their socialist musical pathways? What meanings of Chineseness emerged in the circulation of Chinese regional music and dialect movies in British Hong Kong from the 1950s to 1980s, and how did this “reinvented China” contrast with the People’s Republic of China during the same period? Focusing on case studies in China and Korea, the three papers and the discussant’s response examine individual and institutional strategies in cultural creativity, and how musical pasts are constantly reinterpreted according to contemporary ideologies.

### **16:00 Performing Military Knowledge in Korean Armies: *P’ansori* and the Late Chōson Military and Social Reforms**

KANG Hyeok-Hweon (Emory University)

In the early seventeenth century, transcultural encounters reached a new watershed in Chōson Korea (1392-1897), as warfare consumed the region and accelerated exchange of technology and ideas. Firearms increasingly determined the outcome of the battles, especially during the Imjin War (1592-1598), an international conflict involving Japanese and Chinese belligerents. Recognizing the importance of firearms, Koreans combined Japanese musketry technology with Chinese military tactics to forge their own reforms during and after the war. The Koreans derived explicitly from the drill manuals of the legendary Chinese general Qi Jiguang (1528-1588), which instructed soldiers to recite “gun songs” to standardize musket use. This tradition took root in Korea via military strategists who published editions of Qi’s manuals titled *Pyōnghakchinam* (Orientation to the Military Arts). This manual remained central to the tradition of military recitation until the late eighteenth century when King Chōngjo (1752-1800) promulgated a royal edition to standardize regional variations. As commoners increasingly joined the Korean armies, this tradition of recitation fused with shamanistic elements and contributed to the repertoire of itinerant *kwangdae* singers such as Kwon Sam Deuk (1772-1841) and Song Heung Rok (1801-1863), who are now considered early *p’ansori* singers. Hailing from the northern Chōlla province, both singers achieved fame in a milieu of vibrant military activities and pioneered the *tongp’yōnje* style, which is distinctly “militaristic” in its short, robust phrases, and has origins in imitating commands. In this paper, I explore these military manuals to rethink the military origins of *p’ansori* in early Korea and examine the role of *p’ansori* in the modernization of Korean society and its military in the late Chōson era.

**16:30 Accommodation and Adaptation of Chaoxianzu Music in Contemporary South Korea**  
KOO Sunhee (University of Auckland)

Since the establishment of diplomatic relations between the People’s Republic of China (PRC) and South Korea in 1992, large numbers of Korean-Chinese (Chaoxianzu) have re-migrated to South Korea. While many have held low-wage jobs in South Korea and have been alienated like many other foreign labor migrants, mostly from underdeveloped Asian countries, a number of Chaoxianzu musicians have been affiliated with renowned music schools as instructors, resident artists, or graduate students. In this paper, I examine the lives and works of several Chaoxianzu musicians who are actively teaching and performing their music in South Korea. Unlike the situation in South Korea, where the retention of old traditions was highly celebrated in the latter half of the twentieth century, in the PRC Chaoxianzu musicians followed the socialist instruction of cultural modernization, and modified Korean traditional music towards compatibility with its Western counterparts in terms of instrumental acoustics and performance methods. Greatly deviating from traditional Korean aesthetics, the invention of Chaoxianzu music has been a medium for Chaoxianzu re-migrant musicians who sought to professionally establish themselves in South Korea in the 1990s and 2000s. By focusing on Chaoxianzu musicians in South Korea, I want to show how the construction of diasporic Korean culture becomes a social platform for Chaoxianzu re-migrants to successfully build their career against social stigma and stereotypes in South Korea. The renewed interest and adaptation of Chaoxianzu’s cultural modification in music by South Korean musicians in the local contemporary music scene reveals the ironical matrix where economic and cultural advancements are crisscrossed.

**17:00 Constructing and Reinventing China Beyond the PRC: Dialects, Instrumental Music, and Chinese Movies of Post-1949 Colonial Hong Kong**

YU Siu Wah (Chinese University of Hong Kong)

The spoken language of the majority in Hong Kong is Cantonese, a Chinese dialect also widely spoken in Canton (Guangzhou) and Macau. Whereas the *lingua franca* of the People's Republic of China (PRC) has been Mandarin since 1911, against the backdrop of Cantonese speakers, other Chinese dialect speakers were also culturally active in Hong Kong in the second half of the twentieth century. Mandarin was once again designated as the language of the populace by the PRC government in 1949, hence the use of the term “*Putonghua*” (common tongue) to refer to it. The variety of Chinese regional music functioning in Hong Kong was not any less than the Chinese dialects spoken in the then colony. When the PRC was cut off from the world by the bamboo curtain, the British colony functioned as the biggest Chinese movie production centre, supplying various dialect movies to the Chinese diasporas of Southeast Asia and eventually becoming the “Hollywood of the Orient” from the 1950s to 1980s. In this paper, I examine the politics and interactions among dialects, regional music traditions, and Chinese movies in post-1949 Hong Kong. Through the use of various genres of regional music and imported techniques, I want to show how practitioners of the music and movie industries were trying to construct and reinvent an alternative China in Hong Kong, a city beyond the bamboo curtain.

17:30 **Discussant:** LEE Tong Soon (Emory University)

### SESSION III D 3

#### ***Experimentation and Innovation in Chinese Musical Theatre***

WU Fan (Central China Normal University), chair

#### **16:00 Musical-Dramatic Experimentation in the *Yangbanxi*: A Case for Precedence in *The Great Wall***

John WINZENBURG (Hong Kong Baptist University)

Operatic reform has been a central artistic-political platform for Chinese cultural modernization over the past century. Richard Kraus has argued that the importance of reform became epitomized in the *yangbanxi* “model dramas” of the Cultural Revolution. The small body of works associated with Jiang Qing, which dominated China's musical landscape for an entire decade, was novel in its blending of various elements from Chinese and Western traditions. However, *yangbanxi* experimentation had precedents in works appearing before the establishment of the People's Republic. I have previously researched how Russian-Jewish composer Aaron Avshalomov's efforts to fuse Chinese and Western elements in his dramatic works foreshadowed later variations undertaken on a broader scale, where Chinese-Western fusion became a part of the fundamental musical and dramatic structure. This paper compares approaches in Avshalomov's *The Great Wall*, which received numerous high-profile performances in 1945-46, to those adopted in the *yangbanxi*. Over five years of analyzing Avshalomov and *yangbanxi* works, I have found striking generic similarities in that both draw from Chinese theatrical gestures, vocal styles, and melodic features and wed them to elements of Western opera (including orchestration, chorus function, staging, and plot development). By comparing elements of *The Great Wall* to works such as *White-Haired Girl* and *Shajiabang*, I will demonstrate how Chinese-Western fusion experimentation became fundamental to the works from both eras. I therefore argue that processes at play in the

*yangbanxi* find precedent in *The Great Wall* and other Shanghai productions and that, while Avshalomov may not have had a direct influence on the *yangbanxi* creators, he was not isolated historically. The relationship instead forms a generic trajectory related to operatic reform, informing ethnomusicological consideration of how historical forces have influenced changing cultural practices in China over the past century and continue with new dramatic works today.

### **16:30 The Break with Tradition: Changes in Taiwanese *Beiguan* Opera from 1960 Onwards**

SHIH Yingpin (University of Sheffield)

*Beiguan*, a kind of traditional opera, has been performed for over three hundred years in Taiwan. The music has changed constantly due to its multicultural and hybrid nature. The identities of *beiguan* communities have changed over time under the influences of shifting social and governmental pressures. How can traditional performance modes sustain their original values and identities while society moves into modernity? How can the *beiguan* subculture find new niches within the modernizing cultural landscape? More specifically, society's modernization has realigned the emphases on the identity, functionality, and traditional values of *beiguan* communities. The local cultural field has developed into a more globalized space; inevitably, the aesthetic of music has been post-colonized by powerful global cultural hegemonic values. *Beiguan* is a subculture which needs preservation as Intangible Cultural Heritage, because the support of its original temple system is rapidly subsiding in today's urbanized society. On the other hand, Taiwanese governmental cultural policy is turning to other ways of maintaining the operation of those *beiguan* communities. I intend to engage in observation of the actual operation of *beiguan* music in contemporary Taiwan, and to discover the meanings behind these communities' activities and social formations since the 1960s. To study the impact of social change on *beiguan* activities, processes, and the effects of urbanization, globalization, glocalization, and postcolonialism will be analyzed; this will provide a framework for further analysis and investigations. I will focus on the changes in different *beiguan* communities' performance, singing methods, and musical instruments, and demonstrate the effects of these processes on the communities' identities and related issues. This will enable development of a deeper awareness of *beiguan*'s changing forms and their variations from original traditional forms. Comparison of results from actual *beiguan* musical and social activities will provide concrete examples to illustrate these processes.

### **17:00 Putting Theory into Practice: Yu Huiyong and the Model Opera *Azalea Mountain***

Yawen LUDDEN (University of Kentucky)

Many historians have dismissed the model operas, or *yangbanxi*, of the Cultural Revolution as little more than vehicles for Maoist propaganda, with little or no lasting impact on Chinese performing arts. Yet the fact that these works still have mass appeal today despite the modern irrelevance of their political message belies the view that these works had little artistic merit. A broader historical viewpoint illuminates the fact that *yangbanxi* fit within the natural evolution of Beijing opera, a living art form that for over two centuries has continually adapted itself to the social and political circumstances of the time. Among all the *yangbanxi*, the one most highly acclaimed by musicians and most enthusiastically received by

audiences is the opera *Azalea Mountain*, *yangbanxi* composer Yu Huiyong's last major project. In this paper, I argue that the success of *yangbanxi* in general and of *Azalea Mountain* in particular is due chiefly to the clearly articulated plan Yu had for integrating Western musical techniques with traditional forms to create a new form of Beijing opera with appeal to twentieth-century audiences while maintaining its Chinese essence. Because of the Wagnerian approach Yu took to the production of *Azalea Mountain*, this opera serves as a valuable test case. Interviews with those involved in the original production of *Azalea Mountain* shed light on the day-to-day workings of Yu as he endeavored to put his theory into practice. Further interviews with composers currently active in China reveal the lasting effect Yu's efforts have had on their own work. Over forty years after its birth, *Azalea Mountain* still remains as one of the most popular pieces in the Chinese operatic canon, and it is this success that reveals the genius behind Yu Huiyong's grand vision for the modernization of China's most beloved art form.

### SESSION III D 4

#### *Ritual, Dance, and Shamanism*

Tina K. RAMNARINE (Royal Holloway, University of London), chair

#### **16:00 The Sacrifice on the Altar: A Study on the *Tianpo* (female shamans) of the Zhuang Ethnic Group in Guangxi**

SUN Hang (Shanxi Normal University)

This paper investigates *tianpo* shamans who are the performers of *zuotian* ("perform the heavens")—the indigenous religious ritual of the Bupian sub-ethnic group of the *Zhuang* ethnic group in Guangxi China. The author has been following this topic since 1999. During that time, she has conducted extensive fieldwork that includes interviewing dozens of informants and recording dozens of *zuotian* performances. These first-hand materials have become a solid base for this paper. Through collecting and comparing the information and data of *tianpo* shamans' individual experiences during their daily lives and during the *zuotian* ritual, this paper will look into and examine a special group of people known as "messengers of gods"—*tianpo*. This paper has five sections, each dealing with a specific issue: the reasons for the ritual, performance taboos, "the soldiers and horses" (power of the gods), types of ritual performances, and the status of trance.

#### **16:30 Dualistic Opposites or Syncretism? Folk Beliefs Displayed in Ritual Soundscapes**

TAN Zhi (Central Conservatory of Music)

The existence of folk beliefs is not only rooted in the human mind like myths and historical legends, but is also reflected in daily actions and embodied in folk ritual soundscapes. The core of ritual soundscape research is in how they show beliefs. From 2010, the author has investigated the folk witchcraft ritual of the Zhuang people in China many times, including rituals in Jingxi, Napo, Longzhou, Daxin, and other counties in Guangxi province. The author discovered that the folk beliefs of the Zhuang people in the western areas of Guangxi province comprise a series of dualistic relations such as life and death, yin and yang, sky and earth, and human and ghost. Are these dualities oppositional or syncretic? What is the relationship

between ritual soundscapes and the dualistic relations? With examples from fieldwork on folk witchcraft rituals of the Zhuang people in Napo county, this paper talks about how ritual soundscapes shows dualistic relations in folk beliefs. It discusses this from two aspects, the symbolism of *faqi* (musical instruments used in ritual activities) sound and different vocal forms of human sounds. Then, it considers the way that folk beliefs exist in ritual soundscapes.

**17:00 Research on Ritual Music “Ganga Aarti” in Varanasi, India**

LIU Xiaoqian (Central Conservatory of Music)

This paper takes the ritual music “Ganga Aarti” (or *puja* ceremony) in Varanasi, India as the research object. Through an integrated combination of fieldwork experience, sound recordings, musical notation, music analysis, and firsthand interviews, the author has made an objective evaluation of its artistic value and religious significance. India is a religious country, and ritual music is widespread. As the most time-honored rite, *Ganga Aarti* is the oldest and most prestigious in India. However, the author found that although relevant domestic research remains scarce, this ritual music itself has very important significance for understanding Indian music and culture and its deep inner meaning. The research on this ritual music should not be limited to music analysis, but also go further and deeper to understand its cultural background, and to view music as culture. Ritual music is a complicated cultural phenomenon, so the author tried to analyze it from many angles. The author has gone to India twice, and stayed for about one month in Varanasi to watch and participate in this ceremony. During that time, the author interviewed nineteen people, including four Indian music scholars, three Indians whose hometown is Varanasi, two priests, four Hindus, and six foreign tourists. The study is based on the information obtained from the fieldwork. It deals with the analysis of the music itself, and studies the artistic value and characteristics from historical, structural, cultural, functional angles. In addition, the author incorporated some ideas from folklore and anthropology. From the perspective of an ethnomusicologist, this paper is an attempt to explore the significance of religion and historical value in this *puja* ceremony, and outlines several ideas which will cause people to think.

**SESSION III D 5**

***Roundtable: Exploring Music in China’s New African Diaspora***

Su ZHENG (Wesleyan University/Shanghai Conservatory of Music), chair

**Roundtable Organizers:** Su ZHENG (Wesleyan University) and Kay Kaufman SHELEMAY (Harvard University)

LI Yinbei (Shanghai Conservatory of Music), MA Chengcheng (Shanghai Conservatory of Music), SUN Yan (Shanghai Conservatory of Music), and Su ZHENG, participants

Lately, China has been described by African scholars as Africa’s new diaspora. Since the 1990s, African traders and investors have made their way to China as a result of the rapid surge of China-Africa trade. There are now reportedly 30,000-200,000 African migrants living in Guangzhou. The locals have dubbed the African enclave in Guangzhou “the Africa Town,” “Little Africa,” or “the chocolate city.” Little is known about their music activities. As part of my (Su ZHENG’s) 2012-13 year-long research on music and emergent global Chineseness supported by a Fulbright grant, I will lead a research team joined by three ethnomusicology graduate students from the Shanghai



Conservatory of Music to explore music in Guangzhou's African communities. The Roundtable will offer the team the opportunity to present the newly collected ethnographic data, to critically reflect on theoretical and methodological issues involved in the research process, and to engage the audience in discussing the following three objectives of our project. Our first objective is to fill the lacuna in our knowledge by bringing the subject of music in China's African diaspora to scholarly and broad public attention. Furthermore, we ask, how can the growth of China's African communities and their music have an impact on the notion of "minority musics" as it they been understood in China? Our second objective is to situate our study at the intersection of African diaspora studies and the more recent study of China and globalization. We ask, how might music making in China's new African diaspora expand or alter the established notion of "African diaspora"? The third objective concerns the advancement of ethnomusicological knowledge and practices in China. Our intense team research process can provide intimate intellectual settings for myself, a Chinese American scholar, together with the Chinese students to critically examine ethnomusicological methods through crosscultural comparisons and analysis.

### SESSION III D 6

#### *Explorations in Asian Popular Music*

R. Anderson SUTTON (University of Wisconsin, Madison), chair

#### **16:00 Development of Indonesian *Dangdut* Music Under the Socio-Cultural Transformation in Taiwan**

HSIEH Shoufan (Tainan National University of the Arts)

The Indonesian popular music *dangdut* developed in the 1970s among the middle and lower social strata in Java, and has been widely used on different occasions by the Indonesian migrant community in Taiwan. While Indonesian migrants carried *dangdut* music to Taiwan decades ago, Indonesian *dangdut* music has to face a socio-cultural transformation and experience the particular process of musical modification. However, *dangdut* is not only the essence of socio-cultural systematic production in Indonesia, but also an important tool to maintain Indonesians' common cultural system in the host country Taiwan. Therefore, *dangdut* is a kind of entertainment, and also becomes a symbol of nostalgia and cultural identification for Indonesian migrants in Taiwan. Although the migrants tried to keep their own characteristics of *dangdut* music, for being accepted by local peoples they also integrated *dangdut* with Taiwanese music to create new musical varieties. Although today *dangdut* has become the most important musical genre among the Indonesian communities in Taiwan, it has to encountered changed social, political, economic, and cultural environments, and is inevitably differentiated from its original musical characteristics in Indonesia. For understanding the roots and routes of Indonesian *dangdut* music in Taiwan, this paper will focus on the performing contexts and morphological analysis of *dangdut* music in Taiwan by examining the following aspects: performing contexts and musical characteristics of *dangdut* in Indonesia, socio-cultural transformation of *dangdut* performance in Taiwan, musical syncretism and variation of *dangdut* music, and socio-cultural functions and meanings of *dangdut* music in the host land, Taiwan.

#### **16:30 Regional Popular Music in Indonesia as a Spectacle of Excess**

Andrew WEINTRAUB (University of Pittsburgh)

This presentation addresses the pleasure, politics, and performance of *dangdut*, Indonesia's most popular music. Many regional forms of *dangdut* crystallized in the mid-1990s in conjunction with the changing landscape of politics and economics, greater access to technology, lack of enforcement on locally produced recordings, and decentralization of the music industry. Based on recent fieldwork in Indonesia, this paper focuses on the central aesthetic concept of "*lebay*" in the music of *dangdut*. "*Lebay*" ("excessive," from the Indonesian word "*berlebihan*") refers to music, language, and movements that are considered spectacular, over-the-top, and "too much." Elites have described these practices as *overakting* (from the English "overacting"), *kampungan* (hickish), and *seronok* (vulgar) because they cross over the boundaries of acceptable public behavior. A small but powerful segment of Muslim religious authorities have argued that dance movements and lyrics of select female performers are overly sexualized and too "aggressive" as a symbolic representation of women. But for tens of millions of Indonesians, the concept of *lebay* is what gives *dangdut* its enjoyment, pleasure, and meaning. I will show how new localized forms of *dangdut* are enmeshed in contestations over public morality, gender relations, and freedom of expression. Videos will illustrate the talk.

**17:00 Sung Narratives, YouTube, and Power Reggae Minang: Storytelling Pop Stars from West Sumatra, Indonesia**

Megan COLLINS (independent scholar)

In rural West Sumatra, Indonesia, elderly Grannies and Granddads giggle at bawdy pop song lyrics and heckle the musicians with "*agiah taruih*" (keep it coming), while their grand-nieces and nephews stay up all night to hear sung narratives set in the late Dutch colonial era. Such is the inclusive joy of a Pesisir Selatan (south coast) music scene. Minangkabau story-telling pop stars (*tukang rabab*), including the late Pirin Asmara and Syamsuddin, have successfully developed a pop music which is firmly rooted in their local aesthetics, with the classics and the pop being played on the same stage, during the same evening, to the same audience. This paper situates the West Sumatran pop music called *raun sabilik* (to tour around) within the performance of its parent genres, sung poetry (*pantun*) and sung narrative (*kaba*), both of which are iconic cultural expressions of *Alam Malayu* (the Malay World). All three genres are sung in the local Minangkabau language and performed on the *rabab pasisia*, which is a violin-derived Sumatran instrument. Furthermore, rather than incorporating guitars and drum kits or turntables and laptops, the "pop" element in *raun sabilik* comes from the beats of early 1970s *dangdut*, Indonesia's Bollywood-inspired urban pop music. In this paper I unpack the developments of *raun sabilik* pop music in particular and *rabab pasisia* performance in general. I draw on Anderson Sutton's notion of "intentional hybridity" (2010), which privileges the creative agency of performer/composers such as *tukang rabab*.

**SESSION III D 7**

***Understanding and Performing Musical Pasts***

WANG Dan (Shanghai Conservatory of Music), chair

**16:00 Towards a Historically Informed Performance of Chinese Musics from the Past**

François PICARD (University of Paris-Sorbonne)

The use of history and historical documents, themes, figures, costumes, and props is part of Chinese performance arts culture: historical events and characters are a major source for stories, whether in *Kunju* or in local or national operatic genres. Images, musical instruments, and sometimes even tunes of the past have contributed at large to the building of the repertoire of the Song and Dance Ensemble *gewutuan* repertoire: for example, Dunhuang in Xi'an, or Zeng Hou Yi's *bianzhong* with orchestra in Wuhan. But here, historical past is taken as a colored theme, and there is no intention to reconstruct a musical past on a basis somewhat similar to the Baroque music movement leading to "historically informed performances." Western culture from the early twentieth century on had to fight against an attitude and a corpus of habits called "tradition" which denied any use to historical musicology, and the few musicians and musicologists who wanted to rediscover Baroque music had to make a rupture with usual practice. In a different way, *guqin*, *nanyin*, *shifan*, *xiansuo*, *Naxi guyue*, *Xi'an guyue*, Buddhist music from Wutai Shan, Daoist music from Suzhou, and *Kunqu* have transmitted to the present instruments, genres, and styles together with numerous music scores. This can also be called "tradition," but we will argue that a historically informed performance of Chinese music can be built on the living traditions, especially the ones documented through recordings and local groups' transmission, instead of fighting against them. Following the generation of Yang Yinliu and Cao Anhe, the important corpus and knowledge acquired by the Cambridge Tang Dynasty Music Project and the research led by Joseph Lam show a path to a renewed understanding of the Chinese musical past, allowing experiments in playing *guqin* repertoire, Dunhuang *pipa pu*, *shifan* music, and *xiansuo* music by such interpreters as Chen Leiji, Wu Man, and Tan Longjian.

### 16:30 The Past of the Musical Past: Historical Reconstruction of Music in Song Dynasty China

Lars CHRISTENSEN (University of Minnesota)

Today, performers and audiences often use music to access some past golden age that the music represents. Although such movements frequently reflect the antiquarian countercurrent of modernity, I examine a much older case study, eleventh-century China. Following centuries of an outward-looking approach to music collection and codification, scholars of the Northern Song dynasty argued that cosmopolitanism had corrupted the essential music of the ancient sage emperors, and they sought restoration. Their vision of the musical past, however, was linked to their present anxieties about the position and future of China. Since the founding of the dynasty, China had been forced to accept a politically multipolar world, was moving away from the stability of aristocracy toward commercialism and social mobility, and found unprecedented factionalism in its imperial court. These sociopolitical changes encouraged literati to establish a Chinese identity with reference to its past greatness instead. Music, since it had always been an ideological adjunct to politics and the cosmic order, naturally formed part of this solution. Taking the treatise *Huangyou Xinyue Tuji* (1053) as representative, I examine how its authors attempt to reconstruct the ritual and music of the Zhou dynasty. Although their evidence was the sparse and sometimes contradictory descriptions transmitted in the orthodox classics and commentaries, the scholars passionately urged the adoption of their interpretation, and tried to make their guide practical by including illustrations and detailed specifications. Because struggles for self-definition within a changing social landscape are familiar to much of the present world,

this case study can serve as a distant mirror for the research of many current ethnomusicologists. By examining the assumptions of the eleventh-century musicologists in their struggle to coordinate historical accuracy and contemporary ideology, this paper enriches the study of the historical reconstruction of music by placing the field itself in a richer historical context.

**17:00 The Relationship between Islamic Music and Arabic Music**

WANG Yajie (Shanghai Conservatory of Music).

Islamism was born in the Arab region in the Middle East during the first half of the seventh century, and after centuries of development, Islamic music gradually formed. Studies on Arabic music and Islamic music are still just at the initial stage in Chinese academia, and it has been common to confuse these two kinds of music, especially based on mixed-up conceptions in the early translation works that brought a number of misunderstandings and puzzles. Is Islamic music equivalent to Arabic music? What is the relationship between them? This paper holds that Arabic music is just the first stage of Islamic music; this part of Islamic music is very important, but is not all of it. The paper focuses on how to define Arabic music and Islamic music, including what types there are and which features they possess.

**SESSION III D 8**

***Music and Transmission***

ZHANG Boyu (Central Conservatory of Music), chair

**16:00 Three Dimensions and the Laws of *Gong-che Pu* in China's Musical Instrument Transmission**

WANG Xianyan (China Conservatory of Music)

Each music system, with its own advantages, gradually develops unique writing styles and inherent patterns which are culture specific, so as to ensure the continuous development of the cultural system it is set in. In previous studies, the writing style and way of spreading Chinese traditional music was frequently described as "simple musical notation but complicated melody, handed down through oral teaching that inspires true understanding within." How then to combine the notations and oral teaching and reflect the relationship between them in instrumental performances? This paper focuses on some folk ensemble musical genres using "*gongche pu*," focusing on *Hebei shengguan yue* and *Xi'an guyue*. The first part talks about the reading and singing patterns of *gongche pu* and raises the concepts of "primary notation" and "touching up words." Concentrating on the relationship between them, this section reveals the significance of the primary notation in music inheritance and the creativity and music pursuit of folk musicians reflected in their process of touching up words. The second part discusses the relationship between the phonemes and fingering of *gongche pu*, and accordingly expounds on the dual functions of *gongche pu* as both phoneme notation and fingering notation and its influence on the manner of inheritance. The third part discusses the relationship between the fundamental framework and improvisation of *gongche pu*, and proves that the improvisation of Chinese traditional ensemble reflects an understanding based on the behavior acquired conventionally. Finally, on account of the continuity and stability of the primary notation of *gongche pu*, the richness of "run-cavity

characters" in notation reading, and the variability of touching up words, the writer puts forward the overall cultural character of "regular variability" in the transmission of Chinese traditional ensemble music genres.

### **16:30 Understanding Traditional Chinese Kung Fu Percussion Music through the Transmission Process**

Colin MCGUIRE (York University, Toronto)

Toronto, Canada, may in some ways seem like an unlikely place to find a vigorous tradition of Chinese martial arts drumming. The Hong Luck Kung Fu Club (康樂武館), however, has been promoting and teaching kung fu (功夫), lion dance (舞獅), and percussion music (鑼鼓) since 1961. Their traditional practices were still being passed down during the Cultural Revolution in China, and provide an excellent opportunity to study things that may not be as well preserved elsewhere. Hong Luck's syllabus starts with learning martial arts, and this lends a type of fierceness to all practices within the club, which is something often lacking in other groups that only perform lion dance. This combination of music, dance, ritual, and combat skills is what Geertz (1983) calls a "blurred genre"; knowing this type of tradition in all its complexity therefore presents a considerable challenge. In order to foster an accurate understanding of these arts, an interdisciplinary approach is therefore necessary. As Downey (2002) has suggested in his work on the Brazilian dance/fight/game *capoeira*, the study of music and martial arts requires the researcher to develop what Bourdieu (1990 [1980]) would call a martial *habitus*. This is in addition to Hood's (1960) "bi-musicality," and is best achieved through participant observation fieldwork. I also draw on Foster's method of analyzing systems of physical culture in terms of the way their pedagogy inscribes students and creates a "body-of-ideas" inculcated with aesthetics and values (1997:231-232). Kung fu literally means "skill" and "hard work," so focusing on the processes of transmission as the path to grasping embodied ideals is in line with the emphasis placed on diligent training at Hong Luck.

### **17:00 A Drum and Gong Musical Genre Retained in the Local Etiquette and Customs of the Jiangnan Area: A Study of Gong and Drum *Xiao Paizi* of Shaobo in Yangzhou**

SHAO Rong (University of British Columbia)

Gong and Drum *Xiao paizi* of Shaobo (hereafter referred to as *xiao paizi*), a form of Chinese folk instrumental music, took shape and flourished during late Qing Dynasty 清朝 and early Republic of China. It gained popularity in Yangzhou 扬州 and entered the national Intangible cultural heritage list as a "Masterpiece of Intangible Cultural Heritage of Jiangsu Province." As a key local folk music genre, this *xiao paizi* is branded among *Lixiahe paiziqu* 里下河牌子曲 (labeled melodies in Lixiahe) in the Yangzhou area and *shifan luogu* 十番鑼鼓 (multi-repetition gong-drum ensemble), a broad category, in the Jiangnan area 江南地區. On the basis of field investigation, the author found out that memory-type transmission and restoration play a major role in bridging historical gaps and further developments of today. This paper attempts to take the record of field investigation as a textual clue, and define folk artists as "insiders" and the author as an "outsider" so as to acquire a multifaceted cultural understanding. In addition, by analyzing musical features and functions of *xiao paizi*, this

paper focuses on its revival as necessity and contingency during the process of memory-type transmission, and finally experienced both gains and losses during its process of becoming recognized as Intangible Cultural Heritage.

### **SESSION III D 9**

#### ***Transmission and Pedagogy in Music and Dance***

Catherine FOLEY (University of Limerick), chair

#### **16:00 Dancing the Past, Dancing the Future: Transmission and Polycultural Capital in the Pacific Diaspora of Auckland, New Zealand**

Michelle WILLIAMS (University of Auckland)

Auckland, New Zealand, is home to the world's largest Pacific diaspora. The experience of New Zealand-born Pacific people has differed from previous generations as intermarriage, changes in the use of native languages, increased social mobility, and polyethnic peer groups have affected their identity formation, relationship with tradition, and creative expression. Music and dance remains an important context for the transmission and negotiation of cultural practices and values. The role of teachers and learners who participate in the construction of Auckland's unique Pacific dance-cultures is an example of acquiring and using "polycultural capital," a term appropriated by Karlo Mila-Schaaf in her research on members of the Pacific diaspora born in New Zealand. "Poly" is a play on words, meaning Polynesian, as well as implying multiple interrelationships where individuals have the agency and ability to choose selectively among a variety of knowledge traditions, according to their context and purpose. Through the process of teaching and learning traditional Pacific dance, both teacher and student acquire greater Pacific cultural capital as well as draw from polycultural capital to navigate these varied contexts. The most significant site for transmission of Pacific dance in Auckland is Polyfest, the world's largest competitive Polynesian dance festival. Over its 36-year history, Polyfest has grown to include over 9,000 secondary school competitors in 2012, making it a major influence on teaching, learning, and development of Samoan, Tongan, Cook Island, and Niuean dance in New Zealand. Those who teach for Polyfest exemplify the varied experiences of being a Pacific person in Auckland— island-born, New Zealand-born, strict traditionalists, and young innovators. This paper examines their use of polycultural capital in their negotiations, strategies, and interpretations of tradition within transmission to young Pacific people in an urban diaspora.

#### **16:30 Finding the Lesson in the Field: Research as Pedagogy**

Jonathan KRAMER (North Carolina State University) and Alison ARNOLD (North Carolina State University)

The dual roles of scholar and teacher present separate and sometimes competing obligations: on the one hand, to generate new knowledge for a specialized professional community, and on the other, to educate undergraduates in the broad principles of our disciplines. These dual roles may also be complementary, offering opportunities to impact and enrich academic courses with field research, both regarding the information taught and the ways in which it is organized and presented. Over the past several years, the music research of the presenters has included studies of Vietnamese Montagnard refugees in North Carolina, the Indian

diaspora in the United States, Indo-Trinidadian popular music genres, multi-ethnic communities in Suriname, devotional music in Himachal Pradesh, and harvest rituals in Qinghai, China. We have given papers and talks before scholarly academic gatherings based on this research, and have also used this material to illustrate primary concepts of musical understanding for our non-major undergraduates. In this presentation, we will discuss and demonstrate how the local musical situations encountered through field research now enrich our World Music curriculum. Our fieldwork-based videos and ethnographic writings form an integral part of this curriculum by providing case studies within units that explore music in relation to such broad issues as cultural hybridity, expression of the sacred, ethnic identity, and social cohesion. Our approach provides students with a matrix whereby they can understand general concepts and ideas through the study of diverse local musical contexts, based on our field research. Our course has been taken by several thousand students at our large research university, including many distance education students from as far away as Brazil, India, and Afghanistan. The students engage with this course material through the personal experiences of their teachers. Furthermore, the course curriculum serves as a model to teaching faculty for finding the lesson in the field.

#### **17:00 Tangos' Historical Traces and Complexity**

Jörgen TORP (University of Hamburg)

Writings on the *Tango Rioplatense* often intended to reconstruct a continuous history of a distinguishable musical and choreographical genre with a definable or at least legendary imagined region and date of origin (compare tango literature since Héctor and Luis J. Bates's *La historia del tango*, Buenos Aires, 1936). In the resulting histories tango was mostly described as having its origins in the suburbs of Buenos Aires around 1880. Although a traceable history of the Rioplatensian tango as a continuously recordable genre cannot go much further back than 1900, in other senses place (Buenos Aires) as well as date of origin (1880) are not sufficiently far-reaching: 1) In the area of the Rio de la Plata, the term tango was known throughout the nineteenth century, meaning firstly festivities of black people dancing to the sound of drums. In the 1860s, tango was a term also used to describe music and dance of whites painting their faces black during the carnival seasons. However, the trappings of tango were not exclusively developed in the very region of Buenos Aires (and Montevideo), but also linked to and influenced by external forms. 2) Throughout the nineteenth century, the term tango was also in use in other regions along the Atlantic shores: in Andalusia, the Canary Islands, Cuba, Brazil, and probably Mexico. Around 1890, musical compositions of tangos meant as national genres existed in Brazil and Spain; meanwhile, Argentinian composers of "national music" did not include tangos in their repertoire. Although diverse tangos of the nineteenth century should not be interpreted as leading continuously to the twentieth-century Argentinian tango, they are part of the history of tangos in earlier times. For understanding the historical peculiarities and interlinking complexity of tangos it will be necessary to exceed the limits of mere contemporary purposes.

#### **17:30 Senses and Perception/Body-Culture**

Lela QUEIROZ (Federal University of Bahia)

How do the elements of music, taking into account the concepts of ethnochoreology and ethnomusicology, sustain and promote body awareness? With the help of media-body theory

(Katz and Greiner 2003), understanding body process in relational environment, mediation, and semiosis, and the concept of embodied cognition from Varela and Thompson (1993), we propose an immersion of the senses and perception, drawing on sound vibration to change bodily states (Damasio 1994), investing in auditory stimuli for awareness and dynamic postural balance and the notion of interval (pause) to open the joint spaces and so increase awareness bodily, and bearing in mind the concepts of perception-action from Alva Noë (2004) proprioception and body awareness from Maxinne-Johnstonne Sheets (1998). Understanding this research field intensifies contact with the roots of biological self and intensities stream-of-consciousness expression in body-culture relations.

### SESSION III D 10

#### *Theory, Performance, and History*

Alexander DEA (independent ethnographer), chair

#### **16:00 A Historical Observation on Standard Pitch in Chinese Traditional Music: A Case Study on the *Dasheng* Bell in the Song Dynasty**

LI Youping (Wuhan Conservatory of Music)

Prof. Yang Yinliu, a famous scholar in China during last century, proposed that *Xiaogong diao* was the standard pitch in Chinese traditional music for a long time, maybe a continuation of *Dasheng yue* in the Song Dynasty, about one thousand years ago. Fortunately, I have recorded the sound of the *Dasheng* bell—the bronze bell with a twelve tone-system and tone name, one bell with one tone corresponding to one name. Collecting the sounds from *Dasheng* bells in the United States, Canada, Japan, and China (including Taiwan), and comparing them with a remake from Korea, we can know the twelve-tone system and the standard pitch—about c1 (or C4 in Acoustics)—similar to the *Xiaogong diao* in Chinese traditional music. As Prof. Yang said, Chinese traditional music has been going on for a long time, with contact between the court and the folk, from ancient times to now.

#### **16:30 A Preliminary Study of a Charity Concert during the Beginning of the Japanese Colonial Period in Taiwan: A Case Study of the Taiwan Women's Charity Association**

LIANG Hsiang-Yu (National Taiwan University)

Charity concerts were in vogue during the Meiji Period when Taiwan was governed by Japan. Although some scholars have already been interested in both charity concerts in Taiwan and the Taiwan Women's Charity Association, deep discussions are not enough yet. Taking resources mainly from journals and reports on the Taiwan Women's Charity Association, Taiwan Nichi-nichi Shimpō, and Kanbō Taiwan Nichi-nichi Shimpō, this research focuses on one of the major female organizers of charity concerts—the Taiwan Women's Charity Association. In order to reconstruct the full picture of the association, this paper first looks back at the way "new female virtue" was introduced in and influenced Taiwanese society. Secondly, by observing the purpose for holding the charity concerts of the Taiwan Women's Charity Association during the Meiji Period, it further illustrates the important role of the Taiwan Women's Charity Association in social cultivation. This research argues that the Taiwan Women's Charity Association was very likely to have been one of the main contributors for frequently holding charity concerts in the Meiji Period. It is also a charity



organization that was completely subordinate to Taiwan for hosting activities, which is the expectation for the Women's Charity Association from the Chief civil administration of the Government-General of Taiwan, Gotousinbei. From this research, we can understand how Japanese women in Taiwan organized the Women's Association, and how they expressed patriotic spirit through musical activities during the Meiji Period.

**17:00 Farewell My People! Migration, Music, and Ritual Performance in the Andean Peru Carnival**

Renzo Salvador ARONI SULCA (National Autonomous University of Mexico)

This paper describes and analyzes the musical genre of *pumpin*, a carnival dance created by Quechua peoples from a community called Hualla, located in the Peruvian Andes. The *pumpin* is also a form of musical language that expresses collective memory through musical performances. The carnival ritual condenses emotional experiences and different themes on communal, national, and international events through its songs. During the armed conflict in Peru between 1980 and 2000, there were many processes of migration to major cities such as Lima. This civil war has left a legacy of contentious coexistence felt nowadays by the Hualla survivors, as well as the refugees from the village to the capital. Despite this burden of the recent past years, the Huallinos have been regulating tensions and disagreements through *pumpin* music in order to restore and transmit social and communal solidarity. Through the carnival ritual performances are transmitted the experience of uprooting caused by the context of the war in which they lived. Thus, it makes it possible to restore the artistic and cultural practices of the remote past interrupted by the war. This research is the result of an ethnography conducted among the Huallinos migrants in the city of Lima.

**17:30 The Jewish Aspects of the Portuguese *Romanceiro***

Anne CAUFRIEZ (Museum of Musical Instruments of Brussels)

This presentation will deal principally with the crypto-Jewish aspects of the Portuguese *Romanceiro*, with its Iberian ramifications. The *Romanceiro* is a song in verse form, which has up until today survived within the working-class culture of Portugal, and which was sung by the crypto Jews of this region in the seventies. Through research work that we have conducted on this theme at Trás-os-Montes in the northeastern region of Portugal, it would appear that the crypto-Jews of that region had, in the *Romanceiro*, introduced biblical themes that were dear to them and that were not sung by other villagers. To better understand the appropriation of this repertoire by the crypto-Jews, as the *Romanceiro* is medieval in origin, we shall evoke some aspects of the history of the Jews in Trás-os-Montes and in the boundaries area at the time of the Inquisition. We shall also recall the essential points of the history of the *Romanceiro* with its pan-Iberian themes. The heritage of this repertory by the Jewish community of Portugal (and of Spain) has followed complex roads, the entanglements of which merit clarification. This repertory today represents a form of identity by urban singers of a Jewish origin and is used to reinforce their affiliation to this minority group. How has the *Romanceiro* sustained the Jewish identity in their Iberian identity and in their exile? Can it be considered as the Sefardic national song, and how can we define this form of nationalism? This paper will attempt to clarify the reasons and the means of appropriation of this repertory by the Jews of Portugal (and of Spain) and in which way they have endowed it with an original color.

### SESSION III D 11 (in Chinese)

#### **Roundtable: Melodic Structures, Ethnic Origins, and Population Migration**

WANG Yaohua (Fujian Normal University), chair and roundtable organizer

WANG Zhou (Fujian Normal University), CHEN Xingfeng (Fujian Normal University), GUO Xiaoli (Fujian Normal University), participants

Research shows that melodic structures of ethnic and regional music have close relation with ethnic origins and population migration. Some ethnic groups with the same origin have common melodic structures, and in the ethnic differentiation and formation process, they produced new different melody structures. Different regional people with the same ethnic origin, in the migration process, produce different melodic structures from those of other people. The roundtable is proposed by Wang Yaohua, Wang Zhou, Chen Xinfeng, and Guo Xiaoli, who respectively demonstrate as cases the ancient " *Wulingman*," later developed by the Miao, Yao, and She nationalities; the Xibe nationality's westward movement; the evolution of Han people living in the Central Plains into the Hakka people with their Southward migration; and Fujian and Taiwan residents. Wang Yaohua, the author of the article "Research on 'Wulingman' and Melodic Structure of Miao, Yao, and She Nationalities," generalizes that *Wulingman* has common melodic structure features, Wide *Qiongyinlie* and Large *Qiangyinlie*. He discusses the fact that Miao, Yao, and She nationalities, in the course of evolution, each formed new melodic features, such as ascending and descending of Large *Qiangyinlie* (Miao), " narrow " and " complex " Wide *Qiangyinlie* (Yao), and the unique melodic structure of the She nationality (do-la-sol-mi-do-re). Much empirical data shows that the three nationalities, the Miao, Yao, and She ethnic groups, contain Wide *Qiangyinlie* and Large *Qiangyinlie*, common melodic tonalities of *Mulingman*. Wang Zhou, author of the article "Xibe Nationality's Westward Movement and Melody Structure," discusses the idea that the Xibe Nationality, in the process of westward movement in the seventeenth century, maintained their original and unique melodic tone structures, as well as Xibe melody structure containing Kazak and Uygur melodic pitch factors. Chen Xinfeng, author of the paper article "Melody Structure Origins of Hakka Folk Songs," generalizes melody structure of Hakka folk songs as *zhi* style and *yu* style by employing methods of horizontal comparison and reverse tracing. She describes population migration influence on melody structure by analyzing the origins of Hakka folk song melody structure. Guo Xiaoli, author of the article "Melody Structure Origins of Fujian and Taiwan Folk Songs," illuminates the relationship to population migration with inheritance and variation of melody structure by comparing Fujian and Taiwan folk songs with northern folk songs and analyzing their formational causes.

### SESSION III D 12

#### **Film Screening**

Klisala HARRISON (University of Helsinki), chair

#### **16:00 Film: *Songs of the Forest: Mawaca's Tour to the Amazon***

Magda DOURADO PUCCI (University of Leiden)

*Songs of the Forest* is a documentary about the band Mawaca's tour through Amazonia. In August 2011, the musicians of Mawaca met six different indigenous peoples: Paiter Suruí,

Karitiana, and Ikolen-Gavião from Rondônia; Kambeba and Comunidade Bayaroá from Amazonas; and Kaxinawa from Acre. On the first day, they would have workshops, playing and singing together, and on the following day they would perform together on the same stage in a real musical gathering. The main objectives of Mawaca's tour were to promote the indigenous cultural diversity in the cities of Porto Velho, Cacoal, Ji-Paraná; Manacapuru, Manaus, and Rio Branco to show the indigenous music to an audience whose members live close to indigenous villages without valuing properly their cultural manifestations; to involve indigenous peoples at the shows and workshops in order to put them in an egalitarian position; and to show that it is possible to create a dialogue "between them and us" through music. The concert "Rupestres Sonoros," performed by Mawaca, began when Magda Pucci began her master's thesis in Anthropology, of which the subject was the organization, cataloging, and translation of the Paiter Suruí oral archive recorded by the anthropologist Betty Mindlin. "The project began when I saw that there are more than 200 indigenous groups living in Brazil and we don't even know their names or who they are. I was intrigued about knowing how those songs are sung in the middle of the forest, for some spirit, to cure someone, or just to celebrate life. Obviously we are missing on something important. That's why I was looking forward to showing these songs to people who are living close to the indigenous peoples but don't know anything about them. They have strong musicality that we need to know, to respect and to enjoy." The tour documentary is available on the Internet at the link <http://youtu.be/4fpZ5PZC6Nc>.

**DAY 5: MONDAY, JULY 15**

***VA: Paper Sessions (8:15 - 9:45)***

**SESSION V A 1**

***The Invention of Traditions in Music and in Ethnomusicology.***

Manfred BARTMANN (Salzburg University) and Evert BISSCHOP BOELE (Hanzi University of Applied Sciences), chairs

**Panel Organizers:** Manfred BARTMANN and Evert BISSCHOP BOELE

One of the conference themes of the 42<sup>nd</sup> ICTM World Conference in Shanghai is "Rethinking, Reconstructing, and Reinventing Musical Pasts." This panel contributes to that theme by aiming to think about constructions and inventions in musical life. It seeks inspiration from two main sources: the idea of the construction of social reality in general, and specifically the construction of identity as theorized seminally by Fredrik Barth (1969) and the related idea of the invention of tradition so forcefully evoked in Hobsbawm and Ranger (1983). Building on their ideas of construction and invention, the panel seeks to look at the way music has served as a domain in which construction and invention continuously play a role, thus making music serve the specific needs of specific music users at specific times and places. In this panel, we focus on two Western European examples: the construction of Britishness in the United Kingdom in 2012 and the construction of Frisianess in the Netherlands in the 1970s and 1980s. The panel will finish with a specific form of "second-order construction and invention": the case of the deliberate use of fake musical material for the sake of ethnomusicological teaching and learning. The panel hopes to show how beyond the taken-for-granted thematization of the musical past in everyday life lies a thoroughly actual wish to build and negotiate personal and group identities which also enables individuals and groups to project their needs and wishes into an insecure future—and how ethnomusicologists from various angles take these mechanisms into account.

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### **8:15 Watching Cows: Invention of Tradition and Construction of Identity in the Frisian Folk Music Revival**

Evert BISSCHOP BOELE (Hanzi University of Applied Sciences)

From the 1960s on, in several Western European countries folk music revivals took place. In The Netherlands, the folk music revival was heavily inspired by the folk music revival movements in the United States, the United Kingdom, and Ireland, and later by the revivals in France and Flanders (Belgium) as well. Initially, the repertoire played was mainly American, Anglo-Saxon, and Irish, and only gradually attention turned to attempts at reviving Dutch song repertoire (see Koning 1975 for a contemporary analysis). An interesting part of the Dutch folk music revival was the Frisian folk music revival. In the province of Friesland, the folk music movement was widespread and active, and at the same time immensely varied concerning repertoires used and meanings conveyed. The presentation will focus on the work of the Frisian-language folk group Irolt, active from 1975 to 1983, and at the time considered the leading Frisian folk group. Through studying their recordings, contemporary documents, and interviews carried out with the leader of the group years after the group disbanded, I try to gain insight in Irolt's attempt at the—paradoxical—revival of a non-existing repertoire of folk songs. I will combine Koning's (1975) idea of "communality" in folk revival movements with Hobsbawm's (1983) concept of the invention of tradition and ideas about identity constructing going back to Barth (1969, 1994) to shed light on the processes at work and the resulting products, unveiling the hidden meanings of Irolt's work in terms of a particular construction of Frisian identity.

### **8:45 Use of Fake Traditions and Other Fake Materials for Teaching Ethnomusicology**

Manfred BARTMANN (Salzburg University)

Hobsbawm once stated that there is probably no time and place which has not seen the "invention" of tradition (1983:4f.). Traditions reflect on social intentions. Rarely do they seem to come up for negotiation. In order to convey some of the mechanisms of invention in ethnomusicology courses, I used fruitfully either already existing materials or even invented new fake materials, especially field recordings. The goal of my approach is to improve my methods, in particular to teach how to ask appropriate questions concerning the verification of sources as well as of source criticism in general; to raise the students' awareness of apparently meaningless features that may occur in music and dance events instead of recklessly considering them as extra-musical; and to teach students to discern between context and text by daring more flexible criteria than the ones they are used to. The pedagogical advantages of this approach will be reviewed by asking how students: 1)

react to teaching strategies that seem to contradict an unstated role-assignment holding professors to be reliable, trustworthy and honorable? 2) Cope with the experience of having been set up in those cases that they took fake materials as genuine? The paper will introduce some genuinely fake-looking documents as well as other, more subtle ones. Students' reactions will be reported and analyzed. Basic guidelines and ideas concerning the use of fake materials for teaching purposes will be discussed. All in all, the use of fake material is meant to give students a chance to learn that cultures are never restricted to what merely makes sense. Every culture includes a repertoire of topics, stories, songs, and sometimes even special behaviors that are meant to "pull somebody's leg," especially the leg of a stranger. Fake materials may also serve to raise students' awareness of the so-called authenticity-pitfall.

## **SESSION V A 2**

### ***Problematizing Music and its Presentations***

Kay Kaufman SHELEMAY (Harvard University), chair

#### **8:15 A Criticism on the Beijing Traditional Music Festival**

LIU Yong (China Conservatory of Music)

Where are we from? Where are we going? An aspiring nation always looks forward to the revival of its own culture. In Chinese, the word "revival" includes two meanings: "restore" and "thrive." Then, what do we restore? How does our culture thrive? In past times, Chinese experienced many difficulties and uncertainties: should we cut the roots or restore them to make our culture thrive? After undergoing 100 years of exploration, Chinese finally realized that the revival can come true only after restoring the roots. Based on this insight, the Beijing Municipal Commission of Education and China Intangible Cultural Heritage Protection Center jointly initiated the Beijing Traditional Music Festival in 2009, and the China Conservatory was the organizer. This year, the 5th festival will be held. The main purposes of the Beijing Traditional Music Festival are to display excellent traditional music from both China and other nations, to discuss the current situation and development strategies for Chinese and other traditional music in the context of globalization, to inherit and practice Chinese traditional music, and to promote and implement the establishment of a Chinese music education system in the China Conservatory. This paper will be a retrospect of the Beijing Traditional Music Festival, exploring and summarizing the experiences and shortcomings, in order to improve this festival and allow it to function better.

#### **8:45 Bad Gigs: Drumming through *Princess of Chin***

Deborah WONG (University of California, Riverside)

The taiko group to which I belong sometimes performs in extraordinarily racist and orientalist venues. Much scholarship on North American taiko explains how the powerful performance rhetoric of taiko tells a story of Japanese American and Asian American survival, defiance, and joy. I address a matter sometimes avoided in more celebratory work on taiko: I ask whether the emphatically politicized Asian American body created by taiko can be reconciled with the venues actually available to us. I focus on how and why several members of the taiko group to which I belong performed in *Princess of China*, a 2012 music video featuring Coldplay and Rihanna. This video features every possible orientalist visual trope imaginable, drawing freely and ignorantly from Chinese, Japanese, Thai, and

Indian elements. Its loose narrative is an outrageous rip-off of *Crouching Tiger, Hidden Dragon* and *House of Flying Daggers*, with the insertion of a White/Anglo hero and a dusky heroine (an African American passing for a Chinese princess). It is an unapologetic orientalist mash-up, and I ask how and why my teacher and fellow performers would choose to perform in it as samurai-like taiko players. Taiko's imagery intersects with neo-orientalist, J-cool tropes, and it is thus never a dependable source of empowerment. My taiko group performs in very different performance contexts. The outer end of the spectrum is community-based events like summer Obon gatherings at Japanese American Buddhist temples, and pilgrimages to internment camp sites like Manzanar. At the other end are absurdly orientalist events defined by *japanoiserie* and *chinoiserie* of the worst kind. In between are a range of events that, at best, contain elements of both. I offer taiko performers' thoughts on why self-representation is quite difficult to pull off, and how there are no pure spaces for Asian American or Japanese American self-determination.

### **9:15 Ethnomusicology and Constructivism: the Construction of What, by What, with What Consequences?**

Johannes BRUSILA (Åbo Akademi University)

During the last few decades, social constructivism has become a dominant trend in social and cultural studies. In both scholarly and public debates, constructivist views have gained the upper hand as an opposite to so-called essentialist perspectives. Ethnomusicology is not an exception. Many phenomena related to music or music cultures are explained as being constructed, and music is often said to construct various aspects of a culture. However, only rarely are the general theoretical features of this thinking discussed (Timothy Rice being a notable exception). The aim of the paper is to discuss the connections between constructivism and ethnomusicology, what possibilities constructivism can offer, and also what negative consequences a careless use of constructivist approaches can have. I argue that it is possible to find an implicit connection between constructivist ideas and ethnomusicology in the form the discipline has evolved to become since Alan Merriam's emphasis on culture-specific conceptualizations about music. Thus, the application of constructivism in ethnomusicology could be called natural and in many ways fruitful. However, it appears that the criticism of constructivism found in, for example, recent debates within philosophy of social science, has not yet spread extensively in ethnomusicological thinking. In other words, I believe that if we are to gain from the possibilities offered by constructivist ideas, we should also be aware of the epistemological and ontological limits of these approaches. This paper is based on literature and on my own research experience in the study of genre (world music), ethnicity (minority music), and material culture studies (cultural heritage and music museums).

## **SESSION V A 3**

### ***Traditional Musics in New and Foreign Contexts***

Minako WASEDA (Tokyo University of the Arts), chair

### **8:15 Indian Music in Slovenia through the Eyes of a South Asian Researcher**

Lasanthi Manaranjanie KALINGA DONA (University of Ljubljana)

The presence of South Asian music in a small central European country could easily be overlooked as yet another consequence of the globalization processes in the present world. As a South Asian ethnomusicologist and musician residing in Europe, I was initially surprised by the extent and diversity of South Asian musical practices in the domains of reproduction and reception in

Slovenia, while later, with the broadening and deepening of my research, I also came to understand the intricate cultural networks behind it. In the proposed paper, I offer a historical overview of the presence of Indian music in Slovenia, from the relatively rare concerts of Indian artists within the past decades to Slovene artists who regularly commute between Slovenia and India in order to refine their skills in Indian classical and fusion musics. In an attempt to demonstrate the present plurality of Indian musics in Slovenia, I created an analytical model that extends from focussed devotional practices to staged shows with commercial intentions. Special attention is given to the educational domain, including a newly established institute devoted to Indian culture and a course in ethnomusicology with a focus on South Asia. The notion of music in this paper is integrated with the other performing arts, primarily dance.

#### **8:45 Imparting and Inheriting Highland Bagpiping in New Zealand**

Daniel MILOSAVLJEVIC (University of Otago)

New Zealand has known the Highland bagpipe since Captain Cook's own piper performed there on his second voyage to New Zealand in 1773. In pre-eighteenth-century Scotland, Highland bagpipe education was facilitated through oral learning—however, this tradition has since largely declined. This has been well documented in historical research that centers on Scotland, yet little research has considered the contemporary cultural significance of Highland bagpiping in modern-day Scotland, nor in other countries and cultural contexts. In the mid-nineteenth century, mass Scottish immigration to New Zealand and THE establishment of diasporic Scottish communities led to the development of local New Zealand-based Highland bagpiping scenes. Today, knowledge, appreciation, and performance of Highland bagpiping in New Zealand is widespread, and plays an important role in the way some New Zealanders construct notions of identity and authenticity in association with the bagpipe. These are often based on assumptions that consider Scotland the authentic "home" of bagpiping in New Zealand. This presentation seeks to provide a new perspective on the processes by which individuals in New Zealand impart and inherit knowledge of Highland bagpiping, and how this plays a crucial role in providing unique and historically informed expectations of performance. Specifically, I hope to track where exponents of Scottish Highland bagpiping in New Zealand have imparted their knowledge to and inherited their knowledge from. I suggest that such knowledge sharing can be defined as either deliberate or inadvertent, and that such roles as "source" and "audience" are fulfilled by participants in various capacities and contexts. Informed by fieldwork undertaken in New Zealand and Scotland, this research indicates that the process of knowledge sharing is a crucial and defining factor for New Zealand Highland bagpiping.

#### **9:15 Music and Solidarity: The Cultural Heritage of Miwa-kai**

Alice Lumi SATOMI (Federal University of Paraíba)

This paper focuses on the Miwa-kai, a *sôkyoku* (*koto* music) association in São Paulo, Brazil. Ms. Miwa Miyoshi was a *nagauta* performer who founded the Japanese Music and Dance Study Group, one of the first Brazilian associations of Japanese "classical" music, in 1939. The troubled period around World War II, when immigrants suffered harsh surveillance by the government as well as by fellow Japanese such as *Shindo Renmei*'s fanatic faction, the *kachigumi* (winners) contributed to reinforcing long-lasting solidarity attitudes which still have an impact on the musical groups in the community. Following a summary of the historical background—based on seminal works by Dale Olsen (1983) and Hôzan Miyashita (1973)—some aspects of maintenance and cultural adaptation will be presented, including the “modernized” bias within the repertoire issues. Discussions of both parts were constructed based on testimonies and on a personal archive, mainly of the teacher and



heiress Miriam Sumie Saito. The notion of transterritorialization takes into account this music making as something not exclusive to the immigrant community, but which came to being due to the community's existence. The concept of alternativization is based on the reality of musical activities which are official in the homeland but become alternative in the host country. The *Miwa-kai*, as its name infers, presents a more unique behavior than the other *sôkyoku* groups in the same city—such as the Miyagi-kai and Seiha from the Ikuta school, and Hozonkai and Kyôkai from Ryûkyû Sôkyoku—due to the fact that during the first seven decades of its existence, the group did not bother to join a Japanese *koto* school. The group keeps the name Miwa, although since 2009 it has been a member of the Ikuta-ryû Sôkyoku Seigensha.

## SESSION V A 4

### ***Music, Memory, and Identity in Brazil***

Salwa El-Shawan CASTELO-BRANCO (Nova University of Lisbon), chair

#### **8:15 Reflections of the "Golden Atlantic" in Colonial Music of the Brazilian Interior**

Barbara ALGE (University of Music and Drama Rostock)

This paper examines colonial music in the context of a Catholic festival still taking place today in the state of Minas Gerais. Based on close ethnographic exploration, the focus of the paper lies on liturgical art music and music accompanying the *cavalhada* horse pageant in the festival of Our Lady of Nazareth of a *mineiro* village known to be “very traditional, authentic, and stubborn.” The author uses the term “colonial,” as these musical practices are already mentioned in documents on festivities happening at the time of the Brazilian gold rush at the beginning of the eighteenth century in the region under study. Departing from the concept of the “golden Atlantic” (Reily) that links the “black Atlantic” (Gilroy) with a “white Atlantic” and results from cultural flows in the course of the gold rush, the paper argues that echoes of the golden Atlantic are reflected in the music under study and its performance context. Applied to the village under focus, this reflection has a time dimension (experience of the Baroque in the Catholic festival and colonial local identity) and a space dimension (local identity discourses linking the village with Portugal and Africa). The paper gives insight into specific colonial and postcolonial experiences (Santos) and reassesses the view of Brazilian Catholic festivals as spheres for reinforcing the essence of Brazilian-ness (daMatta).

#### **8:45 Social Memory: The *Play of the Cocos* from Caiana of Creole in Paraíba, Northern Brazil**

Eurides SANTOS (Federal University of Paraíba)

This paper deals with collective memory and its representation through cultural activities. The *Play of the Cocos* (*A brincadeira dos cocos*) is a manifestation of Brazilian Popular Culture involving music, dance, and poetry. This research focuses on the *Play of the Cocos* from the Caiana of Creole, a remnant community of Quilombos, located in the State of Paraíba, Northeast Brazil. The methodology consisted of field research involving interviews, participant observation, and video recordings of performances of the Cocos Group, conducted inside and outside the community. The text argues that collective memory is a set of memories that a social group considers worthy of being remembered and interpreted. In this perspective, such a manifestation is considered as a place and means of expression, socially validated for the negotiation, transformation, and maintenance of socio-cultural values. The paper uses concepts from ethnomusicology, oral history,

anthropology, and sociology.

### 9:15 **Musical Identities in the Amazon through the *Lambada***

Paulo Murilo GUERREIRO DO AMARAL (State University of Pará) and Francinaldo PAZ Júnior (State University of Pará)

This ongoing ethnomusicological research aims at reflecting on the formation of musical identities in the Amazon Region through various traditions that incorporate electric guitar or sounds / ways of play depicting this musical instrument, which can be called "*guitarradas*." Among those traditions is the *lambada*, which was popularized through the media in the region of Pará State (Northern Brazil) during the 1980s and is the focus of this article. In this period, there is the figure of the singer Beto Barbosa, through whom the *lambada* was published and consumed nationally as urban popular music and dance. The controversial "musical origin" of *lambada*, on which there has been little in-depth historical, anthropological, musicological, or ethnomusicological research, covers connections with expressions of Latin American and Caribbean nations, such as the *cumbia* and *merengue*. In terms of methodology, this study is based on collection of narratives about the *lambada* and their connections regional, national, transnational, and extraterritorial, as well as bibliographic and documentary analysis (including phonograms) on the *lambada* and related genres in Pará. The interest surrounding this object developed because of the importance of understanding the formation of the Amazon through its inhabitants' expressive cultures and practices, in order to be able to discuss having more ownership over their musical identities. More broadly, the research is part of a larger project, under development, which aims to build a mapping of musical Amazon *guitarradas*.

## SESSION V A 5

### ***Myth, Narrative, and Oral Literature.***

Don NILES (Institute of Papua New Guinea Studies), chair

### 8:15 **Exploring Interconnectedness: Gestural Interaction between Storytellers and Audience Members in *Suzhou Ping-tan***

SHI Yinyun (Durham University)

*Suzhou ping-tan* is one of many orally transmitted storytelling forms, with a strong vernacular characteristic tying it to a large area of Southeastern China, where it is documented as having gained prominence during the Ming Dynasty, spreading in conjunction with urbanization and diversifying into a number of schools. In the city of Suzhou, which has long been a powerful urban centre in the lower Long River area, *ping-tan* has consistently been documented as an important and integral part of local social life ever since. The story house remains an important social institution within Suzhou culture, and this paper explores the various interactions that prevail within it—between performers, audience members, and narrative-musical content. In particular, I focus on how interaction works in a real time *ping-tan* performance, attempting to discover how a thread of communication is established and maintained between storytellers and audience members. *Ping-tan* involves episodes of both spoken storytelling and sung narrative with stringed accompaniment, both of which feature extensive use of subtle gesture as a crucial means to facilitate effective and fluent communication. In this presentation, I seek to reveal how the different parties present during *ping-tan* performance employ diverse gestures—bodily, musical, narrative, and more—within what is evidently a highly interactive feedback dynamic. I show how, although

the *ping-tan* audience is relatively reserved in its expression of approval, and while the storyteller is very much in control of the progress of the narrative, the audience members' contributions are nevertheless influential and essential to ensuring a state of equilibrium within a give-and-take dynamic.

#### **8:45 Survival in the Artistic Form of Music: Research on Chinese Peddling Songs**

ZHANG Xuan (Shanghai Conservatory of Music)

Peddling songs are a functional form of song for sales promotion, the written record of which can be traced back to the Song Dynasty. Although the original sense of peddling songs has gradually decreased, decayed, or even disappeared with the change of time and cultural context, they have survived in the artistic form of music. Their survival is presented here as non-static and non-current historical evolution and accumulation. The peddling songs contain abundant reflections on the economy, culture, and folk customs. At the same time, they are also representatives of the cross-form evolution of Chinese traditional music. As a matter of fact, the way they survive extends their vitality in a more advanced form of art by inheriting the relics in an effective and dynamic manner, which is beneficial for the protection of intangible cultural heritage. This paper is intended to interpret the peddling songs by using the traditional formal analysis method and decoding the abstraction, survival, and change of the music symbols: from music fragments to embryonic folk song, the demonstration of a gradually mature art form follows the rise of artistry in the survival process. This paper tries to understand the process in which the peddling song becomes an art from the perspectives of time, pitch, and logic. The study is placed in the context of Chinese traditional music, to see the music characteristics during formal change. This paper is based mainly on primary sources from fieldwork in Beijing, Nanyang, Kaifeng, Taiyuan, Qixian, Taigu, Changzhou, and Yiwu (the key cities of peddling songs). Combining Chinese customs with cultural background, this paper interprets the evolution of peddling songs in theme and performance.

#### **9:15 Analyzing and Repatriating: A New Strategy to Safeguard Endangered Aboriginal Australian Song Traditions**

Sally TRELOYN (Melbourne University)

In recent years, the repatriation of song recordings from archives to Indigenous communities has been a key activity of ethnomusicologists in Australia. Such efforts are motivated by a number of factors: to return cultural property to appropriate stakeholders; as a research method to assist documentation of songs, dances, and associated knowledge; and as a strategy to safeguard endangered song traditions for the future by supporting intergenerational education through engagement with multimedia records of cultural heritage. While the repatriation of recordings might serve to safeguard traditions, it can also contribute to a decrease in opportunities for intergenerational transmission of the skills required to sing. For example, there are numerous anecdotal reports of people using repatriated recordings to replace live performances. In addition, repeated use of a recording may lead to a situation where a single version of song is then performed time-after-time. While there are significant cultural, religious, personal, and political factors guiding these choices, in the case of Centralian-style Australian Aboriginal music, where the form of a song varies according to changing aesthetic, cultural, environmental, and political factors, the use of recordings in place of live performance may be detrimental to the tradition. Drawing on examples from the Kimberley region of northwest Australia, this paper will investigate how an integrated approach to analyzing and repatriating song recordings might help preserve the

compositional principles that underpin song performances and therefore help support the intergenerational education that is required to safeguard traditions for the future.

## **SESSION V A 6**

### ***Musical Pasts and the Re-imagining of Identity: The Historiography of Ethnographic Practice in Music and Related Media.***

Peter TREAGER (Australian National University), chair

**Panel Organizer:** Aaron CORN (Australian National University)

**Discussant:** Melinda SAWERS

Music's self-evident grounding in authentic cultural experiences has made it a powerful vehicle for nationalistic agendas and reconstructions of the past, whether through images, films, or the claiming of continuous musical practices. As societies seek to reinforce and redefine their identity in the face of changing contexts, different musical traditions within them may emerge to take on new roles, whether through the replacement of "high art" music with the "traditional," or through the repurposing of musics that are iconic of specific peoples and/or places into new contexts for new social, political, and economic agendas. Just as readily, musical pasts and allusions to them have been manufactured around manipulative appropriations and fabrications as the privileged status of some musics, such as Western art musics, over others wax and wane in response to changing social, political, and economic agendas. The four papers of this panel address the dynamic and often highly politicized processes of reconstructing musical pasts and, as a consequence, constructing identities that hold currency in the present. Stemming from long-standing dialogues between Australian music historiographers and ethnographers, the panel will also consider how historiographic approaches to understanding music and related media can complement ethnomusicological and ethnochoreological research, and enrich music scholarship overall.

### **8:15 Authenticity and Appropriation in Hollywood Film Scores**

Peter TREGAR (Australian National University)

This paper takes as its starting point the use of traditional music in non-ethnographical contexts in mainstream Hollywood films, such as the application of traditional Irish musical to dramatic and social contexts far outside any obvious connection to Ireland or the Irish. It notes that this music seems increasingly to be used to provide the kind of sonic backdrop once accorded to mainstream Western classical (especially symphonic) music. This music's once-venerable position as a repository of authentic aesthetic experience, long supported by a discourse that supported its presumed privileged status as a non-representational, non-functional art form (in opposition to traditional and commercial musics, among others), is now recognized as a historical truth, not an absolute one. We also recognize that such music has largely lost its privileged status—we live in a "no-brow" culture where musical culture, at least in the West, has become, as Edward Said once noted, a reflection of "a sort of messing up and involvement of everyone with everyone else" in an itinerant and yet interconnected world. Does the rise, instead, of the use of (or allusions to) traditional music in Hollywood film suggest, however, that this privilege has now been accorded to traditional musics? Do such appropriations point to an ongoing colonial project of appropriation, or rather to an ongoing anxiety about the social impact of modernity and a failure of political imagination in Western popular culture?

**8:45 *Nhạc tài tử*: Lost in Translation**

Le Tuyen NGUYEN (Australian National University)

*Nhạc tài tử* emerged in the late nineteenth century and still has a strong connection with people's lives in Southern Vietnam today. In 2011, Vietnam submitted this genre to be considered as a Masterpiece of Intangible Cultural Heritage of Humanity. Recent research shows that musicians of *nhạc tài tử*, known as the group from French Indochina, gave a performance at the 1910 *Paris Exposition Universelle*. Musicologists have referred to this genre in French as "Musique des Amateurs" and in English as "Music of Amateurs," based on the social characteristic that it has been widely performed by non-professional musicians in informal gatherings. This paper raises the issues in translating *nhạc tài tử* regarding the semantic, musical, and social contexts. According to the first Vietnamese dictionary (1895), *tài tử* originally means "cultivated/talented man" and "traditional music specialist." The expression "amateur" has only been used since the 1940s. Students of *nhạc tài tử* are trained privately by skilled masters for many years. Since 1956, formal training has been available at the *École Nationale de Musique* (National School of Music). In the musical contexts, even though it has an improvisational nature, *nhạc tài tử* is based on highly structured compositions with detailed ensemble practice, which originated from the ritual music of *nhã nhạc* (a genre of Vietnamese court music). Music scores have been published since 1911, and commercial recordings have been available since the 1930s. "Music of Amateurs" does not reflect the changes in semantic, musical, and social contexts, and somewhat implies that *nhạc tài tử* is inferior to other Vietnamese traditional music. Musicologists did not perceive a need or appropriate equivalence to translate the Javanese *gamelan*, the Indian *khayal*, the Japanese *noh*, the Vietnamese *quan họ*, for example; it is time to return *nhạc tài tử* to its Vietnamese name.

9:15 **Discussant:** Melinda SAWERS

***V B: Plenary Session (10:15 - 12:15)***

***Ethnomusicology, Ethnochoreology, and Education***

Samuel ARA JO (Federal University of Rio de Janeiro), chair

**10:15 Readings of the Aesthetic and Didactic Dynamics of African Indigenous Knowledge in Ritual, Music, and Dance: A Southern Nigerian Perspective**

Marie Agatha OZAH (Duquesne University)

African ethnic cultures are diverse and by no means homogenous. Nonetheless, the ways in which forms of indigenous knowledge are imbued in people within communities constitutes an example of the overarching similarities in African cultures. Local knowledge can be accessed through various domains of African cultures including ritual and dance, which by African conception can be highly integrated. In addition to life-cycle events, a rubric under which some Africanist scholars have discussed African dance and ritual, gender-related issues, for example, are deeply implicated in the preceding subject matter. Dance and ritual are laden with cultural meanings which when read critically illustrate forms of indigenous knowledge and its relevance to enculturation. This paper draws from data of my research on women's ritual, dance, and music in southern Nigeria among the Bekwarra, Iyache, Iyala, and Ejagham of Cross River State; the Ibibio of Akwa Ibom State; and the Ogbaru of Delta and Anambra States. The aim of this paper is to explore forms of indigenous knowledge produced and reproduced by the preceding ethnic groups during the contexts of their

rituals, dances, and music. Specifically, I examine the concept of duality between related cultural and social spheres, gender negotiation, the principle of communal ethos, the concept of the body and beauty, *inter alia*. Furthermore, I discuss the collective and individual dynamics of the production of African indigenous knowledge among the aforementioned cultural communities. Thus, I argue that through ritual, music, and dance African indigenous knowledge is produced, revised, sustained, preserved, and transmitted from one generation to the next.

#### **10:45 Transmission of Japanese Traditional Performing Arts in Schools: Its Advantages for Future Tradition, and the Conflicts with Traditional Teaching Methods**

Satomi OSHIO (Miyagi University of Education)

The aim of this presentation is to analyze the present situation of school activities concerning Japanese traditional performing arts. Since the very beginning of the modern education system established in the late nineteenth century, music has been included in the school curriculum of Japan. However, its purpose has been changing according to the times. Different from early times when children were expected to solely learn Western style music, recent official curriculum guidelines prescribe a variety of music styles and activities to be learned. Most notably, Japanese traditional music is now becoming an important sphere in music curriculum: children are required to have an experience playing at least one kind of Japanese traditional instrument during their junior high school years. Also, in many schools local traditional dance and music began to be taught in physical education classes or in so-called “comprehensive learning.” In such a drastic transition of context, both school teachers and local musicians are facing difficulties in finding out how to teach traditional music and dance in schools. In this presentation, based on observations at schools in the author’s neighboring regions, concrete examples are analyzed according to the following three points: 1) the main factors that cause conflicts between local/traditional culture and school culture, 2) what has been lost in school transmission, and 3) advantages for the music tradition provided by school activities.

#### **11:15 Institutionalising and Adjudicating Culture: Children’s Dance Competitions in Bali, Indonesia**

Jonathan MCINTOSH (University of Western Australia)

In Bali, the process of “enskilment” (Pálsson 1994) and transformation in the teaching and learning of traditional dance is one of translation in which children must “participate in communities of practitioners” in which “the mastery of knowledge and skill requires newcomers to move toward full participation in the socio-cultural practices of a community” (Lave and Wenger 2002:29). In order to acquire the necessary skills to be able to participate as dancers in various sacred and secular contexts, many Balinese children attend lessons at private dance studios (*sanggar tari*). More often than not, graduates from the island’s Indonesian Institute of the Arts (Insitut Seni Indonesia) operate such organisations. Consequently, the institutionalisation of traditional dance—a process that began in the mid 1960s—now heavily influences the way in which children learn traditional dance as well as the repertoire they perform. The establishment of institutionalised curricula and “proper” instructional codes has also had a significant influence on the rise of children’s traditional dance competitions on the island. Indeed, such competitions now play an important role in the training and development of young dancers. By drawing on research conducted with children in south-central Bali, this paper examines the increasingly significant role of competitions in the training of child dancers. By exploring how children develop the necessary skills to be eligible to participate in such events as well as the criteria against which child

competitors are judged, the paper also investigates how dance competitions serve as a means through which the Indonesian Institute of the Arts reinforces its dominant influence pertaining to the transmission of traditional dance in contemporary Bali.

### 11:45 **Intangible Heritage? Toward an Ethnomusicological Approach to Heritage**

Nina GRAEFF (Institute of Musicology Weimar-Jena / Free University of Berlin)

This paper questions the perspective of cultural heritage concentrated on monuments and sites by discussing examples from what conventionally pertains to the field of intangible cultural heritage, namely two musical traditions from Northeastern Brazil: *Samba de Roda* and *Candomblé*. No ritual, no musical performance is purely intangible, just as no cultural object is purely material; however, this interchangeability has only recently begun to be explored from points of view other than of those tangible heritage experts. Although millions of Africans were separated from their tangible heritage while being transported to Brazil, their customs, beliefs, rituals, and musical concepts were transplanted into the new land and lived on over centuries. In both *Samba de Roda* and *Candomblé*, music and dance have a central role and are intimately linked. In *Candomblé*, the rituals are lead by drums, which have the power of bringing deities into earthly world: through the drums' rhythmic patterns and the dance, deities (*orixás*) take possession over the practitioners' bodies. Physically, the so-called intangible values, or more specifically the beliefs of *Candomblé*, are related not only to its sacred place (*terreiro*) but also to musical instruments and human bodies. *Samba de Roda*, having no specific place to occur, rely only on these tangible aspects of performance. Fieldwork and musical analysis have shown that the nomination of *Samba de Roda* as a "Masterpiece of the Oral and Intangible Heritage of Humanity" by UNESCO in 2005 has accelerated change processes and homogenized the musical practices rather than increasing general respect for its particularities. By questioning the separation between tangibility and intangibility of cultural heritage from an ethnomusicological point of view, methods for preserving specific characteristics of musical traditions may arise. These would not be limited to supporting, for instance, the existence and organisation of musical groups—such as in *Samba de Roda*—but would instead promote the creativity and the interest of cultural bearers for their own traditions.

## **V C: Paper Sessions (13:30 - 15:30)**

### **SESSION V C 1**

#### ***Spheres of Negotiation: Religion, Tradition, Cultural Specialists, and Modernity in Taiwan***

TSAI Tsungte (Tainan National University of the Arts), chair

**Panel Organizer:** Grahm DION (Tainan National University of the Arts)

The island of Taiwan is a pluralist society expressing multiple histories and perspectives, and because of its long colonial history has remained largely in a state of contestation and negotiation, past and present. This panel seeks to investigate three diverse spheres of negotiation within Taiwan that arise when modernity, tradition, and religion must coincide. The first paper investigates how cultural specialists and institutions communicate and negotiate social change, by looking at Taiwan's music industry practice of the 1930s. The second paper, a comparative study on differing wedding rituals within the Hakka community by the same musical ensemble, shows the ways in which the family, ceremonial leader, and musicians all take part in defining what is negotiable and non-negotiable within the wedding's efficacy and "appropriateness." The third paper extends the idea of the musician (cultural specialist) as crucial to defining the discursive space within

Taiwanese traditional opera as it is defined by the use of the foot drum. By locating and expounding on these three diverse discursive spaces, this panel provides examples of differing music negotiation processes that are defining Taiwan's contemporary society.

**13:30 "Peach Blossom Weeps Tears of Blood": The Negotiation of Cultural Specialists, Institutions, and Social Change in Japanese Colonial Taiwan**

CHEN Mei-Chen (Indiana University)

Taking a case study of the Taiwanese pop song "Peach Blossom Weeps Tears of Blood" and its intertextual relationships with other genres, my paper examines Taiwanese music recordings during the Japanese colonial period (1895-1945). I suggest that the Taiwanese music industry in this period was framed by the discourses of modernity, technology, colonialism, commercialism, and cultural forms. I consider the music recording as a cultural medium as well as a cultural stage where cultural specialists and institutions negotiate and communicate social and cultural change. I will contextualize the performance of "Peach Blossom Weeps Tears of Blood" in three stages: its creation and social context, its performance, and its outcome and social consequences. First, I will illustrate the creation of the performance as it relates to colonial policy, commercial strategy, international circulation, and the specific relationships between the film and music industry in Taiwan. Second, I will analyze the performance in terms of song text, melody, instrumentation, and vocalization, and illustrate how cultural specialists negotiate with technology, modernization, and globalization in the performance. Finally, I will discuss how this performance is reiterated in terms of its intertextual relationships with differing musical and operatic genres of that period. Altogether, my analyses of data, including audio recordings and literature discussing "Peach Blossom Weeps Tears of Blood," will demonstrate a complex of politics in music-making within the Taiwanese music industry of the 1930s.

**14:00 Tradition in Negotiation: Hakka People's Wedding Ritual Music in Contemporary South Taiwan**

FAN Yunching (Tainan National University of the Arts)

A traditional Hakka wedding in contemporary south Taiwan is a complex array of ceremonies which are composed of both ritual and music. Of crucial importance to a wedding's success is receiving the ancestor's blessing and the protection of the gods. One day before the actual wedding day, the groom's family performs a ritual, known as *yinghun huanshen*, that consists of two indispensable parts: one which is devoted to the ancestral mothers, and one to receiving the gods' blessing. Connecting, authenticating, and directing the day-long ritual is the music of a Hakka *bayin* ensemble. Tradition, however, is not immune to the broad effects of contemporary society. Hakka ceremonies are subject to continuous adaptation to accommodate changing requirements and lifestyle, while at the same time maintaining characteristics crucial to the self-perception of the Hakka community. In this case study, I will look at the wedding ceremonies of the Hsu family in Gaoshu township, June 2011, and the Wu family in Meinong district, March 2012, both of which are accompanied by the same group, the Meinong Hakka Ensemble. I will show how both ceremonies, while differing significantly from each other, maintain the appropriateness of the *yinghun huanshen* ritual. This inevitably reveals aspects of Hakka people's wedding discourse that remain fluid and those which are non-negotiable.

**14:30 Representations of the Foot-drum in Contemporary Stage Productions of Nanguan-related Performance Genres**



Reinhard STRAUB (Tainan National University of the Arts)

The foot-drum (*zugu*, *nangu*, *yajiaogu*) is the lead instrument in regional Minnan *xiqu* genres related to the *nanguan/nanyin* musical system in Fujian, China, and Taiwan. It is unique not in its physical design, but in its playing technique, where the heel of one foot is placed on the low tension drumhead, allowing the drummer to adjust the drumhead tension and produce a wide range of pitches. The sounds and rhythmic patterns produced by the drum are key elements in the aural dimensions of the *xiqu* genres referred to as *liyuanxi* in Fujian and *nanguanxi* in Taiwan. As in other traditional *xiqu* genres, the drummer-conductor is usually in charge of all aspects of a performance. New performance models combining aspects of *nanguan* music and *nanguan xiqu* have evolved over the last decades in Taiwan. They differ extensively in the aural and visual *mise-en-scène*. The musical instruments, especially the foot-drum, are no exception. Modern *nanguan*-related stage productions have at least partially eliminated the need for the foot-drum's traditional functionality. It is therefore not without logic to render the drum obsolete and abandon it completely, and this is in fact done by some performers. Others, however, value the unique aural and visual effects and indexical potential of the drum. Using the example of how the foot-drum is used in contemporary forms of *nanguan* stage performance, this paper aims to examine how the impact of modern notions of preservation and individual artistic creativity lead to the construction of competing representations of the foot-drum in particular, *nanguan* instruments in general, and, in turn, the traditional genres of *nanguan xiqu* and *nanguan* music.

## SESSION V C 2

***Australian Indigenous Approaches to Music and Dance: Education across Generations and Cultures: Lessons for Cultural Survival in a Globalised Age.*** Aaron CORN (Australian National University), chair

**Panel Organizer:** Aaron CORN (Australian National University)

Through its formative engagements with Australian Indigenous communities and cultural practitioners, ethnomusicology has become a highly pragmatic discipline in Australia. It is driven by an ethos of engaged research that seeks to deliver applied and relevant outcomes for the people whose lives and cultures ethnomusicologists and ethnochoreologists examine, and to aid Indigenous communities in their aspirations for cultural survival in an increasingly challenging globalized age. This panel will explore the work of Australian Indigenous leaders who collaborate with ethnomusicologists and ethnochoreologists to foster better futures for their endangered cultures and languages through the teaching and learning of music and dance in new educational contexts that are designed to strengthen interpersonal exchanges across generations and cultures for participants and audiences alike. As leading examples of such initiatives, the Milpirri Festival at Lajamanu in the Tanami Desert, the *Crossing Roper Bar* collaboration between the Australian Art Orchestra and Yolngu Manikay performers from Arnhem Land, the promotion of reconciliation with Indigenous Australians through community choirs, and the *Ngarakuruwala* collaboration led by the Wangatunga Strong Women of the Tiwi Islands will each be discussed with specific reference to their overarching aims of intergenerational and intercultural education and exchange in changing globalised world. How the collaborative approaches taken in these initiatives may point to pertinent insights and approaches for ethnomusicologists, ethnochoreologists, and practitioners of endangered cultures more broadly will also be addressed.

**13:30 Echoing the Southern Cross: The Milpirri Festival as a Bridge to Learning Warlpiri Tradition across Generations and Cultures**

Wanta PATRICK (Australian National University) and Yukihiro DOI (Australian National University)

The Milpirri Festival, directed by Wanta Patrick, is a collaborative initiative between Warlpiri elders of the Tanami Desert and Tracks Dance Company in Darwin to provide new avenues for local youths to learn their cultural traditions in the midst of a federalized education system that is formally disengaged with community concerns for traditional cultural survival. The festival has become an annual event at which traditional ceremonies that are now rarely performed are introduced to participating Warlpiri youths for the first time. Youth are also actively encouraged to create new songs and dances based on the traditional themes of these ceremonies and their families' hereditary songlines, and to be trained in the use of new digital media to document and disseminate the event via PAW Media and YouTube. This paper will explore how Warlpiri conceptualisations of knowledge and learning that underpin traditional ceremonies roles and structures, such as *Ngurra-Kurlu*, inform the Milpirri Festival curriculum, and how Patrick's pedagogical approach to directing this event works to instill both intergenerational and intercultural educational outcomes.

**14:00 Manikay in Transit: The Dynamic Tradition of *Crossing Roper Bar***

Samuel CURKPATRICK (Australian National University) and Aaron CORN (Australian National University)

This paper explores tradition as a voice in the present as realised through the contemporary expression of the Manikay song tradition in *Crossing Roper Bar*—a musical collaboration between Yolngu performers from Ngukurr in Arnhem Land and the Australian Art Orchestra. *Crossing Roper Bar* started in 2005 as an attempt by its Yolngu collaborators to teach the Wägilak Manikay repertoire to musicians of the Australian Art Orchestra, who come from an array of improvisatory musical backgrounds. Since then, *Crossing Roper Bar* has grown to demonstrate how tradition exists as a dynamic interplay or a conversation between the past and the present, and how tradition is sustained in the present through ongoing and creative re-cognition in unique iterations, situations, and perspectives. It has also become a prominent catalyst for teaching younger generations of Yolngu their own cultural traditions and introducing Yolngu culture to others in Australia through touring workshops at schools and universities. This paper explores how these conditions lie at the core of Yolngu Manikay and traditional education through ceremony, and thus provided a unifying logic for the development of *Crossing Roper Bar* in which the present is but one iteration of an underpinning and sustaining ancestral reality that is communicated with each new performance. This exploration of Yolngu understandings of tradition serves to introduce the wider implications of the *Crossing Roper Bar* collaboration, which is as much a musical event as it is a tool for educating the greater public about the importance of cultural survival to the Yolngu. This new direction in Australian music has direct implications for our perceptions of living heritage as something that is dynamic and performed, and points to alternative approaches to safeguarding traditional cultures for future generations.

**14:30 A Shared Intention? The Convergence of Community Music and Reconciliation in Australia**

Julie RICKWOOD (Australian National University)

Ian Cross argued that social justice was made manifest through music-making's capacity for "shared intentionality" which provides a space for the emergence of concepts that bear on how humans can, and perhaps should, interact. This paper examines the convergence of community music and reconciliation, two contemporary popular movements that seek to address social justice and human interaction. The popularization of community singing re-emerged in Australia with the *a cappella* scene in the late 1980s, and many community choirs subsequently materialized. It sought to democratize singing, bringing it into every practice. While the *a cappella* scene itself has lost its prominence, community choirs have not. Many choirs are supported by the community music movement which encourages community singing in order to promote social inclusion, health, and wellbeing. These interventions can be limited in their scope and success. At the same time, intercultural collaborations emerge from within a community, exposing the more complex intimacies and intricacies of musical interactions that attempt to reconcile cultural gaps between a minority group and the majority. Applying the notion of "shared intentionality," this paper analyzes how musical interactions by community singers might enact a localized and contextualized performance of reconciliation between Indigenous and settler Australia.

**15:00 *Singing Knowledge: Tiwi Elders Using Song as an Educational Tool***

Genevieve CAMPBELL

This paper explores how Indigenous elders on the Tiwi Islands in north Australia are using song as a vehicle for education and cultural empowerment and as a weapon against language loss. They have long known that knowledge of country, kinship, and law is fundamental to Tiwi society, and that this knowledge is imparted through songs to form an unbroken conduit with the distant past through the voices of the ancestors who have always "sung the history." The classical Tiwi education system is one that is firmly focused on song. Children are taught through systemized levels of learning in the context of a highly intellectual framework of tuition in song composition and performance. By learning the skills of song, they absorb not only the stuff of their culture, but also a deep sense of identity through being fully and artistically articulate in their own language. Yet today, young Tiwi people are struggling to succeed in a federalized education system based on the written word in English. With massive changes to and demonstrable loss of the Tiwi language over the past few generations, they are unable to engage at a meaningful level with the knowledge that their elders need and want to pass on to them, or to maintain that knowledge by creating their own songs. My paper will discuss how a recent Tiwi song project has become a catalyst for discussion and action on the islands. Senior song-men and women have met the challenge of arresting the demise of their language and song culture as a basis for knowledge transmission. They have actively opposed the imposed monolingual curriculum by petitioning the federal parliament and demanding that Tiwi language returns to their school. I will explain how, in doing so, they are challenging monolingual presumptions of what constitutes knowledge and what education is all about.

**SESSION V C 3**

***Continuity and Change in Chinese Opera***

YU Siu Wah (Chinese University of Hong Kong), chair

**13:30 *Tradition and Innovation: An Attempt in Cantonese Opera Adaptation***

CHOW Sze Sum (Hong Kong Baptist University)

Cantonese opera has shown its vitality through absorbing various elements of theatrical art and contemporary culture, thus often moving between tradition and innovation. It is to be argued that adaptation is and has always been the most essential means of introducing changes to the genre, and the innovations that result are often initiated by the need for change, be it from the practitioners or the audience, and last but not least the cultural politics of the time. A case in point is the recent Cantonese opera production *Shuangjiaozi* (Mothers & Sons) (2012) in Hong Kong, in which I was involved. Adapted from a regional opera, the production blends traditional Cantonese opera elements with other regional opera genres as well as modern theatrical arts. The objective of this presentation, aside from pointing out the various adaptation strategies in the work, is to examine the historical driving forces, particularly the cultural politics in post-1997 Hong Kong, allowing for such work to have been produced. It will argue that the ongoing process of tradition establishment in Cantonese opera is catalyzed by adaptation, which is intertextual in nature, multifaceted in meaning, and, most of all, often a result of cultural politics driven by national cultural policies.

**14:00 "Qinshi" and "Jinghu Yanzoujia": Negotiations between Tradition and Modernization in Jinghu Music**

Li Huan (Wesleyan University)

In Peking Opera, *qinshi* are *jinghu* players who mainly provide accompaniment to singers. The traditional role of the *qinshi* was not only to provide an accompaniment for the singer, but also to create improvisations and work together with singers to compose musical pieces. In fact, *qinshi* and singers were interdependent and closely related. However, this close relationship has been deeply altered since the 1950s. Most new works created in Peking opera nowadays are composed by professional composers rather than through the traditional *qinshi*-performer model. Now, *jinghu* music not only refers to accompaniment music, but also to solo *jinghu* pieces. The definition of a *jinghu yanzoujia* (*jinghu* musician) is a result of *jinghu* solo pieces that have appeared since the 1980s in modern China. Conflicts, debates, new conceptions, and arguments have appeared regarding the coexistence of the two terms, *qinshi* and *jinghu yanzoujia*. This paper will compare differences between *qinshi* and *jinghu* musicians (*jinghu yanzoujia*) in Peking opera, and analyze why those differences developed. My argument is that the Chinese Cultural Revolution (1967-1977) in fact changed the traditional relationship between *qinshi* and singers. *Jutuan zhi* (a new theatrical system carried out in mainland China since the 1950s), a new educational system, and the entrance of composers between *qinshi* and singers in Peking opera created a new generation of *jinghu* musicians and a new *jinghu* musical style since the 1980s.

**14:30 The Musical Accompaniment and Vocal Performance of Wuyin Opera in Shandong Province of China**

Qi Huimin (Qingdao University)

*Wuyin* opera is a well-known local opera genre from Zibo town, Shandong province in the east of China. The name of the opera *wuyin* was awarded by the British company *Electric and Musical Industries* in 1935, though it has seen many great changes under both social-culture and political intervention and advancement in the past 300 years. Divided into two parts, this paper concerns the two influential causes for the changes of *wuyin* opera and its characteristics as it is today. The first part of the paper focuses on the impact of musical accompaniment on the opera; that is, how it has changed from the original form of two people singing accompanied by one person drumming to an opera accompanied by adding stringed instruments, joined later by Western musical instruments, and finally developed into an orchestral accompaniment including both Chinese and Western

musical instruments. The second part explores the influence of vocal style on the opera; that is, how it has changed from a monotonous and floating style presenting more traditional musical idioms such as *youban*, *liushui* and *erbuying* to the varieties of dramatic musical style required by the modern *wuyin* opera.

## SESSION V C 4

### *Nostalgia, Myth, and Ideology in European Folk Music*

Britta SWEERS (University of Bern), chair

#### 13:30 The "Old Castle," An Ethnographic Fairy Tale: Myth or Reality?

Athena KATSANEVAKI (University of Macedonia-Greece)

The "Ethnographic Fairy Tale" is a term which is used for the first time here, in accordance with other similar terms already used in ethnography, ethnology or ethno-anthropology research: "ethnographic films" and "ethnographic novels." All of these can be comprehended as art forms inspired by the relationship of the ethnographer or anthropologist (or, in our case, the ethnomusicologist) with his/her field. Such is the case with the Ethnographic Fairy Tale. During field research, it becomes obvious that oral tradition is not a myth, nor is it a way to make a myth. It is an internal power which gives birth to experiences again and again, and recreates them without altering their basic core. In this way, it makes them creative and incorporates them repeatedly into society, so that they become a living continuum and at the same time a real historiography not concerned with scientific narration or exposition of events, but with their embodiment in the social context, thus becoming a continuum in a real sense: a "tradition." Scholars coming into contact with it will be surprised when they realize how deeply it involves reality, and as they come closer they will be able to interpret and at the same time investigate historical and cultural continuums, some of them hidden in different forms of art and expressions in a subtle way that only a culture that is fully alive and vibrant can offer. Nonetheless, it will have to be examined very carefully in order to be interpreted adequately. In this way, the Ethnographic Fairytale is a way of "making" oral tradition. It becomes true when the research locus and its people summon the researcher to participate in the mystery of their own beings (lives). It is thus also a live continuum, a proposal to participate again in oral tradition (sung or not) in the new social context. In this sense it is a real story.

#### 14:00 Is it a Musical Heritage?

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

Swiss traditional popular music of the 1950s has received only minor attention from music scholars, with this period considered generally as having been creatively unproductive. Following the adoption of "*Ländlermusik*" (the general term for instrumental dance music) and other forms of traditional popular music in the 1930s and 1940s as sounding symbols of national identity and as political means of "*Geistige Landesverteidigung*" ("spiritual defence") against ideologies of neighboring countries, *Ländlermusik* lost its prominent position among the diverse sounds of dance music. However, today's implicit or explicit deprecation of *Ländlermusik* occludes the musical productivity and lively aesthetic discussions during the 1950s as documented on audio tapes of radio recordings and in articles in music magazines. In our research project, we examined an audio collection of traditional popular music from that time in order to open a discussion on its value as heritage. Besides a historical analysis of written sources, exponents of current traditional popular

music listened to a selection of pieces, performed them in workshops, and discussed their value as musical heritage. In so doing, the past was not only captured in a positivist narrative of source-based facts based in oral histories of musicians and music producers of that time, but also related to current musical practice and transmission. Combining academic and practical approaches allows for an enhanced understanding of traditional and popular music practices of the past and for a re-examination of aesthetic assumptions.

## SESSION V C 5

### *Role and Function of Music in Ritual II*

Keith HOWARD (School of Oriental and African Studies, University of London), chair

#### 13:30 **Intermixing/Ritualization: The Search for Aesthetic/Movements in *Kavadi Attam***

A. P. Rajaram NIL (Jawaharlal Nehru University)

The paper focuses on the study of the nature of the dance movements in *kavadi attam*, a ritualistic performance associated with the worship of lord Murugan of the Hindu religion and also a signifier of Tamil identity—practiced by the Tamil community within and outside India. This ritualistic dance form has its own set of movements and music performed by a particular instrument called “*pambai*,” which is marked as sacred because of its ritual orientation; in Tamil Nadu, this form survives with the help of local folk dance forms which are often performed on the occasions of local festivities for pagan gods of lesser importance. In terms of dance movements, in its original context *kavadi attam* seems to have drawn heavily from the local folk form *oyilattam*, which is again a ritual/folk dance form performed with the same musical instrument, *pambai*. It is interesting to note that in the present form of dance movements in *kavadi attam* these movements are located in the lower body only, which is independent in adapting the movements, while the upper body remains true to the original format of movements as it has to keep its association with the sacred prop (*kavadi*), which is an integral part of the rituals. The relationship between the upper body and the prop, and the way it regulates and controls the prop, also externalizes the sacredness of the event—constructed around the sacred prop. In this paper I shall be focusing on the intermixture of movements of the *kavadi attam* and the *oyilattam* so as to look at the multi-ethnic participation in the event where each community finds a space through social intermingling and exchange, helping the community to reaffirm the bonds of solidarity and mutuality of the multi-ethnic gathering.

#### 14:00 **Music—A Gate to a Cultural Realm**

Uri SHARVIT (Bar-Ilan University)

Until 1948, the year Israel became independent, the largest part of the Jewish people lived in many regions of Asia, Europe, and Africa for about two millennia. Apart from the general liturgical outline, mostly in the Hebrew language, that was common to all of those dozens of Jewish exiles, each such a community had developed its own cultural features, including its particular musical style and repertory. Until today, sixty-four years after the beginning of the process of “ingathering of the exiles” to the new independent Israel, most of those communities still activate their different cultural features especially within the framework of the traditional events connected with the Jewish liturgy. During the few decades of my work in the various Jewish communities in Israel, I have found that people always express their awareness that a successful musical performance can “elevate” the particular liturgical event, whereas a less successful performance can “lower” the

event. In my studies, I have tried always to translate the indigenous conception of "successful performance" to an objective ethnomusicological language, and then to be able to predict the occurrence of such a "successful" performance or an "unsuccessful" one in every community under my study. Such an understanding opens the gate for us to penetrate into the deep socio-cultural conceptions and connotations of the people of the particular community, and sheds light on socio-historical processes that motivated the life of that community during its past periods in the diaspora, as well as its continuing life in the modern era in different locations.

#### **14:30 Shifting Thresholds of the Audible: Listening Closer to Overtone Singing in Sardinia and Tibet**

Mark VAN TONGEREN (University of Leiden)

From the ethnomusicological and acoustics literature, it is well known that overtone singing traditions exist in the larger North Asian landscape, historically based on solo performances, and in South Africa, Sardinia, and Tibet, based on group performance. The first group tends to be virtuosic, even spectacular. The inherently religious traditions are those of Sardinia and Tibet; these also happen to be the ones in which harmonics occur most sparsely, sometimes barely audible, if at all. In this presentation I report from first-hand experiences of Tibetan and Sardinian overtone singing, and try to disentangle the sometimes complex auditory information perceived. My research among three monastic schools of Buddhism in Dharamsala, and additional comparisons of extant recordings, suggests that the general idea in ethnomusicology that Gyütö and Gyüme Colleges are the (only) two branches that employ harmonic chanting techniques may need revision. First, because there is a new branch (Drepung Loseling/Gomang) that claims to employ this technique. Secondly, because only the Gyütö produce vocal harmonics that can consistently be heard by an average listener. A somewhat similar situation occurs in Sardinia, where the *quintina*, a "virtual voice" composed of the harmonics of four singing brothers, comes into existence, and a related phenomena is found in Corsica. How can we deal with the discrepancies between established facts (about the nature of acoustic soundwaves) and the successful or missing auditory experiences of those facts by listeners inside and outside these traditions? Using my idea of the polyphony of the human body, I maintain that acoustic analysis only cannot have the last word in questions of spectral listening: well-trained ears are capable of critically examining these ritualized sounds. Lastly, these considerations bear on the special quality attributed to / cultivated with the help of these sounds, and on constituting the overall religious dimensions of these practices.

#### **15:00 The Rites and Beliefs Related to Music of the Tai Yai Immigrants in Northern Thailand** Bussakorn BINSON (Chulalongkorn University)

This research focuses on the rites and beliefs related to music of the Tai Yai people who migrated to Thailand from Myanmar's Shan State. The fieldwork has been conducted in Chiang Mai, Chiang Rai, and Mae Hong Son provinces, which are geographically connected to the Myanmar border. The research findings show that the Tai Yai Music is mainly divided into three groups; *glong gon yao*, *glong mong seung*, and *jat tai* Music. Both *glong gon yao* and *glong mong seung* are accompanied dances and processions, whereas *jat tai* is a theatrical repertoire. The study shows that the rites and beliefs concerning musical ceremonies indicate the strong faith of Tai Yai musicians in Buddhism combined with supernatural beliefs. The rites reflect the sense of gratitude to the Buddha, teachers, ancestors, and spirits of the land, as well as respect for the elderly. The Tai Yai musicians who are elderly play a significant role in passing on their musical heritage to the

next generation, and they also serve as good advisers in reviving, conserving, and promoting the Tai Yai's musical rites.

## **SESSION V C 6**

### ***Change in Contemporary Ritual Music and Dance II***

Mikyung PARK (Keimyung University), chair

#### **13:30 A Dying Art: Changing Performance Contexts and the Irish Wake Ritual**

Narelle MCCOY (Griffith University)

This paper will examine the central role of women in Irish keening (*caoineadh*) or ritual lamentation, the suppression of the rite, and its subsequent “de-ritualization” and re-emergence in the popular idiom. During the Irish wake ritual, the keening or lamenting woman inhabited a liminal state between the living and the world of the dead for the duration of the mourning period, entering a kind of “divine madness” which allowed the keener to express the collective outpouring of grief through her voice and body, leading the community in a public expression of sorrow and lament. Because the keener could use the power of the voice to guide the soul to the next realm, the Roman Catholic Church attempted to abolish wakes, thereby relegating the community to the position of silent watchers. Key points to be addressed will include: an examination of the musical and paramusical characteristics of keening; its social and religious relevance within its original pagan context; and the social, political, and religious circumstances surrounding its suppression and the musical and cultural contexts in which keening is now expressed. These include folk song which encompass a wide variety of laments; Irish popular musicians, including The Cranberries and Sinéad O'Connor; and theatrical performances such as *Riders to the Sea* by J. M. Synge. The musical examples chosen for discussion will be analysed using a cross-disciplinary methodology which draws on aspects of ethnomusicology, gender studies, and ritual studies. This paper will show that the suppression of women's keening led to the loss of its ritual function; however, because of the importance of the practice in Irish culture, keening has found its expression in new secular contexts as “de-ritualized” musical and theatrical art forms, where subjects normally considered taboo can be examined without censure.

#### **14:00 Changes in the Presentation of Musics and Dance of the Achang People in Yunnan during the Woluo Festival**

Gretel SCHWOERER-KOHL (University of Halle-Wittenberg)

Called Achang by the Chinese (own designation ?Ngac?ang?, Burmese name ?Maingtha?), this small ethnic minority lives in the border areas of Southern China and Northern Myanmar. The Achang speak a Tibeto-Burman language, do not have their own writing system, and for many centuries have been famous for forging iron weapons and other cutting tools for the neighboring minorities. They practice animism and worship their ancestors. Among several joyful events, the most important festival of the Achang people is called Woluo. This paper will focus on the change of this significant festival during the last few years concerning musics and dance, and try to explain the reasons for the alterations. Traditionally, the Woluo festival was celebrated on the fourth day of the first lunar month to pay homage to the ancestors and cultural heroes Zhepama and Zhemima. People of all ages came together, dancing, singing, and playing their traditional musical instruments all day and night on their traditional dancegrounds. Nowadays, Chinese authorities will choose an appropriate date. A blacksmith will appear on the stage forging iron, an impressive fire



will burn, beautiful girls in modern cloth with only a few stereotyped hints at the tribal costumes will dance, as my videos from fieldwork in spring 2012 will show. The music, mainly composed with the help of modern computer programs, will sound from huge loudspeakers. The reasons for these tremendous changes in the festival so as to construct modernization and integration in the Achang region will be discussed.

**14:30 The Influence of Christian, Muslim, and Buddhist Revived Religious Groups and Communities on Modern Russian Culture**

Elena SHISHKINA (Astrakhan State Folklore Centre)

The present paper considers some issues in the modern revival of Christian, Muslim, and Buddhist communities in Russia, and of their role and contribution to Russian culture. Various forms of their performance, both closed and public, are defined by dwelling on the facts collected by the author in different regions of the country including Povolgie, Tatarstan, Kalmykia, and Dagestan. For quite a long time, from the 1930s to 1990s, artistic companies representing folk art of various sub-ethnic groups inhabiting Russia experienced strong pressure on the part of the Stalin regime. They had to perform mass “Soviet” songs glorifying the Communist party and its leaders at all kinds of festivals and contests, and they had to make folk art sound more European and academic. Nowadays, revived traditional rituals and religious ceremonies need to be described and structured anew, as during the Soviet period all kinds of religious activities and public performance of rituals were banned in the USSR. At the turn of the twenty-first century, a shift of researchers’ interest connected with leveling in traditional culture became obvious in Russia and to the world of ethnography and ethnology. Nowadays, ethnic traditions are preserved mainly within families, and the conventional “classic” field of research becomes almost unattainable. That is why ethnic festivals present a variety of research space for an ethnographer. This presentation touches on some aspects of festivals in various regions of Povolgie, the Caucasus, and the Urals—the Western, Northern, and Southern parts of Russia where academic, folk, and religious musical trends are mixed, including images of ritual celebrations such as Orthodox *Christmas* and *Shrove-tide*, Muslim *Novrus* and *Sabantuy*, and Buddhist *Tzagan-Sar*, *Zula-Hural*, or *Thousand Lamps Festival*. The author describes her own impressions of forty-nine festivals she attended or in which she participated in Russia and abroad. The presentation is followed by video.

**15:00 Tony LANGLOIS**

***Regadda: A Local Moroccan Pop Music and its Cultural Context***

Tony LANGLOIS (University of Limerick)

*Reggada* is a form of popular music which is recorded, performed, and broadcast in Eastern Morocco. Through its name and its distinct rhythmical, linguistic, and visual attributes, the music is closely identified with the town of Berkane, situated close to the Algerian border. However, live music is rarely heard in Berkane, and there are very few places where *regadda* CDs can be bought. One of the reasons for Berkane’s silence is likely to be the close proximity of the Madagh Zawia—the headquarters of a neo-Sufi religious organisation (the Butchichiyya) which has developed strong connections to local and national government alongside a very large international membership. This paper considers the negotiation of moral and musical spaces in Moroccan popular culture, using the *regadda* / Butchichiyya interface as a case study. I will look at the constructions of modernity, tradition, and identity which are negotiated in this context. I will examine the state’s support of “unorthodox” Islam, and the strategies adopted by local musicians who seek to make a living in this cultural ecosystem. Finally, I will consider the implications of these developments in

a region which is itself an interface between Europe, Saharan Africa, and the post-"Arab Spring" Maghreb.

## **SESSION V C 7**

### ***Music and National and Transnational Sensibilities***

Hee-Sun KIM (Kookmin University), chair

#### **13:30 Cultural Symbiosis and Musical Mutualism: Trans-regional Arab Music Production, the Iraqi Diaspora, and the Music of Oman**

Anne K. RASMUSSEN (College of William and Mary)

In my search for the national music of Oman, I identified a phenomenon of Cultural Symbiosis and Musical Mutualism that transcends the nation's boundaries. Based on several months of ethnographic fieldwork in 2010 and 2012, I describe the interdependence between this Gulf State, the musical infrastructure of Egypt, and the emergent music studios of Dubai. Among the musicians that contribute to this process are those in a versatile community of "migrant workers," originally from Iraq, all cultural refugees victimized by the destruction of cultural institutions in Iraq over the past two decades. Although there is an abundance of traditional music in Oman, a good deal of its music is facilitated by inter-culturalism involving practitioners from Egypt, Iraq, and other Arab countries. As a consequence, that music resonates with the musical discourse of other Arab musicians and their geopolitical-cultural biographies. Simultaneously, Oman supports a service industry in need of patronage. Such musical mutualism divulges the conundrum of nation building in the Gulf. While each Gulf nation struggles to articulate a distinctive heritage, the region was, until recently, a singular political and cultural entity characterized by the flow of people, goods, and ideas around its coastline and within its interior. Transcending modern national borders in search of cultural capital is at odds, however, with ideologically defending those very same borders because of what is contained within them, namely the unique national products of Oman, a country known to its neighbors as *ruh al-Khalij*, the soul of the Gulf. Through musical and social analysis I elucidate how social and economic relationships *sound*, and the intersections where Omani traditional music and musicians meet the historically prominent musical histories and practices of the Ottoman-Arab world and modern Mesopotamia.

#### **14:00 From 1893 to the Present: Hawaiian Resistance Music**

Kimo ARMITAGE (University of Hawai'i at Mānoa)

Hawai'i, more than any other place in the Americas, has been thoroughly fetishized. Michener's *Hawaii*, glossy tourism brochures, and slick travel advertisements in magazines, television, cinema, and on the Internet have fixed and sanctified Hawai'i as an icon of exotic, pleasure-filled Otherness, a "Fantasy Island" for all eternity. Hawai'i is marketed as a playground for the world. Further, to the consumers of those images, the Hawaiian marketing mechanism commodifies the indigenous cultural heritage, our music and dance (hula). Hawaiians, now the minority in our own homeland, have long censured tourism and its mongrelization of the native culture. Alongside the graceful and exotic hula, the music for which Hawai'i is known, there is another tradition that is celebrated by the indigenous Hawaiian population, Resistance Music—*Na Mele Ku'e*. This is a form which seared its way into the national consciousness right after the overthrow of Hawai'i's last reigning monarch, Queen Lili'uokalani Kamaka'eha, in 1893. Our presenters will decode this indigenous cultural heritage and contextualize this form by placing it within cultural and historical context.

Our presentation and paper will demonstrate Hawaiian cultural paradigms that have evolved in a fetishized, contested, and political space. These musical texts have generated much healthy discussion about the past, present, and future of Hawai'i, as all resistance music is designed to agitate the population into awareness and, often, action.

**14:30 "Arirang": What Does it Mean for Koreans?**

SHEEN Dae-Cheo

So many kinds of folk song have been transmitted in Korea. Among all these folk songs, "Arirang" is the most popular and representative, and is absolutely beloved by Koreans. Inside or outside of Korea, when happy, sad, or lonely, whatever happens, Koreans love to sing "Arirang." This unconditional love of "Arirang" is not an exception in North Korea. In meetings between South and North Korea, "Arirang" is, officially or not, sung or performed, because it is one aspect of showing national homogeneity. In this regard, the two Koreas compromised to choose "Arirang" for the union team's music in international sporting events instead of using national anthems. Even though "Arirang" was born as a folk song, it has been incredibly influential on almost Korean artistic genres, including music, plays, films, dance, literature, and so on. Not simply as a folk song but as a symbol and dynamic icon, "Arirang" is placed deep inside the heart of Koreans and their everyday life. "Arirang" leads Koreans in many directions. Therefore, it can be said that Koreans have always lived together with "Arirang," ever since its birth. In addition to musical aesthetics, Koreans believe that "Arirang" has something special. As time goes on, the folk song "Arirang" changes, and Korean people recreate it in many different forms. The results of these changes and re-creations can be found here and there. How many kinds of "Arirang" are in Korea? How has "Arirang" been changed or influenced Korean arts and the everyday life of Koreans? Why has "Arirang" been so loved by Koreans? Has "Arirang" any special meaning and value to Koreans? What is "Arirang" for Koreans, then? I will consider these matters and some other phenomena on "Arirang" in this paper, suggesting a way to understand a facet of Korean culture through a folk song.

**15:00 Osadeve's *Ekobe* and the Myth of Cross-cultural Development of African Highlife: New Directions in Nigerian-Ghanian Connections**

Ndubuisi NNAMANI (Cambridge University)

Since the 1970s, some amount of scholarly energy devoted to African popular music has been channeled towards the definition, origin, and development of the Highlife genre. Although indigenous to West Africa, Highlife music styles and typologies are found in various parts of Africa, and Highlife is known to be one of the most viable cultural-aesthetic symbols of the continent. Some of the write-ups on this genre state that an array of stylistic trends abound, but there have been some over-generalizations on the actual origin of the genre style, especially with regards to the Nigerian and Ghanaian connections. My research on this genre has been geared towards exploring and making clarifications on the apparent confusion that has arisen from the ensuing debate. This paper attempts to put this "dogma" of origin and its impact on the growth of Nigerian Highlife to rest, using the *ekobe* style of Osita Osadebe as a reference point. The paper provides in-depth insight on the Highlife genre and attempts a stylistic definition of the Nigerian and Ghanaian styles and their roots and typologies. It also explores the historical and socio-cultural processes that shaped the debate on the roots and growth of the genre. The discussion concludes

that there is hardly any substantive evidence to buttress the notion that Nigerian Highlife has its roots in the Ghanaian prototype.

## **SESSION V C 8**

### ***Musical Instruments in Cross-Cultural Perspective***

KWOK Wai Ng (College of Professional and Continuing Education, The Hong Kong Polytechnic University), chair

13:30 **Yunkyong JIN**

### **Korean *Pyeong-jo* and Japanese *Hyo-jo* (Using the Music Played on the *Piri* and *Hichiriki*)**

Yunkyong JIN (Academy of Korea)

When musicians of the past wrote down music, Koreans and Japanese used Chinese characters. Even though their pronunciation is different, they used the same Chinese characters. Here is an example: *pyeong-jo* and *hyojo*. They are written with the same Chinese characters and are well known as traditional scales in Korea and Japan, respectively, but they have several meanings and are used differently. First of all, *pyeong-jo* has three meanings in Korea. The first meaning is the scale of court music. Among the Chinese twelve notes, *pyeong-jo* means using the scale made up of the following five main notes : *jung* (Ab), *im* (Bb), *nam* (C), *hwang* (Eb), and *tae* (F). *Hwang* means the first note of the Chinese twelve notes, and in a Korean traditional ensemble it is similar to the piano's Eb. The second meaning is lower tone. The opposite word is *y-jo*, which means higher tone. This usage is related to modulation. Players of zithers such as the *geomungo* use these words more than wind instrument players, because it is much easier to move stringed instruments to other keys than wind instruments. Sometimes, players can use the first meaning of *pyeong-jo* and second meaning of *pyeong-jo* together. For instance, “*pyeong-jo pyeong-jo*” and “*u-jo pyeong-jo*” are used in *Yangeumsinbo* (1574), one of the representative scores of the late Joseon Dynasty. In this case, for example, *pyeong-jo pyeong-jo* means lower range and the scale described above. Thirdly, in *pansori*, long Korean folk songs with story, *pyeong-jo* means the “re” scale. In comparison, *hyojo* has two meanings in Japan. The first meaning is a particular note, E. The other is a unique scale, *Re-Si-Do-Mi-Fa*. This paper will focus on characteristics of *pyeong-jo* and *hyojo* through wind instruments such as the *piri* and *hichiriki*, which are the leading instruments in traditional ensembles in Korea and Japan, respectively.

### **14:00 An Instrument on the India-Pakistan Border: Reconstructing a Cultural History of the *Kamaicha* of the Manganiyar of Rajasthan**

Shalini AYYAGARI (American University, Washington, DC)

The instrument at the focal point of this paper has an elegant body carved from a single piece of wood, inlaid with delicate designs of ivory, and covered in goat skin to give it a distinctively warm yet visceral voice. The *kamaicha* is an instrument whose sound and image define the Manganiyar, a minority community of hereditary musicians residing in the Thar Desert region of the India-Pakistan border. As a central part of Manganiyar musical identity, the *kamaicha* serves as a material object by which to explore a poignant history of cultural change, adaptation, musical taste, and the forging of a modern Rajasthani sound in relation to the delineation of the India-Pakistan political border. This paper will tell the story of the *kamaicha*'s decline in post-Partition South Asia, when the instrument makers and players found themselves on opposite sides of an impenetrable

political border. What effects did this newly drawn line in the sand have on the customary practices of the Manganiyar, who no longer had the musical life line of *kamiacha* instrument makers at their disposal? How was the gap in standard instrumentation filled and how did the musical repertoire change as a result? How did the *kamaicha* become tied to notions of timelessness and tradition as a result of the political demarcation of the India-Pakistan border? This paper will grapple with the integral role of one instrument in the post-Partition lives of a musician community and ultimately the long-lasting repercussions of political border making.

## **SESSION V C 9**

### ***Representation and Misrepresentation in Film***

Alison ARNOLD (North Carolina State University), chair

#### **13:30 Music and Racial Stereotypes in American Cartoons**

Thomas SOLOMON (University of Bergen)

From their inception, American cartoons have made extensive use of racial stereotypes in both image and sound. The characterizations of many cartoon characters in the 1930s, for example, are clearly derived from the blackface “darky” and “coon” stereotypes of nineteenth-century American minstrelsy. The music of these early cartoons was also marked as black in various ways, drawing extensively on the early jazz that was popular at the time, as well earlier minstrelsy and ragtime traditions. The practices of ethnic and racial stereotyping through the combination of image and sound in early cartoons set a precedent that cartoon producers such as Disney would continue to draw on in such (in)famous racialized representations as the “Indians” in *Peter Pan* (1954) and the “Siamese cats” in *Lady and the Tramp* (1955). As the latter example shows, non-human animated characters such as cartoon animals were also often racialized in human terms. This paper explores sonic racial stereotyping in American animated films from the 1930s through the 1950s. Using Nicholas Cook’s (1998) theory of musical multimedia as a starting point, the paper analyzes some specific examples of cartoons in order to explore how music, language, and the moving image work together in creating racialized characterizations. I argue that, as multimedia texts, cartoons draw on a recurring set of complexly intersecting visual and sonic representations of race to create characters that embody racial stereotypes, and that music plays a particularly important role in these representations. While the empirical basis of this research is productions from mass-mediated popular culture, the ideas about the musical representation of race explored here can also be applied to the study of music and race in other performance contexts as well.

#### **14:00 “You Couldn’t Take it Down in Our Scale”: Traditional Song and the Musical Score to C. P. Mountford’s Documentary Films**

Anthony Linden JONES (University of Sydney)

Travelling with the National Geographic Society’s 1948 Expedition to Arnhem Land in the far north of Australia, expedition leader Charles P. Mountford captured audio recordings and shot a substantial amount of silent documentary footage of traditional Aboriginal song and ceremony, places, and wildlife. He compiled three films to be accompanied by narration, sound effects, and music. To compose the music for the films, he called on the services of husband-and-wife team Alfred and Mirrie Hill. To help inspire them in the composition process, Mountford supplied Mirrie Hill with a collection of recordings of traditional Aboriginal song. Mirrie Hill’s transcriptions formed the basis of the scores for the three films: *Aborigines of the Sea Coast, Birds and Billabongs*, and *Arnhem Land*. Despite a government-driven policy of assimilation of

Aboriginal people into the wider community, and an artistic movement of visual art and music that sought to draw from Aboriginal language and legends, this was an extremely rare attempt at the integration of Australian Aboriginal musical resources with Western instrumentation. It is rendered all the more remarkable for being the work of a white non-Indigenous woman in the highly patriarchal mid-twentieth century Australia. This paper interrogates the process of composing the film scores using appropriated traditional song, and includes examples from the films, the songs, and the spoken words of the composer Mirrie Hill herself.

#### 14:30 "O Beloved" and "Kodava Hero": "Internal Exotics" in Indian Film Songs

John NAPIER (University of New South Wales)

In this paper, I investigate representations of minority groups in Indian film, particularly in song. The linking of film to Nehruvian and post-Nehruvian projects of national integration is well documented (Chakravarty 1993). Such linking is exemplified in "Mera juti hai Japani" from *Shri 42* (1955), or regionally in Kannada director S. Narayan's *Sevanthi Sevanthi* (2006) which, in its folkloric representations, articulates the Karnataka government's "One State, Many Worlds" motto. A countervailing current is the frequently problematic depiction of particular, often ill-defined, groups as internal exotics. The well-known example of the "gypsy," "Meh Boobah" in *Sholay* (1975), intersects with another "standard": the frequently sexual "item number." Critical examination of exoticism has focused on representation of Muslims (Arora 1995; Chadha and Kavoori 2008) or on Western consumption (Eleftheriotis 2006), rather than semi-fictional representations of other minorities. I examine representations of a group frequently characterized as "internal exotics"—the Kodava, an economically, socially, and politically strong community from southern Karnataka. *Muthina Hāra* (1990) tells of a Kodava soldier and his nurse wife, the patriotic song "Kodagina Vīr" drawing together threads of exoticism and nationalism. *Mungaru Male* (2006) is more subtle in its Kodava imagery. Kodava characters are nevertheless militaristic, and prone to hot-headedness and emotional recklessness. The extraordinary success of this film may have prompted the use of Kodava cultural imagery in a manner that is now contested: the invitation to undertake a "Kodava marriage" at Club Mahindra's Madikeri resort, and the use of a man in Kodava dress as the "welcome" image for a luxury train. Any understanding of the representation of minorities must allow for, if not promulgate, the groups' control of their own imagery, and derive from an awareness that even "successful" groups may be ambivalently represented.

#### SESSION V C 10

##### ***Hierarchies Dominating Dance Curricula Design, Part 1: Performative Aspects***

Anne Margrete FISKVIT (Norwegian University of Science and Technology), chair

**Panel Organizer:** Anne Margrete FISKVIT

**Discussant:** Maj Vester Larsen (Norwegian Centre for Traditional Music and Dance)

This panel will look at hierarchies that tend to inform teaching of traditional dance in educational settings. It intends to discuss how traditional ways of learning dance and music can guide the teaching of today and challenge modern standardized practices developed in schools of performing arts. The panel members have broad teaching experience and have dealt with similar issues in various studies and presentations. Through pointing to potential models based on learning processes in traditional settings, and on the teaching practices developed for getting close to such processes, the panel will compare conventional practices and innovation in methodologies

#### 13:30 The Place of Creativity in Teaching Dance

Anne Margrete FISKVIT (Norwegian University of Science and Technology)

Creativity is a keyword of high status, and may be at the top of hierarchies of aims for dance education. This presentation will explore how the term creativity has been developed and used in dance education from one of its roots in Laban's educational ideas into a broad spectrum of applications in many dance genres. It concludes with the main questions about how the actual, often unnoticed, openness to creativity in much of traditional dancing can inspire teaching rather than offer simplistic ideas and approaches taken from other genres.

**14:00 An Analytical or Pragmatic Approach to the Teaching of Dance**

Marit STRANDEN (Norwegian Centre for Traditional Music and Dance)

The organized Nordic folk dance movements transferred traditional dance material from its mostly countryside context into folk dance clubs during the twentieth century (Biskop and Bakka 2007). The material was transmitted with methods from the school educational system, from sports education, and from the practices of dancing masters teaching ballroom dancing and ballet. In the 1970s, folk dance teachers who had academic background but also background from the folk dance movements took the floor. They brought about advanced analytical tools and terminology. At the same time, they wanted to rethink the teaching of folk dance and sought to bring organized folk dance closer to what they considered to be its roots. A key feature of traditional learning was wordless and unreflective visual-kinetic absorption and imitation. The main question of the paper is how advanced analysis and unreflective learning can be reconciled in educational work.

**14:30 Live Music in Teaching Dance**

Gro Marie SVIDAL (Norwegian Centre for Traditional Music and Dance)

The presenter is a professional performer and pedagogue in traditional music as well as in traditional dance, and will discuss how synergy effects can be gained from including aspects of the teaching of music into teaching dance and vice versa. How can analytical tools and methodologies be transferred between the two expressions and strengthen links between them? Some practical examples of integration will be presented and discussed.

**15:00 Discussant:** Maj Vester Larsen (Norwegian Centre for Traditional Music and Dance)

**SESSION V C 12**

***Issues and Challenges in Ethnographic Film and Video Documentation***

Naila CERIBAŠIĆ (Institute of Ethnology and Folklore Research, Zagreb), chair

**13:30 An Ethnomusicological-television Experience in Calabar, Nigeria: Ethics and Methodological Issues**

Leonardo D'AMICO (University of Ferrara)

In August 2012 a television documentary films about various forms of traditional and modern music was realized in Nigeria and Cameroon, with particular attention to the area of Calabar. The underlying theme of the documentary was to identify the roots of *cumbia*, a music genre and dance of the Atlantic coast of Colombia. This television production was a kind of a "music-television-ethnographic expedition" involving some musicologists from Nigeria and Cameroon, and myself as a *cumbia*-"expert" ethnomusicologist. The intent of the director of the TV series was to

demonstrate the hypothesis I outlined in my book *Cumbia: La musica afrocolombiana*, according to which the musical/cultural traits of the populations coming from the Calabar in the colonial era had been predominant in the conformation of Afro-Colombian traditional music and of *cumbia* in particular. This experience reveals some methodological and ethical issues related to filming music in traditional cultures. Is it possible to reconcile the rigor of ethnomusicological research with the times and modes of a television production? Can involving the expertise of ethnomusicologists be enough in itself to offer guarantees of the reliability of scientific information conveyed in the documentary? What are the dynamics that take place between the various subjects involved (insiders / outsiders, academics / musicians, cultural mediators / village chiefs or leaders) in the dialectical tension between television production and cultural expression? What are the critical points and what are the benefits of research that has as its ultimate goal the creation of a documentary for TV? Is it possible to integrate entertainment and science in an “ethnomusicologically correct” documentary for the “masses”?

#### **14:00 Documentaries to Introduce an Intangible Cultural Heritage Project at UNESCO: A Critical Discussion**

Yves DEFRANCE (University of Rennes)

As an ethnomusicologist and film maker I was asked by French authorities in 2010 to make a ten-minute video film about a theme of my fieldwork—music and traditional dances in Brittany—in order to be presented at the UNESCO commission. Before cutting my film, I watched more than fifty available documentaries on UNESCO’s website in Paris. This paper will give a descriptive discussion of this material, partly analysed as new material in a representation of culture, and discuss my own film in a research context. (The discussion will include presentation of the ten-minute film *Fest-noz*.)

### ***V D: Paper Sessions (16:00 - 18:00)***

#### **SESSION V D 1**

##### ***Re-examining the Discourse and Practice of Traditional African Musical Arts through a Postcolonial Lens***

Rose A. OMOLLO-ONGATI (Maseno University), chair

**Panel Organizer:** Rose A. OMOLLO-ONGATI

Indigenous African musical arts practice has been defined and shaped by a discourse that is rooted in colonial imperialism influenced by positions, theories, concepts, terminologies, and methods associated with Europe and North America. This position favored a Eurocentric agenda, placing its music as the standard measurement upon which other musical practices are described. As a result, traditional African music has in one way or the other been presented or misrepresented by various Africanist and European music scholars in a discourse that is often characterized by residues of stereotypes, condescension, and error as a substitute for useful knowledge. While appreciating the contribution of this history to the development of musical arts in Africa, it is important to confront it in order to fully understand the underlying assumptions, motivations, and values informing various musical arts practices in Africa. Drawing upon the literature on postcolonial thinking, these papers seek to interrogate and discuss the performance practices of selected musical genres in different contexts in Kenya, as outlined in the individual abstracts.



**16:00 The Call and Response Construct in African Music: Dialogue**

Rose A. OMOLLO-ONGATI (Maseno University)

Traditional African music has been presented and (mis)represented by various Africanist and European music scholars as repetitive, spontaneous, and functional as opposed to contemplative music drawn from ritual, work, or play, and mostly structured in call-and-response style with rhythms that are crossing and conflicting. These descriptive adjectives that have for a long time dominated the discourse on the analysis of African music can be attributed to, among other reasons, the adoption of methods in ethnomusicology that had more anthropological and sociological reportage rooted in the concept of the "other" against the more established Western ideals which are often embedded in racialized discourses. Call and response has been cited as a dominant feature in referring to the structure of indigenous music in Kenya. It has also been used as a universal term in describing the structure of African music. Viewed critically, the use of this concept raises the following questions: does the call imply an antecedent and the response a consequent, as used in the analysis of Western classical music, and as the current discourse would want us to believe? If not, how should the music that is often referred to as being in call and response form be described? Or is the term "call and response" used as a coded language with a racial connotation in describing Africans and African traditional music? Drawing from the *orutu* music of the Luo people of Kenya, the paper interrogates the concept of call and response in analyzing African music. It highlights some of the issues that ethnomusicologists and musicologists dealing with African music are grappling with within the postcolonial discourse.

**16:30 Preservation, Evolution, or Distortion? The Africanness in the Practice of Adaptations and Arrangements at the Kenyan Music Festival**

Jacqueline Zinale BULLINDAH (Maseno University)

African folk songs have for a long time been presented at the Kenya Music Festival (KMF) in the form of adaptations and arrangements. In the context of the KMF, an arrangement is defined as adaptation and development of an existing African folk song. According to the KMF syllabus and adjudication guidelines, an arranger of the folk songs is required to retain the originality of the melody, rhythm, and text. In arranging their music, the musicians are allowed to manipulate these three elements in such a way as to retain the character of the original tune. The musicians, who have varied musical backgrounds, employ various compositional techniques often drawn from the West. The final product is then presented at the festival where it is judged by a panel of adjudicators who would then give their opinion on the work. By and large, these adaptations and arrangements as presented at the festival exhibit multilayered identities, resulting from a mixture of contemporary styles, Western compositional practices, and individual musical identities of the arrangers and adjudicators. Using selected works that have been presented in this category at the KMF, the paper seeks to answer the following questions; after the music has undergone this metamorphosis; does it still retain its African identity? What is the underlying ideological rationale for this practice? To what extent do these works fulfill the KMF's objective of preserving the Kenyan indigenous musical practices?

**17:00 The Tradition of African Instrumental Music Performance at the Kenya Music Festival**

Malachi Apudo ACHOLA (Maseno University)

The Kenya Music Festival (KMF) is an annual event organized under the auspices of the Ministry of Education in Kenya. The Festival serves as an artistic and creative institution in which several

Kenyan cultures are exhibited through showcasing their traditional instrumental and vocal music. The traditional African instrumental music performance practice at this festival is guided by the KMF syllabus, which lays out the categories, mode of presentation, and duration of performance. These guidelines continue to promote and represent methods derived from Eurocentric concepts. The presentation of instrumental performance has matured into a tradition that is unique to the KMF. The development of the KMF is rooted in the history of the colonial establishment in Kenya. This history is imbued with historical and cultural hegemony which favored the Western aesthetic ideals. The paper examines the historical and ideological context within which the instrumental tradition at the KMF evolved. The discussion is situated within the wider debate, influenced by postcolonial discourse, over performance practices in African traditional music in postcolonial Africa.

**17:30 (Mis)Representation of African Traditional Music at the Kenya Music Festival**  
Wycliffe Omondi OBIERO (University of Stellenbosch)

The Kenya Music Festival is a competitive event that provides a forum for performance of a variety of musical arts items, which are categorized as choral, instrumental, dance, and elocution. The music section is divided into performances in African and Western Music traditions. The African section is further divided into folk songs and folk dances. According to the KMF syllabus, the folk songs are supposed to involve singing, instrumentation, and dance movements that are consistent with the cultural traditions of the community to which the song belongs. The folk dances involve presentation of cultural group dances from various indigenous Kenyan communities. Like all the other performances at the festival, the African traditional music practice in a concert paradigm has evolved out of a festival culture that was introduced in Kenya by the British establishment. The practice and discourse that has defined the practice is thus rooted in the history of colonialism. This history favored a Eurocentric agenda which places its music as the standard measurement. The paper interrogates the African traditional music as presented at the KMF by examining how the historical context within which the tradition has developed represents or misrepresents the KMF contemporary agenda of providing a forum for the renaissance and preservation of African traditional Music

**SESSION V D 2**

***History and Practice in Asian Popular Music***

Rachel HARRIS (School of Oriental and African Studies, University of London), chair

**16:00 Musicking Tourism: Music Performance in Bars and the Tourist Industry in Contemporary Lijiang, Yunnan**

YANG Shuo (Chinese University of Hong Kong)

This paper takes the transformation of music performances in bars in the Dayan Ancient Town of Lijiang, Yunnan, as its research subject. Lijiang is a prefecture-level city in the northwest of Yunnan Province, China. At the end of the 1990s, Western bar culture began to grow in this remote place, integrated with minority culture, and nurtured a leisurely lifestyle and a unique atmosphere of romance and love which further enabled Lijiang's tourism industry to prosper. As one of the most popular tourist destinations in China, in addition to experiencing the extremely beautiful scenery and splendid minority culture, going to different bars with live music performance is also a

must-do activity for tourists from all over the world. This paper combines archival study, interviews, and participant observation in order to explore how urban music culture entered this remote town inhabited mainly by a minority people, greatly influenced the tourism market, and gradually created a new cultural image for Lijiang. By reconstructing the transformation process of the music performance in bars and discussing the interaction between music, tourism, and social-cultural transformation, it thus aims to illustrate that music performance in bars functioned importantly during the process by which bar culture created a new significant image for Lijiang's tourism while competing with other cultural practices which have long been overlooked by the local government or missed by scholars. In addition, this paper demonstrates that music performance, the tourist industry, and their social-cultural context engage one another actively as agency, motivating each other's changes and becoming responsible for the other's existence.

**16:30 The Global Production and Consumption of K-Musicals, and the Cultural-scape of Hallyu**

Hee-Sun KIM (Kookmin University)

*Hallyu*—Korean Wave—has been read and understood differently from the standpoints of diverse subjectivities: global *hallyu* cultural capitalism, *hallyu* nationalism, hybrid local variant of global pop culture, tool for international culture war, production of Asian cultural exchange, representation of new Korean cultural nationalism, entity of cultural production, and global cultural consumable. This multi-layered identity of *hallyu* has now conjoined with other popular cultures, such as musicals and other local variants of global culture in Korea, and become a further (trans-) cultural commodity. K-Musicals are newly produced, Korean-derived musicals based on Korean stories with K-Pop and *hallyu* content. Locally produced K-Musicals are now showing in other Asian countries, and the idol stars of K-Musicals also draw Asian K-Pop and *hallyu* fans to music venues in Korea. The musical in Korea is another local transformation of global culture, in particular Broadway and American pop culture. Since their introduction to Korea, musicals have been viewed as a new, total entertainment commodity. In the earliest period of musicals in Korea, mostly translated material was performed, but some new and localized Korean-style musicals were attempted. The musical in Korea has boomed since the 1990s, with performances of large-scale Broadway and West End musicals such as *Cats*. However, accompanied in recent years by the growth of *hallyu*, production of jukebox musicals based on K-Pop, trans-text musicals based on well-known TV series or films, and musicals featuring K-Pop idols have multiplied rapidly and exhibit a new direction for *hallyu* consumption. This paper, based on intensive fieldwork, places the K-Musical at the junction of global and local culture, center and periphery, and will focus on its global production and consumption, examining its meaning in the light of previous academic discourses on *hallyu*.

**SESSION V D 3**

***From "Green Island" to "Dragon Gate": Tracing the Great Composer Zhou Lanping's Life and Work***

CHEN Szu-Wei (National Taiwan University), chair

**Panel Organizer:** CHEN Szu-Wei

Zhou Lanping 周藍萍, the composer of "Green Island Serenade" 綠島小夜曲, one of the most renowned Mandopop songs among Chinese speakers, and the score of *The Love Eternal* 梁山伯與

祝英台, one of the most acclaimed Chinese musical films, studied music and was trained to be a tenor in Mainland China. After moving to Taiwan along with the retreat of the "National Government of China" in 1949, he started his professional music career as a part-time composer and choir director in the Broadcasting Corporation of China and also worked as a freelance composer for film and theatre. In 1962, he was engaged by Shaw Brothers, a major film company based in Hong Kong, as a full-time composer. However, his bright music career unfortunately lasted for only two decades. He died in Hong Kong in 1971. Zhou's achievements are unprecedented. To name a few, he is the first composer in Taiwan who composed both Mandopop songs and film scores, the first one who was recruited by a Hong Kong film company, and the first one whose pop songs enjoyed great popularity both in Taiwan and in Southeast Asia during a time when Hong Kong dominated the Mandopop scene. However, because he died suddenly at the age of 47, few records of his life were left. So far, no academic study on his life and works has been carried out. To mark the fiftieth anniversary of the award-winning *The Love Eternal* and to pay tribute to this great musician, this panel examines several of his specific works and explores his contributions to and influences on Mandopop and Chinese cinema.

#### **16:00 Zhou Lanping and the Legendary "Green Island Serenade"**

SHEN Tung (National Taiwan University)

Widely known among Chinese-speaking communities all over the world, "Green Island Serenade" 綠島小夜曲, composed by Zhou Lanping, is one of the most famous songs in Mandopop history. It was the first Mandarin popular song composed in Taiwan after the "National Government of China" moved here after 1949, as well as the first one produced in Taiwan to be introduced to and become a massive hit in Southeast Asia. Before the creation of "Green Island Serenade" in 1954, the Mandopop scene was dominated by old works produced in Shanghai in the 1930s and 1940s and new works from Hong Kong. Therefore, this song serves as a milestone in the pop music history in Taiwan. "Green Island Serenade" is still popular among Chinese-speaking audiences decades after its creation. However, because "Green Island" in the song title, which actually refers to the island of Taiwan, is coincidentally the same as the name of an offshore islet where political dissenters were jailed, this song has long been rumored to have been written by a political prisoner and associated with imprisonment. There have been news stories and essays about this song, but few of them seriously consider its historical and cultural significance. By consulting old newspapers and periodicals, interviewing the composer's friends and family, and analyzing recordings issued in various Asian countries, this paper first reconstructs details of its production to understand how "Green Island Serenade" became popular through radio broadcasting and records in Taiwan, and how it was introduced to other Asian countries and absorbed into the collective memory of Chinese speakers. Then, it analyzes the tune and lyrics to explore how the pentatonic passages build up an enchanting melody and how Taiwan is depicted as a paradise away from turmoil.

#### **16:30 Reexamining the 1950s and 1960s: Repositioning Taiwan in Mandopop History**

CHEN Szu-Wei (National Taiwan University)

When reviewing the various stages in the development of Mandopop in the twentieth century to gain a historical context for understanding contemporary Mandopop, it is usually assumed that the production base of Mandopop became translocated in a unidirectional temporal fashion. Shanghai served as the center of the industry from the late 1920s until the hub for Mandopop was transferred

to Hong Kong after 1949, and then Taiwan replaced Hong Kong to become the focal point by the time Cantopop took shape in the 1970s. However, there was actually concurrent development of Mandopop production in Taiwan and in Hong Kong before the 1970s. Beginning with "Green Island Serenade" 綠島小夜曲 and continuing with "Unforgettable Memory" 意難忘 and "Not Going Home Today" 今天不回家, Taiwan actually started to produce its own Mandarin popular songs as early as 1954, and gradually made its name among other Chinese-speaking communities in Asia. Hong Kong was considered the legitimate successor of Shanghai in the 1950s and 1960s, partly because some songwriters and artists who had started their careers in Shanghai settled down there and EMI resumed its business in Hong Kong after 1949, and partly because a vast number of songs were produced along with the vibrant Mandarin film industry there. Through investigating the activities of the pioneering Mandopop songwriter Zhou Lanping and the major local company Four Seas Records 四海唱片 in Taiwan, this paper challenges the long-held unidirectional "Shanghai–Hong Kong–Taiwan" view in studying the historical development of Mandopop. What made Taiwan ready in the 1970s to replace Hong Kong's status should not be attributed to the rise of Cantopop, but to the parallel development of Mandopop in Taiwan in the two decades after 1949, which has long been neglected.

**17:00 A History-making Year: Zhou Lanping and his Film Scores from 1962-1963**

Edwin W. CHEN (National Taiwan University)

Zhou Lanping, the first Taiwanese composer to win an international award at the Asia-Pacific Film Festival, in 1963, signed a three-year contract with the rising Shaw Brothers (Hong Kong), Ltd. in August 1962 to start his new career in Hong Kong. Before he joined forces with the legendary filmmaker Li Hangxiang 李翰祥 and returned to Taiwan to head the music department in Li's Grand Studio in September 1963, Zhou had composed a stunning number of five musical films, *Black Forest* 黑森林, *The Love Eternal* 梁山伯與祝英台, *Songfest* 山歌姻緣, *Return of the Phoenix* 鳳還朝, and *Lady General Hua Mu Lan* 花木蘭, along with an unfinished project, *The Maid in Red* 紅娘. He also had orchestrated and conducted the score to *Seven Fairies* 七仙女 twice, first for Shaw Brothers and then for Li's Grand Studio. What Zhou achieved within only thirteen months, both in quantity and in quality, is beyond imagination, so much so that his legacy and influence on cinematic vocabularies of Chinese-language musical films have become a historic landmark. Zhou, originally a triple-threat actor, changed his course in the early 1950s to become a composer for radio, theatre, and film. Benefiting from his performing background, he often conveyed a certain theatricality needed by the narrative he served for. Through work analysis, archive study, and interviews with industry insiders, this study examines three of the aforementioned films, *Black Forest*, *The Love Eternal*, and *Songfest*, to explore how Zhou and his works contributed to the art of film scoring and led him to become a role model in the early 1960s, a critical time when the film industries in Taiwan and in Hong Kong were thriving.

**17:30 An Imaginary Soundscape of Ancient China: Zhou Lanping's Music in *Come Drink with Me* and *Dragon Gate Inn***

LUO Aimei (National Taiwan University)

The film works of director King Hu 胡金銓 created a milestone in the history of Chinese martial arts film, and brought the film production of postwar Hong Kong and Taiwan into the world market in the 1960s and 1970s. For the past few decades, research on the music in Hu's films was very limited in amount, and most writings focused on the adaptation of the gong-and-drum patterns from

Peking Opera, which actually only played a small part in Hu's films. Taking Hu's first two martial arts films produced in Hong Kong (*Come Drink with Me* 大醉俠 from 1966) and Taiwan (*Dragon Gate Inn* 龍門客棧 from 1967) as examples, this paper reexamines the historical and cultural origins of the musical elements in Hu's films, and explores how Zhou Lanping, the composer of the scores for the two films, recontextualized them to embody an imaginary soundscape of ancient China.

#### **SESSION V D 4**

##### ***History and Transmission in Asian Musics***

Andrew MCGRAW (University of Richmond), chair

16:00 **Peter DUNBAR-HALL**

##### **Reconstructing and Redefining Music from the Past: A Balinese Case Study**

Peter DUNBAR-HALL (University of Sydney) and Vaughan HATCH

In this paper, we discuss the intersection of a historical approach to music with contemporary performance of it. We focus on the work of a Balinese group, Mekar Bhuana, in reclaiming repertoires of the past, and analyze the objectives, methods, and outcomes of this group. At times, the historically informed work of Mekar Bhuana conflicts with the work of other researchers and performers, and this creates a tension in Balinese cultural politics. To explain these issues, we discuss examples of engagements with history through the uses of historical recordings, teaching by senior artists with knowledge of past repertoires and styles of performing, and uses of antique instruments. In this case study, recordings and senior artists become repositories of not only repertoires, but also performance practices, especially in relation to tuning systems, aesthetics of different types of Balinese instrumental ensembles, and historical aspects of cultural practice. History has a role in informing the work of Mekar Bhuana, giving new meanings to pieces of music as objects of historiography, as cultural artifacts returned to use, and in new performance versions of them. Through these issues and the activities of this group, we demonstrate how historical resources can attain contemporary meanings.

16:30 **Rethinking the Presence of Gamelan in the Nineteenth-Century World's Fairs**

SUMARSAM (Wesleyan University)

The presence of gamelan in the World's Fairs—its cultural and political context, performance, and reception—has long been studied by many scholars. Generally, the lack of evidence has made it very difficult to reconstruct musical events in the fairs. In this paper, I will discuss the ways in which historical evidence is configured and reconfigured as fresh interpretations supported by new evidence (or lack thereof) surface. In the case of the 1889 Paris Exposition, for example, scholars have different opinions regarding which gamelan and gamelan repertoire the renowned composer Claude Debussy witnessed and heard. The early and common assertion is that he heard gamelan music from the court of Central Java. However, careful consideration of contemporaneous evidence shows that the main performers and gamelan at the Exposition came from a tea plantation at the foot of a mountain in West Java (Sunda); only four dancers came from the court of Mangkunegara in Central Java. When Javanese court dance was performed, the Sundanese musicians accompanied it to the best of their ability. Consequently, an ambiguous and exploratory hybrid performance emerged. This comprised a juxtaposition between affinity, as Java and Sunda

are located in the same geographic location, and barrier, as they have different styles of gamelan. Similarly, European colonials had a close affinity with the high art of Javanese courts, but due to the barrier of Exposition expectations (to display Java for her rich agricultural and natural products), they simply dispatched a gamelan group from a convenient tea plantation. I would argue that the resulting Java-Sunda hybrid musical offering is a reflection of the ways in which non-Western culture was presented to and received by World's Fair audiences: namely, presentation and representation of culture that contained and imparted exploratory, rewarding, and ambiguous experiences.

**17:00 Transmission Center Culture: Structuring the Experience of P'ilbong P'ungmul Percussion Band Music and Dance in South Korea**

Donna KWON (University of Kentucky)

The Intangible Cultural Property system that was set in motion in the early 1960s gave rise to a new kind of cultural institution in South Korea: the *chǒnsugwan* or regional transmission center. These centers were built in close vicinity to the actual location where a tradition was developed. While these centers cannot recreate the "traditional" rural transmission settings of the past, neither do they conform to the modern institutional model set by standardized performing arts academies or conservatories. By focusing on the transmission center culture of the P'ilbong *p'ungmul* percussion band music and dance group, this paper will examine the unique role that these centers play, not just in passing down artistic and cultural content, but also in conveying a distinctively Korean "way-of-being" or embodied subjectivity to a ever widening cross-section of the population. Past scholarship on transmission has often focused on modes of transmission and issues of oral transmission and history, stability, and change. More recent work has delved more deeply into the flexibility of institutions to encourage a range of musical interactions and looked more closely at the micro-practices of transmission, be they focused on cross-modal cognitive processes, the embodiment of cultural knowledge, or a more multi-sensory attention to transmission. I build upon this recent vein by investigating the historical evolution of the P'ilbong *p'ungmul* transmission center. I pay particular attention to the flexibility of such an institution to better negotiate a complex and constantly evolving web of cultural and political discourses, and to allow them to continue to thrive, even as the urgency of cultural preservation and revival has long waned. By drawing on over ten years of fieldwork, I will focus on the development of an extraordinary range of processes that effectively transmit the groove through various cross-modal techniques that intensify one's awareness of space, place, and the body.

**17:30 Whose Flute, Song, Dance, and Drum is This? Tracing the Tangled Tibetan, Qiang, and Bei Origins of a Musical Heritage in Northwest China**

CHEN Pan (Shanghai Conservatory of Music)

In several villages in Tanchang County, Gansu Province, in northwest China, there is a group of people who call themselves "Bei." They have long considered themselves ethnically Tibetan, most obviously because "Bei" is pronounced similarly to "Bod," the Tibetans' own name for themselves. However, because the Bei have been living for a long time in an ethnically mixed area whose residents include Tibetans, Qiang (a local Tibeto-Burman group), and Han Chinese, their language, clothing, and customs differ from those of Tibetans in other regions, and they indeed show some similarities with the Qiang. Many indigenous intellectuals cite documentary and archaeological evidence to argue that they are descendants of the ancient Qiang people of this region. For a

number of reasons, at the beginning of the twenty-first century the local government changed their official ethnic classification from Tibetan to Qiang. This change has caused much confusion and conflict among all segments of society, including the educated elite and people of all ages; it has also influenced the way local people interpret their traditional music, which includes important repertoires of flute playing, folk song, communal dance, and drumming. Through extensive field research on the relationship between living musical genres of the Bei communities and local Tibetan, Qiang, and Han culture, this paper explores how music is being constantly re-invented and interpreted in the historical construction of ethnic identity, and how music represents the subjective emotions inherent in ethnic identity.

## **SESSION V D 5**

### ***Roma Music and Musicians***

Jill Ann JOHNSON (Helge Ax:son Johnson Foundation), chair

#### **16:00 Music, Place, and Identity: Diversity of Musical Identity among Finnish Roma**

Kai VIJAMI ÅBERG (University of Eastern Finland)

Traditionally, two types of Roma music making are known in Finland as elsewhere in Europe. One is public, musical service for outsiders (modern traditional music, religious music, dance music, or popularized ethnic Roma music)—mainly for non-Roma audiences—and the other is folk music for the small-scale and private community. In this paper, I investigate the relationships between these two musical domains (private and public) and especially how the music and different music cultural practises (like norms and values) affect and change in these musical contexts. What kinds of presentations are possible for traditional Roma music in private and in public contexts? How does musical environment construct meanings for the music and vice versa? The primary data for this study has been collected through field research I have done between the years 1994 and 2012. During this period I made several trips to the local Roma and interviewed hundreds of people of different ages. In that time, 1200 Roma songs were recorded, among them many religious as well as popular songs, and some instrumental performances played on the guitar. I also tried to take advantage of my position as a musician in many Roma artist orchestras as an insider.

#### **16:30 Schismogenesis of Ethnic Cultural Capital in Romanian *Lautaresca* Music**

Jun'ichiro SUWA (Hirosaki University)

Generic description of *lautari* music has been problematic because of its diverse repertoire. This paper aims to locate *lautaresca* music in a plain of cultural practice in order to avoid simplifying the music as a cultural product of Romani identity; *lautaresca* as musical genre is a time-space where the stratification of ethnic/social class is practiced. Some *lautari* musicians call their art *musica Romanesca*, literally “Romanian music,” and they do not associate the music with their identity. In fact, music is regarded as a vocation, and only a certain group of Roma take music as a profession. Their musicianship is often verbalized without ethnic identity: “To Roma we play their songs. To Romanians, we play theirs”; “I liked to play when I was kid”; or “My father bought me an instrument.” The *lautaresca* can be a “Romanian music,” since its major consumers are the Romanians who appreciate it as a sophisticated traditional art piece in Bucharest cafés or as a dance music at weddings parties. *Lautareasca* music contains discrepancies, and its time-space and genre should be grasped as a performative *modus operandi* which generates such discrepancies. The discrepancies in *lautaresca* music show that the musical performance is essentially an



operation of “schismogenesis” (Bateson); this concept suggests an articulation of time-space where musical performance becomes a disposition of cultural capital. Bourdieu noted that cultural capital is a mode to reproduce stratification of the social upper-class; however, minority groups appropriate musical resources to make “ethnic” cultural capital. Ethnic cultural capital is not a mere sign of ethnic identity, but a two-way strategy for crystallizing a social stratum and inducing mobility. This puts Romani ethno pop *manele* under the same scope: affluent Roma who are patrons to the ethno pop lead to further schismogenesis and generate even more cultural capital and performative time-space of dance and singing.

**17:00 Roma (Cigány) Musicians as Preservers of Non-Roma Traditions in Hungarian Music and Dance: Recent Social and Formal Implications**

Judith E. OLSON (American Hungarian Folklore Centrum)

Hungarian traditional music and dance involves a reciprocal alliance in which music inspires, supports, and gives a framework for dance, as well as responding to and elaborating on dance elements. Traditionally, dance was the province of Hungarians, while music was given to Cigány (Roma or Gypsies, a name of choice) as service musicians. In the mid-twentieth century, Hungarian traditional arts suffered a break in practice through war and subsequent Communist rule. While much lived on where villages remained intact and isolated in Romania, suppression, time, and modern influences have taken their toll. These arts are now maintained primarily through revival movements—urban participants and new learners who are rural descendents of villagers who once looked forward to weekly community dances. One unbroken thread surviving from traditional practice is the Cigány musician families who provided music in villages. This new situation—that Hungarians are recreating the practices of another generation, while Cigány are doing what they always did within the relationship—has created a new pattern of authority in which Cigány have become, to a large extent, tradition bearers and preservers. In a matrix where improvisation is essential, but prevailing opinion holds that it must consist of elements that were developed during the heyday of village dance, Cigány musicians emerge as virtually the only ones to have an artistic birthright to invent completely new material. These changes affect a social relationship and practice in which the dancer is supposed to take the lead in choosing songs, setting tempos, and dancing until the end of the music. Research for this topic includes fieldwork with Cigány and revival musicians, and revival and older traditional dancers; videotape comparisons; and current studies of Cigány musical practice and social interaction.

**SESSION V D 6**

***Tradition and Difference in Japanese Performing Arts***

Naoko TERAUCHI (Kobe University), chair

**16:00 Rhythms of Difference: *Eisā* and Multiculturalism in Modern Japan**

Matt GILLAN (International Christian University, Tokyo)

The Okinawan *eisā* tradition is one of the most popular traditional music and dance genres in modern Japan. *Eisā* developed out of the ritual *Nenbutsu-odori* dance tradition performed as part of the Bon ancestral festival in Okinawa, but has also become important since the late twentieth century as a symbol of an Okinawan cultural identity both inside Okinawa itself and in Japan’s major cities, as depicted in Terada’s 2005 film *Drumming out a Message: Eisa and the Okinawan Diaspora in Japan*. Since the early 1990s, the genre has come to be widely performed by

performers with no family connection to Okinawa, and *eisā* teams can be found throughout Japan. The performance of *eisā* in Japan, while retaining a strong connection with Okinawan culture, has also taken on a variety of new social meanings. In this presentation, I present the results of an ongoing fieldwork project looking at the activities of several *eisā* teams based in the Tokyo area. Since 2010, I have observed performances of *eisā* in collaborative projects with Ainu, Brazilian, and mainland Japanese taiko groups, as part of political protests against Japanese nuclear power plants, and as an expression of cultural identity among Japan's gay community, among many other contexts. I consider some of the reasons for the recent popularity of *eisā* among non-Okinawan performers and spectators, and examine some of the issues that arise when a "minority" genre such as *eisā* is performed in the context of the "majority" (Japanese) culture. I argue that while the genre's connection with the Okinawan community in Japan is necessarily weakened by many of these new performance contexts, *eisā* has also become re-politicized in the construction of more general ideas of multiculturalism and liberalism within Japanese society.

### **16:30 Appreciation of Music and Dance Performance as Imperial Obligation in Royal Ceremonial Visits of the Ancient Japanese Court**

Michiko HIRAMA (Toho Gakuen School of Music)

This paper identifies some of the political functions of music and dance performances during visits by Japanese emperors, using historical records. In the eighth century, emperors often made official visits, or would temporarily relocate to areas where such performances would be held. According to earlier studies, these visits served to confirm the emperor's sovereignty. Analysis reveals that the performances would, without exception, comprise native dances or music presented by the peoples of the area. On those occasions, the native people also had to describe the local physical environment, offer banquets, and give away a native girl in ceremonial marriage to the emperor. It was important that the emperor be offered items deriving from the land, through reports on the area, food, alcohol, and a venerated woman, because his position as the region's absolute ruler could become official only after he incorporated the spirit of the land. Thus, music and dance performances functioned to symbolically certify imperial rule. That is to say, the presentation of native music and dance as part of royal visit ceremonies had the political function of authenticating the dominion of the emperor, because those performances were put forward by the native people as offerings from their land. This conclusion suggests ways to consider the meaning of the acceptance and appreciation of music and dance performance. Ancient emperors *could not* refuse to listen to or watch the performance while seeking to legitimate their dominance. It was an imperial obligation or duty, not entertainment, in contrast to the case of the ancient Chinese court, where music and dance performances of the area by the native people were never held as part of imperial rituals.

### **17:00 Naniwa-bushi: A Neo-traditional Narrative Genre in Modern Japan**

Alison TOKITA (Tokyo Institute of Technology)

*Naniwa-bushi* is a neo-traditional genre of Japanese musical narrative accompanied by *shamisen*. It emerged in the late nineteenth century in modernizing Japan, its early performers originating from the worst slum districts of Tokyo and Osaka. It rose to great heights of popularity after the Russo-Japanese War (1904-1905), and peaked again in the early 1930s. In the paper I will explore the curious mix of modern and traditional elements in *naniwa-bushi*. Among the traditional aspects, the paper will focus on an analysis of its central character as oral narrative, for which written texts play an ambiguous role and musical notation is completely absent. Improvisation and fluidity are the hallmarks of the narrative performance. *Naniwa-bushi* can be seen as a form of grass-roots

resistance against Japan's rapid modernization / Westernization, appealing to those who were most disenfranchised by social and economic dislocation. At the same time, its very popularity led to its being co-opted by various movements and by civic and state actors for propaganda purposes. This ambiguous status of *naniwa-bushi* as it rode waves of popularity and commercial success led to compromises in artistic integrity and to musical compromises. In exploring these ambiguities, the paper will address the issues of modernity, tradition, popularity, and the rewriting of modern Japanese music history by reinstating *naniwa-bushi* to its rightful place as a

### **17:30 This Is Our Music: Maintaining Local Identity in a Japanese Rural Festival**

Kirk KING

In this paper, I demonstrate how "local identity" is maintained through participation in a Japanese festival that features ritual lion dancing (*shishimai*) and its musical accompaniment. Referencing scholarship from various disciplines, I posit a model for identity analysis coined "the duality of identity and experience," whereby, in this particular study, festival experience informs a person's identity, and this identity is in turn reified through festival participation. Identity is examined in the three social spheres of "person," "local community," and "greater community" (including "nation"), which interact dialectically with each other (after Berger and Del Negro, 2004, *Identity and Everyday Life*, Wesleyan:135). Social values and social structures are also considered in regard to identity formation. Drawing on eight years of experience as a festival participant, I also discuss my confusing "dual identity" (after Chou, 2002, "Experience and Fieldwork: A Native Researcher's View," *Ethnomusicology* 46[3]:480) whereby I was accepted as an "insider" for participating successfully, yet assigned an inescapable "outsider" identity by other participants seeking to reinforce their own sense of local identity. Subthemes of this paper include tradition, how it reinforces people's sense of local identity, and, conversely, "change," and how it may be necessary for ensuring the survival of tradition.

## **SESSION V D 7**

### ***Hierarchies Dominating Dance Curricula Design, Part II: Aspects of Theory***

Egil BAKKA (Norwegian University of Science and Technology), chair

**Panel Organizer:** Egil BAKKA

This panel gives emphasis to the present and addresses the following questions: what kind of knowledge do ethnochoreologists require today, and how may ethnochoreology develop further as a form of vocational training? These questions are raised from a range of different perspectives, opening discussions that confront established practices with challenges from research and politics.

### **16:00 Hierarchies in the Teaching of Dance History**

Elizabeth SVARSTAD-LAURITSEN (Norwegian University of Science and Technology)

This presentation asks which aspects of dance history are important for ethnochoreologists and which aspects will challenge existing hierarchies. As we see, two different approaches—the traditional and modern—still affect hierarchies in teaching of dance history.

### **16:30 Political Dimensions in Dance Curriculum Design**

Georgiana GORE (Blaise Pascal University Clermont-Ferrand)

Struggling with “external” obstacles—historical, political and intellectual—the disciplines of ethnochoreology and dance anthropology have established hierarchies and distributions from “within” (Gore and Grau 2006). Using examples drawn from academic programs in several countries, this paper will address how these intrinsic hierarchies affect dance curricula design

**17:00 Changing Values in Dance Transmission Systems**

Egil BAKKA (Norwegian University of Science and Technology)

Choreomundus—International Master Programme in Dance Knowledge, Practice, and Heritage—is designed to address the issues debated by other panel members. Since it engages with UNESCO’s 2003 Convention for the Safeguarding of Intangible Cultural Heritage, it is also concerned with the question of how the ICH convention changes the work situation for ethnochoreologists. Should ethnochoreology be a subject teaching people only to reflect on dance, or is it also meant to be a subject providing expertise in dealing with dance as cultural value and art from a practical hands-on approach?

**SESSION V D 8**

***Cross-Cultural Perspectives on Musical Transmission and Reception***

Dan LUNDBERG (Centre for Swedish Folk Music and Jazz Research), chair

**16:00 Advocating Traditional Musics through Musicianship Education**

Peter FIELDING (Mahidol University)

Aural skills education affords a means of promoting traditional musics while fostering music literacy skills among those best positioned to serve as future advocates of these repertoires; namely our next generation of musicians and educators. Although aural skills curricula can embrace historic models to promote a nation’s traditional music repertoires through a formalized program of study, such as with Kodály, our global traditional musics span many styles and offer a wealth of repertoire that can be readily integrated into many aural skills curricular models. Acknowledging my bias as a classically trained, North American-educated music theorist and aural skills instructor, this presentation identifies my experiences exploring how global traditional musics have been and could be integrated into Western-focused musicianship skills education classes to foster the development of singing, dictation, and transcription skills. While my research with field recordings is primarily linked to Atlantic Canadian traditional repertoires of the French, Gaelic, and English languages, my experiences teaching in Thailand have broadened my perspective concerning global traditional musics and their potential to enhance a Western-focused aural skills curriculum. Through integrating global traditional musics into aural skills curricula, our students will be better prepared for our ever-increasing internationally-connected world.

**16:30 Sketching without Borders: Enescu's *Violin Sonata No. 3* and the Development of his Late Compositional Idiom**

Henry STOLL (Rutgers University)

Written at the height of his compositional career, the *Violin Sonata No. 3*, “*Dans le caractère populaire roumain*” (1926), represents a breakthrough in the compositional voice of Romanian composer George Enescu. My research attempts to deal with this late idiom, characterized by a chromatically spiced language directly inherited from the *lăutari* tradition. Through a series of in-

depth sketch studies, I hope to bring to light this intricate web of classical and cultural influences, while gaining insight into Enescu's compositional development. For comparison's sake, I have acquired several other manuscripts from the Muzel George Enescu in Bucharest, including *Impressions d'enfance*, *Airs dans le genre roumain*, and the *Violin Sonata "Torso."* Side by side, these works form a canon of innovative, yet fiendishly difficult writing for the violin. Through careful study of these manuscripts, I will explore the sociological and historical influences that shaped Enescu's late compositional voice, the manner in which Enescu drafted his music, and the overall impact of his work on his contemporaries. Special attention will be paid to the topics

### **17:00 Dance In and Dance Out of the Archive: Some Reflections about Collecting and Use of Archived Dance Material**

Mats NILSSON (University of Gothenburg)

Using some examples from Scandinavia, I want to discuss the transformation of dances from one vival setting to another, via the archive and the process of creating dances as artifacts. Dance is basically not a material artifact but, as in music, a non-verbal cultural expression; it is body movements "here and now" that very often are linked to and connected with other cultural expressions such as music, song, and clothing. Dance in the archive means questions such as: what is collected when, why, and how by whom? Which were and are the driving forces that motivate the collectors? How is the material handled in the archive, and what happens when an expression that existS only when it is performed is transformed to an artifact instead of being a process? Dance out of the archive turns the questions to the other end of the process. What of the archive collection is used by whom, how, when, and why? What happens with "the dance" when it is transformed from a "dead" artifact back to a living ("vival") life again?

### **17:30 Exploring the Impact of Music on Refugee Children's Lives in Western Australia**

Andrea EMBERLY (York University/University of Western Australia)

In Australia, children and youth from refugee and asylum-seeking communities are forced to negotiate difficult experiences with detention, education, discrimination, and issues of cultural identity. These experiences have been proven to have an overwhelmingly negative impact on their lives. Active engagement with musical arts offers a potential route to address some of the issues facing refugee children by contributing to their linguistic, social, psychological, and physical wellbeing. Research with children and young people indicates that music has strong emotional and bonding potentials, offering an access point for shared experiences between refugee children of diverse backgrounds who often face difficult social hardship, cultural assimilation, and adaptation challenges. This paper will present our research in Western Australia that focuses on children's musical cultures in the lives of twenty children, aged five to eighteen, who escaped conflict zones in countries such as Sudan, Burundi, Burma, and Afghanistan and found refuge in Australia. Most of these children and young people have experienced the trauma of witnessing war scenes, losing family members, and spending extended periods in refugee camps. Our study involves children and youth participating in an interactive investigation where they are empowered to define the research directions and inform the choice of research tools. Additionally, children involved in this project are guided in developing practical creative skills that support them in expressing their voices and musical stories in their new communities. Our preliminary results, based on creative musical presentations, children's video diaries, and musical arts engagement, demonstrate the positive impact of music on the post-war experiences of refugee children in Western Australia.

## SESSION V D 9

### ***History, Context, and Performance in Latin American Musics***

Maria Elizabeth LUCAS (Federal University of Rio Grande do Sul), chair

#### **16:00 *Son jarocho* and the *Fandango Fronterizo*: Deploying Traditional, Participatory Art Forms to Confront Contemporary Issues**

Hannah BALCOMB (University of California, Riverside)

For the past six years, musicians and enthusiasts of *son jarocho*, a regional style of music and dance from Veracruz, Mexico, have gathered on the Mexican border in San Diego and Tijuana to conduct a *fandango* across the fences that separate the two nations. A *fandango* is a traditional musical practice in which musicians, dancers, and spectators perform around the *tarima*, a small stage for percussive footwork. In the *Fandango Fronterizo* ("Border Fandango"), participants create one *fandango* out of two by placing individual *tarimas* on either side of the border and trading call-and-response verses. Although there are no picket signs or shouted demonstrations, the *Fandango Fronterizo* is without question a political protest. Musicians' unification across the border is deeply symbolic, and demonstrates the participants' fundamental belief that "music has no borders." In this paper, I examine the ways that people in the *Fandango Fronterizo* use *son jarocho* to form community, express political dissent, and claim public space. I deploy Mark Mattern's definition of a community that represents a theoretical and practical way for disparate individuals to recognize and act upon common interests and concerns, negotiate differences, and assert themselves in public arenas (Mattern 1998:5). While many scholars have noted popular music's potential to unite divergent groups, I argue here that *son jarocho*, in a traditional *fandango* setting, has inherent characteristics that make it particularly apt for bringing together diverse groups. Building on Thomas Turino's model of participatory versus presentational musical settings, I demonstrate that both the sonic features such as vocal style and improvisation and an emphasis on general participation over individual displays of perfection make *son jarocho* a powerful vehicle for collective social action in the *Fandango Fronterizo*.

#### **16:30 *Beyond the Hips: A Sense of Togetherness in La Bomba in Chota***

Maria Gabriela L PEZ Y NEZ (University of Malaya)

In the sixteenth century, Jesuits introduced African slaves into a dry valley in north Ecuador known as Chota. Descendants of those African slaves live in Chota up until the present day, and call themselves "Choteños." Choteños work mainly as subsistence farmers and represent approximately 2% of the Ecuadorian population. During the Ecuadorian period of slavery, Choteños created a unique dance, music genre, and drum known as "*La Bomba*." *La Bomba* has been performed by Choteños up until the present day. Previous descriptions of *La Bomba* as a dance (Costales and Peñaherrera 1959; Coba 1985) emphasize the hip movements of dancers. But other kinds of interactions, which are encouraged among Choteños when *La Bomba* is performed in Chota, have been observed. Some of these interactions involve the sense of touch. This ethnochoreological research aims to propose tactile experiences among dancers as an intrinsic part of the dance of *La Bomba* and Chota as a liminoid space in which tactile experiences among Choteños are culturally accepted. Through a qualitative research method based on bibliographical compilations, participatory observations, and in-depth interviews, this research suggests that a sense of togetherness emerges out of the affective experience of touching among Choteños while

performing *La Bomba* in Chota, and that the memory that arises while dancing plays an important role on this affective experience of touching.

**17:00 Female Songs in Northeast Argentina: Comparative Research between Ancient Female Songs and their Modern Meaning**

Adriana Valeria CERLETTI (University of Buenos Aires)

Different authors have emphasized the unique importance of the voice among the aboriginal people in northeast Argentina. However, there are not many studies that focus on women's songs and the ways in which they use their voices, which is remarkably different from men's singing. In order to map their ethnic identity I analyze the quality of the female timbre in different contexts. First, I focus on traditional female Toba rituals and the use of the voices in the female initiation ritual, lullaby songs, and Evangelical “soloists” folk songs of the 1990s. Second, I examine a lullaby performed by a modern young woman of mixed race but of Guaraní origin. The group performing with her is Creole, and it combines modern sounds such as keyboards and electric guitars with aboriginal and Creole instruments. However, the group takes a Toba name: *Caburé*, a mythical bird with a powerful and beautiful song. In this performance, an elderly Toba starts the songs, followed by this young woman. In spite of her clear Spanish, she always sings in Toba. As stated, this is a rich opportunity to compare the voices uses in the two cases. This paper combines transcriptions and musical analysis with a Performances’ Theoretical approach, in order to search for continuities with and changes between modern and ancient performances, and to search for a link between the two. The hypothesis states that female voices play a key role as a sign of ethnic identity. Finally, as there has been no research on the use of the voice among modern Tobas, or on their fusion with electronic music, I hope this paper helps reveal this complex dynamic process. Media and cultural markets need to be negotiated, as Toba music continues updating its meaning in new contexts which also involve gender features.

**SESSION V D 12**

***Film Screenings***

TRAN Quang Hai (National Center for Scientific Research, Paris), chair

**16:00 Film: Sorcerers of Nuomin River: Sacrifice Music of Race Muoli Dawoer Shaman**

LIU Guiteng (Cultural Bureau of Dandang City)

Moving around to live near water and grassy areas is the lifestyle of the people, whose home is along the Nuomin River. Shamans are the sorcerers have protected this kind, diligent, and brave people for generations. The main work for shaman is to call and communicate with the gods. This presents a detailed record of the shamans of the Dawoer people called Wojufen their music, songs, and procedures. The film is part of a series of studies of Chinese shamanistic sacrificial music.

**17:00 Film: *Chèo* Lives! Vietnamese Traditional Performance in Modern Times**

NGUYEN Thuy Tien (Vietnamese Institute for Musicology) and PHAM Minh Huong (Vietnamese Institute for Musicology)

This documentary is about *Chèo*, a traditional Vietnamese theatrical folk art form. *Chèo* originated from Vietnam's Red River Delta region, developed for and by peasants. This unique art reached its artistic peak at the end of nineteenth century and became a vital cultural force in rural communities.

*Chèo* combines singing, music, dance, and dramaturgical techniques. Often performed at village festivals, *chèo*'s plays reflect the life of ordinary country people, portraying their romances and personal emotions rich with characterizations of gender relations, and filled with biting yet humorous critiques of these inequalities and the unequal power relations of a patriarchal society. Another unique feature of *chèo* is its stylized movements and sceneries, filled with meanings. *Chèo*'s music is rich, with nearly 200 melodies. The basic orchestration of traditional musical instruments for *chèo* include: a two-stringed fiddle *nhi*, a two-stringed moon-shaped lute *nguyet*, a bamboo flute, and the all-important percussion instruments. Traditionally, *chèo*'s stage is a sedge mat spread out in the courtyard of the communal house. The musicians sit on two sides of the mat, and the audience surrounds the stage. This arrangement creates "the stage of three directions," with the musicians/artists and the audience at the same level, reflecting the progressive nature of this traditional folk art. This public art form loved by many Vietnamese is endangered, its future uncertain in the face of modern entertainment venues. Can *chèo* sustain itself and its values in contemporary Vietnamese life? Through the perspectives and life stories of *chèo* actors and musicians, this film presents *chèo*'s situation today in hope of preserving its unique features, facilitating greater understanding as well as cultural and artistic exchange in the twenty-first century's multicultural and interdependent world.



**DAY 6: TUESDAY, JULY 16**

**VI A: Paper Sessions (8:15 - 9:45)**

**SESSION VI A 1**

***Historical and Theoretical Discourse on Kazakh Traditional Musical Culture***

Saida YELEMANOVA (Kazakh National University of Arts, Astana), chair

**Panel Organizer:** Saida YELEMANOVA

The panel "Historical and Theoretical Discourse on Kazakh Traditional Musical Culture" includes several approaches to the subject of the evolution of the Kazakh traditional music. Saida Yelemanova examines the origin of this music, tracing back its ceremonial and ritual practices. According to the author, the source of the music is associated with the rituals' "transition" (A. van Gennep), where the word "singing" has a linking function, playing the role of the "transport" between worlds. The evolution of musical practice depends on historical and social factors, which have been present in various places in Kazakh culture in the twentieth century.

**8:15 Origins of Music in Kazakh Rites of Passage**

Saida YELEMANOVA (Kazakh National University of Arts, Astana)

Music is an integral part of Kazakh family rites (funerals, wedding ceremonies) and healing shamanic (*baksylyk*) rituals based on songs and instrumental music making. Although the ritual chants in everyday life are not fully represented so far in academic study, they were partly recorded and collected by Kazakh folklorists (Zataevich, Yerzakovich, Bekhozhina, Baytenova). It is due to the fact that in reality the border between ceremonial and non-ceremonial tunes is extremely vague. Melody and words in ritual are strictly regulated because of their meaning. These tunes ("Zhoktau," "Zhylan," "Dauys") composed by widows would be performed two or three times every day within a year after funerals. Such chants about loss become the basis for performed-at-home songs turning ritual's elements into music genres. Therefore, the very sound of Kazakh ceremonies is designed to transit from our world to another (as, for example, at a funeral) or vice versa (a birth-giving ritual). So, the paper examines the idea of "transition" in "rituals of passage" (Arnold van Gennep) performed in Kazakhstan, where music appears as a sign of "channel" between two worlds.

**8:45 Revised Versions of the Kazakh Folk Songs as New Musical-original Music in Kazakhstan's Culture**

Vladimir MANYAKIN (Kazakh National University of Arts, Astana)

Kazakhs are a Central Asian ethnic group which has been a part of the Russian empire since the eighteenth century, and later of the Soviet Union. Kazakh musical culture developed and was transformed in the framework of the last century. Touch, interaction, and reciprocal influences of different musical cultures were the most significant among these processes. There was deep introduction of the European and Russian musical traditions to Kazakhstan. Not touching here on the problem of the forms and aims of such introduction, it should still be noticed that the traditions are expressed differently. They used the composer's art of the European tradition with different elements of the Kazakh language. The amateur art of the people also absorbed separate features of European and Russian music. Audiences and listeners were also "allocated" on the principle of the

predominance of one or the other tradition. The European music and the national Kazakh origins prevailed interchangeably. So, autonomous musical phenomena did not cross among themselves as a result of the cultures' interaction. But there was also something intermediate, uniting the European-Russian and the Kazakh practically in equal proportions, that appeared in the musical culture of the twentieth century: revised versions of Kazakh folk songs. Transcriptions and revised versions exactly duplicated the folk songs (*kara olen*), but their folk-professional base was not extended. New original music (V. J. Konen) of the Kazakh culture, namely revised versions of the folk music, in the creation of which performers including Kazakh singers and accompanist-pianists participated, is characterized in this report. Such discussion should underline the creativity of this genre of modern musical culture, and its importance for the functioning of the music in the society.

**9:15 Course Ethnosolfeggio in the Context of Contemporary Music Education in Kazakhstan**  
ALPEISSOVA G. T. (Kazakh National Univeristy of Arts, Astana)

In modern Kazakhstan, the training of professional musicians is affected by the level of development of the cultural life. The system of professional music education in Kazakhstan, established in the Soviet era, is consistent with the aims of training musicians who play on European instruments, and the music-theoretical courses were aimed at the study of the patterns of European art. In the political climate of the 1940s to early 1980s, European professional musical education was considered to be one of the achievements of the nation, helping it to embark on the path of socialism. This excluded the possibility not only of criticism but also of the slightest change in the musical education system. With the collapse of the USSR in the post-Soviet era, work was initiated on adaptating the All-Union system of music education to the national characteristics of the country. Deep scientific study of Kazakh traditional music, which began in the last century, allowed the opening of a foundational system of musical thought for Kazakhs. Important discoveries in this area have advanced not only the national musical science, but also the practice of musical training. In the musical institutions of the republic, people began to investigate the features of the national musical thinking and to construct the disciplines of music theory and solfeggio, adapted to the national experience. What is called "Ethnosolfeggio" occupies an important place in contemporary music education in Kazakhstan. Ethnosolfeggio is a discipline forming musical knowledge and a set of skills based on the Kazakh musical language in folklore, and in amateur and professional work. The purpose of the subject Ethnosolfeggio is the development of musical abilities, a sense of rhythm, musical thinking, musical memory, and international skills using the materials of traditional music.

**SESSION VI A 2**

***Zapin and "Silent" Dhikr, Berjamu Feasting, Momurinait Sacred Chanting, Gong Music, and Dance: Religion and Ritual in Insular Southeast Asian Performative Genres***

Mohd Anis MD NOR (University of Malaya), chair

**Panel Organizer:** Mohd Anis MD NOR (University of Malaya),

On the theme of Ritual, Religion and the Performing Arts, we address certain performative Southeast Asian genres in connection with Islam and also with localized belief systems. In the context of Islamic Sufistic science (*Ilm al-Nafs*), the *zapin* dance and music of maritime Southeast Asia, particularly in Malaysia and Indonesia, incorporate a kind of silent or muted *dhikr* (remembrance and recitation of divine names) to nurture the *qalb* (heart) and *ruh* (spirit), in the end, to experience Divine revelation. In the context of local belief systems, other performative genres in

Malaysia communicate with the spiritual world by the use of music, dance, and other aspects of theater in order to accomplish specific goals. In the Malay shadow puppet theater of Peninsular Malaysia, this panel examines the propitiation of spirits through the process of invitation and feasting using music and trance dance, often for the purpose of adjusting and releasing emotions in the human world. In order to maintain balance between the spirit and human worlds among Dusunic communities in north Borneo, major rituals require the chanting of sacred ritual poetry and include gong ensemble music that serves as a conduit for the meeting of human and spiritual worlds, along with ritual dancing that enacts transactions between the two worlds. This panel will present papers on “Ritual of the *Qalb*: Performative Sufism in *Zapin*,” “Feasting, Paying Homage: The Buka Panggung and Other Rituals to Open the Malay Shadow Puppet (*wayang kulit*) Performance,” and “Balancing the Human and Spiritual Worlds: Ritual, Music and Dance among Dusunic Societies in Sabah.”

#### 8:15 **Ritual of the *Qalb*: Performative Sufism in *Zapin***

Mohd Anis MD NOR (University of Malaya)

The concepts of Islamic Sufistic science, "*Ilm al-Nafs*," that deals with the notion “self” or “psyche,” is embodied in three central ideas of *nafs* (self, ego, soul or psyche), the *qalb* (heart), and the *ruh* (spirit). These three central ideas have been expounded by Sufistic commentaries to experience divine revelation. In the performative traditions of *zapin* music and dance in insular Southeast Asia, *qalb* as the spiritual heart nourishes the soul (*nafs*) and directs the spirit (*ruh*) towards Divine connection. Hitherto, nurturing the *qalb* with *dhikr* (remembrance or recitation of the divine names) that is muted by non-verbal inward recitations can be observed in the *zapin* dance in the coastal areas of maritime Southeast Asia. Performed by *zapin* dancers who are followers of *tariqat* or the “way” of the *sharia’at*, the rituals of the *qalb* symbolize the broad way in which the performer-practitioners find ways to seek divine presence. Performing the *qalb* through *zapin* music and dance portrays ephemeral permeation of Islamic aesthetics and Malay artistic conventions while negotiating the traditional mode of temporality that is diachronically and synchronically linear in form, time, and space. This paper will discuss performative Sufism within the context of harnessing the spiritual heart or *qalb* in negotiating the traditional mode of temporality that progresses lineally through the procession of the past (diachronic) and the present (extant and synchronic) in the *zapin* dance in Malaysia and Indonesia.

#### 8:45 **Feasting, Paying Homage: The *Buka Panggung* and Other Rituals to Open the Malay Shadow Puppet (*wayang kulit*) Performance**

Patricia MATUSKY (University of Malaya)

In this theme on ritual in the performing arts, I discuss, as a preliminary exploration, a folk theatrical that in special contexts is involved with communication with the supernatural world. The theatrical is the Malaysian shadow puppet theater (*wayang kulit Kelantan*), and the context is the performance called “*Berjamu*” (“feasting”). The *dalang* (puppeteer) performs the *Berjamu* for a number of purposes such as paying homage to his teacher (*sembah guru*), fulfilling a vow (*pelepas niat*), and adjusting or releasing his emotions for the *wayang* referred to as *semah angin* (“adjusting the winds”) (Sweeney 1972). The ritual *Berjamu* performance takes place over three nights, the first two nights being the usual four-hour performance of a story, and the final evening comprising the conclusion of the story followed by a night of “feasting” and other events that end at dawn. Ritual performances similar to the *Berjamu* may also be found in other theater and proto-theater forms in Kelantan such as the *mak yong* dance drama, the *main puteri* healing ritual, and so on

(Ghulam Sarwar 1983). This paper explores the performative context in which communication is achieved with spirits (*mambang* or *jembalang*) that are attached to given shadow puppets in order that the spirits may be placated by invitation to the stage to feast on special foodstuffs. The *dalang* is the main performer who calls, invites, feeds, and propitiates the other-worldly entities. He is accompanied by the usual music ensemble of drums, gongs, *serunai*, and sometimes with the addition of the Malay three-stringed *rebab* played by an invited *bomoh* (shaman). This paper will focus on the performative elements of form, musical sound, and trance movement in the "invitation and feasting" sessions of this ritual.

### **9:15 Balancing the Human and Spiritual Worlds: Ritual, Music, and Dance among Dusunic Societies in Sabah**

Jacqueline PUGH-KITINGAN (Universiti Malaysia Sabah)

The term *mitimbang* ("to balance") is commonly used in many indigenous Dusunic languages in Sabah, the east Malaysian state on northern Borneo, to describe an ideal relationship between two parties. In traditional worldviews, the ideal universe is balanced between the physical and spiritual worlds. This balance can be disrupted by sinful human actions that anger the spiritual world and affect the physical world. Appropriate rituals must be performed to restore the balance or neutrality between the two worlds. Chanting (*momurinait*) of long sacred ritual poetry or *rinait* by priestesses, gong ensemble music, and dance are essential elements in major ritual events. The *rinait* is a body of oral literature memorized by priestesses, which embodies the traditional worldview, customary norms, ritual prescriptions, and traditional knowledge of the people. It also stipulates the rationale, procedures, and contextual requirements for ritual, including gong ensemble music and dance. Although worldview, *rinait*, rituals, gong music, instrumentation, and dance styles vary according to the culture and community concerned, gong ensemble music in ritual is generally believed to be a conduit through which the human and spiritual worlds merge. Dancing by the priestesses acts out transactions taking place between the human and spiritual worlds. In many communities, secular dancing by ordinary people is permitted in some ritual contexts as a form of celebration. Over time, with conversion to Christianity and sometimes Islam, and the passing of older generations, ritual practices have declined. In many cases, however, gong ensemble music and dance continue to be performed in many non-ritual contexts including special church events. Using specific examples, this paper will briefly examine the role of music and dance in ritual, and show how in many cases these genres transcend into other non-ritual contexts.

## **SESSION VI A 3**

### ***New Musical Perspectives on the Colonial Modernity of Shanghai, 1880s-1940s: Western Genres in Local Conditions***

Junko IGUCHI (Osaka College of Music), chair

**Panel Organizer:** Junko IGUCHI

Colonialism opened Shanghai to an influx of Western musical and operatic performances. While Western influences on Chinese musical modernity are well-known, the diverse cultures of the musical West and their relation to the complex local conditions of Shanghai still leave lacunae to fill. Different Western organizations and communities engaged in different kinds of musical activities, audiences and spectatorship, networks of sponsorship and coordination, and artistic visions and lineages. The multi-national musical communities and organizations founded locally in Shanghai, the travelling troupes and individuals visiting the city, and the expanding immigrant

communities of professional and amateur musical interests all contributed to the flourishing international musical scene in Shanghai. And that musical scene had unique dynamics of development. The multiplicity of colonizing powers in the city and the Chinese maintenance of limited sovereignty allowed artistic energies and capital to flow without the coercive direction of one single power head. Compared with other contemporaneous metropolitan areas in the world, such as Paris and New York City, the size of the foreign population raised with Western musical and operatic culture was extremely small, however. The vibrancy and openness of the Western performing arts culture in Shanghai were therefore a result of intersecting political, social, and economic factors peculiar to the local condition. The papers examine these local factors, presenting new perspectives on three different genres or institutions in colonial Shanghai. The first paper looks at the Shanghai Municipal Orchestra as an unusual establishment run by a relatively small-sized Western community, seeking possible explanations from the peculiar colonial operation of the Settlement. The second paper examines the overlooked wartime period with foreign newspaper sources, discovering how Russian “contemporary music” was frequently performed in the city.

#### **8:15 The Shanghai Municipal Orchestra and Cultural Perspectives on the Shanghai Settlement**

Yasuko ENOMOTO (Chuo University)

The present Shanghai Symphony Orchestra, with a history of over 130 years, was formerly known as the Shanghai Municipal Orchestra (SMO), operated by administrative institutions in the Shanghai International Settlement. Being a heritage of colonization, its development reveals unique aspects of the cultural environment of the Shanghai Settlement. Foreign residents of the Settlement started part-time musical activities in the late nineteenth century. As their community developed, administrative institutions began to operate a wind orchestra, which grew to become a large symphony orchestra in the 1920s. Worldwide members gave performances every week. Considering the small size of the Settlement, the high standard of the public orchestra was extremely unusual. The development of SMO involved three stages of musical practices in the Shanghai International Settlement. First, foreign residents organized music clubs for their own entertainment and gave concerts in private domains. Second, the administration began to operate a band for the whole international community and gave concerts in public. Third, performances of the band were gradually opened to local Chinese people, which led to the popularization of Western music in the Settlement. Many Western colonies in the world have experienced the first stage mentioned above. Whether the second stage happened in these other colonies, and whether they maintained similar colonial public bands, remain to be discovered. Using annual reports of the Municipal Council and other official data, I will examine the special cultural conditions in Shanghai to analyze the cause of the phenomenon. I will also study the impact of disseminating Western music on local Chinese.

#### **8:45 Twentieth-Century Music Performed by Russian and Jewish Refugees in Wartime Shanghai**

Junko IGUCHI (Osaka College of Music)

This paper focuses on the last stage, 1941-1945, of the 100 years of the Shanghai Settlement. After the 1920s, the Russian refugees who escaped from the Russian Revolution migrated to Shanghai, and afterwards about 18,000 Jewish refugees who escaped persecution in Nazi Germany moved there. There were many professional musicians who had received education in conservatories in their home countries among these exiles and refugees. These talented people continued their

activities in Western art music in Shanghai, bringing with them contemporary works of Western music in the 1940s. Many published studies have already examined the reception of Western music in the Shanghai Settlement and the work of the Shanghai Municipal Orchestra and the National Conservatory of Music. However, there is hardly any information about Western art music in this time after the outbreak of the Pacific War (1941). Although English newspapers are an important source for historical research on the Settlement, French and Russian newspapers offer more information about the performing arts, such as music and ballet. Particularly, the French newspaper *Le Journal de Shanghai* (in Chinese, *Fawen Shanghai Ribao*) published informative cultural columns, articles, photos, and other related information. Examining the information published in this newspaper and other foreign-language newspapers, I will outline the performing arts activities in wartime Shanghai. As I have discovered, the musical works of twentieth-century Russia, which have been generally referred to as “contemporary music,” were often performed in the city.

## **SESSION VIA4**

### ***New Identities in African Music***

Alvin PETERSEN (North West University, Potchefstroom), chair

### **8:15 Performance and Identity Construction: An Interdisciplinary Approach to the Study of the *Bwiti* Cult among the Fang (Gabon)**

Marie-France MIFUNE (National Museum of Natural History, Paris)

The aim of this study is to understand the role of performance in the identity construction of the initiates of the *Bwiti* cult among the Fang in Gabon. Since musical activity is present at every moment of the main ritual called *ngozo*, we regard ritual as performance. The music phenomenon is a complex reality of varying material nature. Considering music only through its acoustic matter would be inappropriate for this study. To a large extent, this work aims to find a coherent and unified interdisciplinary approach to the study of performance. The choice of the performance concept is relevant. It allows us to consider in our analysis the musical matter and the other elements intimately linked to it in the ritual practice of the *Bwiti* cult: the linguistic and corporeal matters. Our theoretical framework for the study of performance is based on the semiologic tripartition. The three dimensions of the performance—that is, the object itself composed by the three matters (music, language, body), the strategies of production, and reception—are studied according to both formal and ethnological analyses. We show that performance structures the ritual and also takes part in the representation of the *Bwiti* universe. Each material (songs, musical instruments, dances, ritual actions) is a specific channel of meanings both on a structural and a symbolic plane. Performance has also a specific role in the complex identity formation of the initiates: several identities are constructed through the different functions of the ritual actions (performative and symbolic). The performance preserves, updates, and passes down to the initiates the different knowledge (practice and interpretative), and also builds up the ritual, sexual, and social identities of the initiates.

### **8:45 *Representing Tradition on YouTube***

Elina SEYE (University of Tampere)

In this paper I discuss how Senegalese *sabar* dancing is represented on the Internet, specifically in YouTube video clips. The *sabar* is a tradition of improvised solo dancing accompanied by drums

of the same name at many kinds of celebrations and gatherings. Since the 1960s, it has also been transmitted as a stage art by professional dance companies or "ballets," as they are called in Francophone West Africa, and later by dancers performing together with *mbalax* artists. *Mbalax* is a local genre of pop music that draws on *sabar* drumming. This process of professionalization has been enhanced by the distribution of film and video recordings including *sabar* dancing on Senegalese TV and on the Internet. The YouTube clips including *sabar* dancing can roughly be divided into four categories: (1) *mbalax* video clips that include dancing, (2) filmed performances and rehearsals of dance companies, (3) footage of dance lessons and instructional videos, and (4) footage of communal dance events. Only in the fourth category can one find examples of the improvised solo dancing by non-professional dancers that is characteristic of the *sabar* tradition. And even in this category, clips that feature solos and group choreographies by professional dancers dominate. Furthermore, non-Senegalese dancers are visibly present in all categories. YouTube video clips thus present the *sabar* tradition very differently from the everyday reality in Senegal, where the *sabar* is more emphatically a social dance form. A part of this discrepancy is surely caused by the medium itself, because many professional dancers and dance companies use YouTube to promote their performances and dance lessons. Nevertheless, it is worth considering what consequences of such public and readily available representations of *sabar* dancing might have on the future development on this tradition.

## SESSION VI A 5

### *Making the Past Serve the Present*

Timothy TAYLOR (University of California, Los Angeles), chair

### 8:15 **The Pink Floyd Happening: Reflections on a Staged Past**

Lars KAIJSER (Stockholm University)

In 1967, the British psychedelic rock group Pink Floyd played at a concert venue in Stockholm called Gyllene Cirkeln (The Golden Circle). The group was at the time part of a London underground scene and relatively unknown to a wider audience. One man attending the show recorded the concert. The tapes were shelved for forty-five years, until a Swedish entrepreneur was allowed to play the tape for a paying audience in the spring of 2011. The playback, titled The Pink Floyd Happening, was staged as a Pink Floyd concert with a light show and four mannequins portraying the band. Additionally, there was a tribute band playing Pink Floyd covers, and a small record fair. Just as the first time, the event was held at Gyllene Cirkeln in Stockholm. The staged event works as an arena for historical accounting, as well as play and make-believe. This could be viewed at the event, and even more in the debates that followed on websites dedicated to Pink Floyd. With The Pink Floyd Happening as a starting point, I will discuss the interpretation of a single historic event. Questions of representation, historical accuracy, negotiations, and notions of *zeitgeist* will be addressed through the concept of materiality. The paper focuses on technical devices including sound and light, as well as clothes, musical instruments, audience, and verbal accounts of the concert. The paper will show the represented past as an affected effect of networks of association where ideas of historical accuracy, sound, choice of location, the tribute act, the mannequins, and the audience work together.

### 8:45 **Whose Music? Representations of Musical "Others" in 21st Century-Finland**

Lari AALTONEN (University of Tampere)

This paper evaluates the current state and meaning of world music in Finland from post-colonial perspectives. My research concentrates on the relationship between music and ethnicity and how they are intertwined in the concept of world music. In today's Finland, questions on multiculturalism, the "mixing of races," and Finnishness in general proliferate. These questions get a lot of attention in public discussion. The concept of ethnicity has become very narrow, and only certain types of ethnicity are "accepted" into the canonized notion of "Finnish music." Today, Finnishness debates with multiculturalism, with an emphasis on national belonging and the importance of preserving and combining different cultural traditions. Curiously enough, certain ethnic musical traditions are more present and more popular than ever. Exotic elements in music are widely in use, and immigrants are present in many of the popular Finnish bands. However, these "borrowed" music styles are often strongly exoticized, and these elements are mainly used in defining what is local, what is Finnish. My paper concentrates on a few cases in Finnish world music. By interviewing musicians and by analyzing music videos and live performances of these bands, I reveal certain practices of manifesting "the Other" by using exoticization as one of the key tools in music making. The underlying purpose of this research is to study the relationship between displays of ethnicity and music, to elaborate on the cultural constructions of ethnicity in music, and to discuss how world music continues to be partially determined by exploitative practices.

**9:15 Soundtrackers and Vinyl Chasers: Tradition and Authenticity in Retro Rock**

Sverker HYLTON-CAVALLIUS (University of Gothenburg)

In a current project, I investigate how music history, both as discourse and in musical praxis, is negotiated and reassembled in transnational networks, focusing on 1970s rock music. The networks are constituted by people who more often than not combine roles such as performer, collector, audience, producer, and distributor. For many of them, recordings, instruments, and equipment from the period form a toolbox for present-day musical explorations. This occurs sometimes in a highly intentional work to emulate sounds, riffs, or melodic fragments, other times unintentionally and only realized in retrospect. The aim of the paper is to discuss how authenticity and uniqueness might be understood within this tradition that openly works with reassembling and resounding in a popular cultural territory that emphasizes uniqueness of talent or geniality. Three aspects will be focused on: the numerous associations of "folk" in 1970s Swedish rock music, the notion of musical craftsmanship, and negotiations on imitation and similarity. The use of fragments of Swedish folk culture—for example, in iconography or music—and the similar associations (origin, authentic, earthy, grounded), along with the valuing of skill or ability as opposed to mere copying or sampling and ways of arguing about the origins of riffs or sounds, together can be seen as parts of a musical discourse that reestablishes authenticity. Theoretically, the paper draws on studies on popular historiographies, social field theory, and cultural analyses of authenticity and aesthetics. To conclude, it is argued that the network might be seen as a tradition in the making—one in which knowledge, values, aesthetics, and ethics ascribed to the 1970s scene, in combination with sounds, melodic fragments, or riffs, can constitute resources in the present.

**SESSION VI A 6**



***Negotiation and Ethnicity in Southeast Asian Music and Dance***

Jennifer FRASER (Oberlin College), chair

**8:15 Performing Ethnicity: Portraying Minorities at the Cambodian Cultural Village: Becoming Minorities in the Diaspora**

Celia TUCHMAN-ROSTA (University of California, Riverside)

This paper will contrast the performance practice at the Cambodian Cultural Village in Siem Reap, Cambodia, where ethnic Khmer are a strong majority, and the diasporic Cambodian community in Long Beach, California, where the Khmer are a minority. Using information gathered in ten months of field research in Siem Reap and frequent visits to the Long Beach area, as well as tourism and movement theory from scholars such as Jane Desmond, Edward Bruner, and Tim Winter, I will explore how Khmer people work with representation in performance as they move from being the majority ethnic group in Cambodia to a small minority group in the United States. The paper will discuss a range of performances at the Cambodian Cultural Village, from shows at replicas of ethnic minority villages where Khmer dancers represent the country's ethnic minorities, to a self-representation at the Khmer Village. In a key example, I will explain why Cambodia's Islamic minority, the Cham, insisted that performances be discontinued at the Cham Village, yet allow themselves to be represented at the Jayavarman VII spectacle. The paper will then talk about performance events that the Khmer community in Long Beach participates in, such as the Khmer New Year's parade and celebrations and Southeast Asia Day at the Long Beach Aquarium. I also will discuss the perceptions that some Khmer families living as minorities in other countries have of the representations of ethnic minorities at the Cambodian Cultural Village in Siem Reap. By examining performance events in these two contrasting locations, I will show how fluidly conceptions of identity can change and affect the perceptions of ethnic representations. I also hope to challenge the very concepts of representation and minority.

**8:45 *Gendang Beleg*: The Negotiation of a Music/Dance Form in Lombok, Indonesia**

David HARNISH (University of San Diego)

*Gendang beleg* ("large drums"), a ceremonial ensemble of the Sasak in Lombok, is a synthesis of music and dance. The dancer/musicians move in specific, gendered ways as they play their instruments consisting of drums, kettle-gongs, and gongs. Clubs, almost exclusively young males, sometime feature a young female dancer as they perform their stage routine or process down the street. The music is usually instrumental and associated with magic power and/or war spirit. The form has 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. Until that time, *gendang beleg* had been used for battles and to perform for life-cycle and harvest rituals. Due to the further Islamization of Lombok, the ensemble was neglected, and waned until the government selected it as a vehicle to engage Sasak youth in the arts. The ensemble was first decontextualized and then aestheticized; that is, spruced up with new musical elements, instruments and musicians, costumes and movement vocabulary, and faster tempi and more virtuosic parts. Seed monies and community support from about 1990-2010 resulted in the numbers of new *gendang beleg* troupes exceeding 2,000. This paper discusses the aesthetic synthesis of music and dance within *gendang beleg* and identifies how and why the musical parts and movement vocabulary changed. Most changes, linked to late twentieth-century Indonesian arts policies, are also linked to the actions of musicians, dancers, and government specialists. *Gendang beleg* assumed a series of new meanings as youth were attracted, contests

developed, new secularized performance contexts emerged, and the form was used to build Sasak sociocultural identity. These modifications reflect the changing political, religious, and aesthetic priorities in Lombok.

## **SESSION VI A 7**

### ***Chinese Opera and Folk Music***

XIAO Mei (Shanghai Conservatory of Music), chair

#### **8:15 Heterogeneous, Evolutive, Syncretic: An Overview of Three Decades' of Prosperity in *Huju***

XU Tiantian (Shanghai Conservatory of Music)

*Huju* or "Shanghai opera" is a variety of Chinese opera from the area of Shanghai. It is typically sung in the Shanghainese dialect, and is the only local opera genre of Shanghai. It started in the villages and developed in the city. Its artistic development track has always been closely related with the economy, politics, society, and humanity of the local culture in which it originated. And this is exactly its basic orientation as a Shanghai art treasure. Current research on Shanghai opera focuses on an overview of its history of formation and development and its overall artistic features, but lacks analysis from multi-dimensional perspectives of its *changqiang* (a generic term for vocal music in traditional opera) musical form and of its Shanghai cultural connotations. Therefore, in this paper I choose three decades' flourishing of *huju* from the 1930s to 1960s, which is the most representative period in the history of *huju* and most closely related with Shanghai culture. It takes ontological research, background research, and interpretation study as its analytical perspective, and "heterogeneous, evolutive, and syncretic," the three interrelated dimensions as the core of its frame, and uses the combined methods of summarization, empirical analysis, and deductive reasoning, supplemented by concepts of cultural geography, socio-economy, urban folklore, urban sociology, aesthetic culture, modern linguistics, and other relevant disciplines, to make a comparative analysis of the morphological characteristics of *changqiang* under local culture. Its aim is to demonstrate that the heterogeneous tunes, evolutive *banshi* (a generic term for music in traditional opera), and syncretic melodies of *huju* are an art form generated by subjective and objective conditions which include the commercialization of urban economy, the secularization of urban entertainment, changing aesthetic psychology, the absorption of similar operas, and the accumulation of creative experiences. The comprehensive promotion of the all-embracing and pluralistic Shanghai culture led to the origination and prospering of *huju*.

#### **8:45 A Comparative Study of the East Mongolian *Duandiao* and *Manhandiao* Folk Music**

ZHANG Lin (Hengshui University)

Since the Ming and Qing Dynasties, two unique waves of Han-nationality immigration, "Going West" and "Braving the Journey to the Northeast of China," formed in the east and west. Many Han-nationality immigrants moving into the Mongolian region became part of the "Formation of the Co-existence Pattern of Mongolians and Han Nationality," and people in this region experienced a process of adjustment in their own culture's direction and a reconstruction of cultural structure. As a result, two new kinds of songs came into being, which were the

*manhandiao* folk songs in the west and the East Mongolia *duandiao* folk songs in the east. Why were the music styles of these two kinds of songs, which were the results of Mongolian and Chinese cultural exchange, so different? This paper will compare the audiences, expression of the lyrics, singing language, and compositional techniques of the two song genres and find the reason for this discrepancy. Thus, the author makes a conclusion that the musical style of the East Mongolia *duandiao* folk songs belongs to the Mongolian, reflecting the culture of the Mongolian agricultural and pastoral period, and the music style of *manhandiao* folk songs is biased in favor of the Northwest Han Nationality, which not only reflects the culture of the regional co-existence of Mongolian and Han nationalities, but also reflects the culture of going-west within the Han nationality.

## SESSION VI A 12

### Workshop: Overtone Singing in Siberia (Tuva, Mongolia)

TRAN Quang Hai (National Center for Scientific Research, Paris)

Overtone singing known under the name *khoomei* in Siberia (and Tuva, Mongolia, Altai, Bashkiria) has been popularized in the world since the use of overtones in Stockhausen's composition *Stimmung* in 1968 in Germany. This peculiar vocal technique can produce two simultaneous voices. During this workshop, Tran Quang Hai will use his personal method to teach anyone to obtain this overtone style in the time of the workshop. The software "Overtone analyzer" will help to understand the spectrum of different selective overtones to create a melody and make easy the overtone training.

## VI B: Plenary Session (10:15 -12:15) *Ritual, Religion, and the Performing Arts*

Anthony SEEGER (University of California, Los Angeles), chair

### 10:15 Magic Sound: Mantra, Song, and Musical Instruments of the Healing *Perdukunan* in Java

TSAI Tsungte (Tainan National University of the Arts)

Sound does not just play a role for religious function, but also has a magic effect for medical purposes in the healing ritual of *perdukunan* or sorcery in Java. Before Hinduism/Buddhism, Islam, and Christianity were spread to Indonesia, traditional *perdukunan* in the Shamanism system always played a dominant role in religious beliefs in Java, Madura, Bali, and Kalimantan. Today, Islam has become the mainstream, but Hinduism and *perdukunan* still exist in the different social classes and syncretize with Islam to a certain degree to become a part of Javanese *kejawen* culture. Therefore, when people have supernatural or paranormal problems related to healing, exorcism, divination, blessing, and communication with spirits, they often visit a *dukun* or sorcerer. A *dukun* always uses various sounds, such as mantra, religious song, and musical instruments, as religious and healing tools in the healing rituals. For further study of different sounds in the *perdukunan* system, I will introduce and analyze the healing procedures and various sounds performed in the *jelangkung* ritual of *perdukunan*.

as an example. Among these sounds, some of them directly or indirectly relate to the healing. For instances, mantras and songs are used for greeting and entertaining spirits to heal sickness, and some instrumental sounds can purify a patient's mind for healing purposes. An instrumental ensemble can provides dancers with rhythmic control in the healing *kuda lumping* trance dance as a part of *jelangkung* ritual. This paper will focus on the following perspectives: healing theory and methods of *perdukunan* in Java, healing procedures of the *jelangkung* ritual, mantra in the healing ritual of *perdukunan*, the use and characteristics of religious song in the healing ritual, and the function and symbolism of instrumental sounds in the ritual.

**10:45 Dhamma Gita Songs: Sacred and Secular Musical Fusion in Buddhist Myanmar**

Gavin DOUGLAS (University of North Carolina, Greensboro)

Participation in musical events in the Theravada Buddhist world is deemed inappropriate for those who have taken monastic vows. Despite clear musical elements, the recitation of sutras and prayers and the chanting of scripture are not regarded as music. For the laity, music may have overtly Buddhist texts and associations but is considered suspect for religious practice. Scholars of Theravada musics have reinforced this rhetorical divide between the sonic practice of monks and the art and popular music of the secular world by highlighting the seventh Buddhist precept that implores monks “to abstain from dancing, singing, and music.” Mahayana, Tibetan, and other Buddhist traditions—where music is endorsed for rituals, offerings, mediation, or other practice—receive greater attention from music scholars. This paper will highlight a variety of social and sonic examples that undermine, challenge, and complicate such a polarizing depiction of Buddhism as lived in Myanmar (Burma). Chief among the examples will be a collection of songs by the Burmese composer Gitalulin Maung Ko Ko (1928-2007), who incorporated lessons of the Buddha into some of his later compositions. Maung Ko Ko's *81 Dhamma Songs* were composed as a religious offering and ritually performed at a Mingun monastery honoring one of the most revered monks in the country the Mingun Sayadaw. This monastically sanctioned “song cycle” employs compositional strategies that stitch together elements of monastic chant and Burmese court music. With a variety of musical and video examples, this paper will reconsider the complicated boundaries between lay and monastic music practice.

**11:15 Sonic Expressions of Cosmological Awareness: Comparative Study of the Funeral Rituals of Han Chinese Living in the Yangzi River Valley Area**

Qi Kun (Chinese National Academy of Arts)

In a conference, after my presentation of funeral rituals a Western scholar asked: Why are there so many kinds of music at Chinese funerals? It would be inconceivable, he pointed out, to have what in Chinese we term “hot and noisy” (熱鬧) sounds of this type at a Western funeral. Certainly, there are some contradictory situations in Han Chinese funeral rituals. At certain points during a funeral, we come across the lamenting, crying and wailing of bereaved family members on the one hand, and “hot and noisy” sounds of gongs, drums and shawms on the other. From 2010 March to 2012 April, the Research Center for Chinese Ritual Music, based at the Shanghai Conservatory of Music, carried out the project “Case-studies and Comparative Research on the Funeral Rituals and Soundscapes of Han Chinese Living in the Yangzi River Area.” Prof. Cao Benye was the project director, and I was the project manager. As my comparative research revealed, the lively sounds in the funeral actually expressed the

structure of ritual. For insiders, those sounds are not chaotic, but ordered. In this paper, I will focus on three questions. First, what is the structure of Han Chinese funeral rituals? Second, within this structure, how do sounds realize the transformation of emotions from sorrowful to festive? Third, in funeral rituals, what kind of cosmological awareness on the part of Han Chinese is expressed by such a transformation of sounds? In the Chinese language, the basic meaning of cosmos (宇宙) is time and space, and the world is constituted by time and space. So I will interpret the sonic expressions of cosmological awareness in temporal and spatial dimensions. The study of this type of sonic expressions helps shed light on the way Han Chinese people regard the relationship between life and death.

#### 11:45 **Sharing and Borrowing Rituals**

Susanne F RNISS (National Center for Scientific Research, Paris)

The Baka Pygmies of Southeast Cameroon live together with several other populations among which are the Nzime, the Bangando, and the Kwele, depending on the area. They share not only economic, but also social and religious activities. Therefore, several rituals bring together Baka and their neighbours in a shared practice. In some cases, ritual practices are transposed from the neighbors' culture to the Baka's, where they are then amended both from a ritual and musical point of view. This is the case for the circumcision ritual *beka* and of the healing and alliance ritual (*e*)*dio* which are practiced by the Bangando, Kwele, and Baka. From a shared practice, these rituals have evolved through time and space towards independent entities which are now differentiated in each of these cultures. I propose to question the difference between shared and borrowed rituals and to shape out how the adaptations of the borrowed music and ritual devices provide evidence on some fundamental issues of Baka philosophy (e.g., time structure, gender complementarity, collective responsibility of the individual, etc.). These issues may especially be expressed through sound and music. On the one hand, the borrowed rituals are adapted to the Baka's musical, ritual, and linguistic system following the social and aesthetic standards. On the other hand, they enrich the Baka culture with new elements. In both cases, the outcome is the construction of new identities that are often regional and do not concern the entire ethnic group.

### **VI C: Keynote Lecture (13:30 - 15:00)**

**SHEN Qia (China Conservatory of Music).**

#### ***"Facing the Aphasic Dilemma: When We Try to Put Some of Music Sound into Proper Words"***

This paper discusses issues concerning musical morphology from an ethnomusicological perspective. Taking traditional Chinese music as the central case study, the paper explains how, no matter whether the discourses of Western musical morphology or alienating Chinese-style "banana words" (i.e., words appearing to be originally Chinese but actually based on Western concepts) are used to speak of music, the result is a situation that distorts and misinterprets the nature of music. Although some of our forebears in ethnomusicology were well aware of this phenomenon, it has not yet been properly resolved. This paper points out that if this problem is not resolved, all research related to musical morphology will be challenged. Thus, if this international academic

platform can be used to establish a small “music morphology terminology” working group, the case of musical cultures where such terminology is now lost can form a basis for undertaking the important work of reconstructing the morphological terminology systems that were inherent to many musical cultures. Such a research project can perhaps begin in China and, through an accumulation of experience and gradual expansion, finally produce a “Dictionary of World Music Morphology Terminology.” This could serve as an essential tool for communication between different musical cultures. In relation to this problem, what role can the ICTM play?

**DAY 7: WEDNESDAY, JULY 17**

**VII A: Paper Sessions (8:15 - 9:45)**

**SESSION VII A 1**

***New Musical Perspectives on Colonial Modernity of Shanghai (1910s-1930s): Local Genres in a Metropolis***

Joys CHEUNG (City University of Hong Kong), chair

**Panel Organizer:** Joys CHEUNG

This panel addresses how local Chinese initiated creative developments of local musical genres in early twentieth-century Shanghai. Colonialism brought to metropolitan Shanghai Western musical genres and technology, shaping modern Chinese music education and practices. However, various pre-existing musical genres (e.g., regional ensemble genres) continued to prevail, while new genres adapting modern media technology (popular songs and film music) were born locally. Looking at these two kinds of local genres, the panel presents local agency as central to colonial modernity. Resistance to unequal power relations in colonialism may take different forms in different cultures. The panelists have found that in the peculiar fragmented colonial conditions of Shanghai, musical visionaries confidently embraced Western influences, while keeping their core focus on generating sounds that appealed to their Chinese cultural sense and contingent interests. Local musical genres in colonial Shanghai flourished with new adoptions from the West, while maintaining continuity from the past or producing distinct local patterns of musical practices. Controversies over the right kind of local sounds and aesthetics, whenever and however they occurred, only reinforced the assertion of local agency in colonialism. The three papers commonly examine how Chinese visionaries seized social, commercial, and technological opportunities in colonial Shanghai to engage with new musical productions, focusing on the period from the 1910s to 1930s. The first paper examines the case of Cantonese Ensemble Music, which exemplifies how Western adoptions in a regional ensemble genre were creatively adapted to generate local-styled sounds. The second paper looks at negotiations between traditional aesthetics and modern sound technology in Chinese popular songs, analyzing issues of stylistic negotiations and musical philosophy that were overlooked by many contemporaneous critics. The third paper looks at the diverse sounds of Chinese film music as reflecting an openness of musical stylistics and networking driven by local musical visionaries' commitment to modernity.

**8:15 Development of Cantonese Ensemble Music (*Guangdong Yinyue*) in Shanghai, 1910s to 1930s: Modernity of a Traditional Genre**

RUAN Hong (Shanghai University of Finance and Economics)

Western music accompanying colonialism in early twentieth-century Shanghai posed challenges to the local music scene. Meanwhile, local traditional musics continued to develop vibrantly, balancing the unprecedented socio-cultural changes. The flourishing development of Cantonese Ensemble Music (*Guangdong Yinyue*) in Shanghai reveals such a phenomenon in the particular historical period. As many Cantonese immigrants had arrived in Shanghai, making music as privately organized social activities increasingly became a life style of city urbanites. New-styled associations and societies emerged accordingly. This paper examines the crucial development of Cantonese Ensemble Music in Shanghai from the 1910s to 1930s. I will study its major music societies established in the city, looking at their concert performances, radio broadcasting programs,

music recordings, and print publications. My analyses focus on how Westernization, modernization, and commercialization—forces constituting the city’s colonial culture—shaped the modern and contemporary transformation of the traditional genre. The various aspects to be examined include: (1) the heavy adoption of Western musical instruments, such as the violin, trumpet, marimba, jazz drum set, etc.; (2) Lü Wencheng’s invention of the higher-pitched lap fiddle *gaohu*, which was inspired by the violin’s construction; and (3) the more sizable production of new compositions, compared with contemporaneous genres. The diverse activities of Cantonese Ensemble Music societies, including playing and recording music for movies, were often shaped by commercial factors in the colonial world of Shanghai. Cantonese Ensemble Music, as I will present, exemplifies how a traditional musical genre can accept and integrate Western musical influences.

#### **8:45 Recovering the Musical Style and Philosophy of Li Jinhui’s Popular Songs: Negotiations and Continuity**

HUNG Fang-yi (International Institute for Cultural Studies, University System of Taiwan)

The earliest Chinese modern popular songs, which were mostly adult love songs, were recorded and released by Pathé Orient in Shanghai in 1927. Those songs were sung by Li Minhui (1909-2003), a songstress and movie star of the Shanghai-based Bright Moon Song and Dance Troupe (“Bright Moon”), accompanied by the Bright Moon Band. The composer, who was the founder of Bright Moon and also father of Li Minhui, was Li Jinhui (1891-1967). Li Jinhui, the pioneering composer of Chinese modern popular music, produced at least several hundred popular music sheet music scores and records between 1927 and 1932. While producing popular songs, Li saw himself as musically bridging the traditional and the modern: “My work is merely building a bridge from feudalism . . . to the field of real art” (*Songs of Bright Moon*, 1930). However, his popular songs were widely criticized by contemporaneous critics. For musicians trained with Western classical music, Li’s self-taught musical techniques were immature. The voices of “Bright Moon” songstresses were even mocked by the influential intellectual Lu Xun (1881-1936) as “the scream of neck-wrung cats” (“*jiao si mao’er*”). Where did Li’s song style come from? Given the profound impact of Li’s modern popular songs, how can we better understand Li’s musical creativity and stylistic negotiations? Addressing these questions, this paper examines sheet music, music records, print advertisements, published reviews, criticisms, and Li Jinhui’s essays and memoir. Some of these materials were available to me only recently. I will trace Li’s controversial adult love songs to his early children songs, which were received more positively by critics. Seeing continuity between Li’s popular songs and children songs, I will show how Li consistently used traditional or traditional-styled Chinese melodies while applying Western instruments and techniques. Also, his music philosophy was more or less maintained from children’s songs to adult songs.

#### **9:15 Making Chinese Film Music in Colonial Shanghai (1930s): Unprecedented Sounds and Networks in Modernity**

Joys CHEUNG (City University of Hong Kong)

The sound film technology available in the late 1920s prompted new musical imaginations and productions worldwide. In Shanghai, the center of media technology backed by colonial and local capital in China, musical visionaries creatively contributed to film music productions despite limited industrial support. Although many interwar films were lost in subsequent decades, those that have survived reveal to us the diverse musical sounds prevailing in the city on the one hand, and the complex collaboration networks among different—even rival—musical groups on the other. Those sounds and networks presented a stylistic openness not defined by a particular musical group,



which contrasts with American culture where the classical Hollywood studio system produced distinctive musical styles by a distinctive group of composers. This paper examines the making of Chinese film music as integral to modernity emerging from Shanghai. I see that the stylistic openness of Chinese film music from 1933 to 1937 reflected musical visionaries' active participation in a music-based cultural transformation movement. Regardless of their Westernized or traditional stylistic focuses, or their elite or popular social stances, leading musical visionaries embraced the new media to advance their modern visions. Meanwhile, many filmmakers growing up with the modernizing and still transforming musical world would tend to be willing to experiment with different musical styles. Using examples of extant sound films (e.g., *City Scene* [1933], *Song of China* [1935], and *Street Angel* [1937]), I will trace the participation of diverse musical groups, including Western-trained members of the National Conservatory of Music and the Shanghai Municipal Orchestra, instrumentalists of local traditions in the Great Unity Music Society, ensemble members at Pathé Records Company, and popular musicians of the Bright Moon Song and Dance Troupe. I will relate the musical sounds of selected films as embodying respective groups' stylistic visions, and show how rival groups would occasionally collaborate, forming complex musical networks.

## **SESSION VII A 2**

### ***Towards Objective Assessment and Evaluation of Indigenous African Performing Arts at Kenyatta University***

Jean KIDULA (University of Georgia), chair

**Panel Organizer:** Wilson SHITANDI

The Department of Music and Dance at Kenyatta University is regarded as one of the earliest established music education institutions in the East and Central Africa region. It is credited with producing some of the finest music scholars, researchers, and students, some of whom work with music faculties around the country as well as diaspora. Most of these music scholars received their first formal music training at Kenyatta University, subsequently pioneering most of the music programs in the Department. Indigenous African performing arts constitute a strong component of the programmes. That notwithstanding, issues of sustained and coherent transmission processes, and strategies for assessment and evaluation of indigenous African performing arts have continued to generate scholarly concerns and debates with regards to objectivity and mission of African musical arts education best practice. Nzewi (2007) asserts that the need to research and reinstate purposive musical arts is a matter of great concern. It is in view of this, among other concerns, that the panel interrogates the knowledge structure and pedagogic contexts of indigenous African performing arts with the aim of presenting strategies (processes) towards objective assessment and evaluation of the arts as practiced at Kenyatta University.

### **8:15 The Embedded Pathway (EP) Approach: Music Classroom Processes From Kenya**

Evelyn MUSHIRA (Kenyatta University)

Indigenous Kenyan music can be described as song, form, or even an event (Zake 1990; Akuno 1998). When looked at as structure, the music shows an "embodied technology" that can be used in communication to change the way messages are sent and received. On a global level, Jamie (1993:45) speaks of music as a " . . . pattern of coherent understanding through which the world may be perceived." Music is known to act as a template for organizing knowledge. Subsequently, studies have been carried out to show how musical information is perceived and taken in (Ballas

1994). Although indigenous Kenyan music is used as a tool for communication, little is understood of the nature of inherent structures through which such communication takes place. I begin by reporting on the success of a classroom study that deliberately organized learning and instruction on pathways abstracted from the music. With reference to intelligence, Gardner (1983) holds that there are multiplicities of channels through which receivers receive the message. Additionally, Njoora (2000) has advanced the term "Learning Windows" in reference to different learning portals that an individual can take advantage of. The significance of such an approach calls for a pedagogic understanding of "Music as Communication." Based on the Structural Theory of Musical Communication (STMC), I proceed to interrogate the value of transmission channels inherent in indigenous Kenyan Music with a view to understanding how classroom learning and instruction interact. Finally, I provide a broad outline as a guide for curriculum design and implementation that constitutes organization of curriculum objectives and content, classroom tasks, and assessment.

#### **8:45 Refocusing Strategies Towards Objective Assessment and Evaluation of Indigenous African Dance Performances at Kenyatta University**

Aggrey NGANYI (Kenyatta University)

Wanyama (2011) stresses that cultural and creative arts are valuable means of cultural identity and development. Wanyama also argues that once these arts are well understood, appreciated, preserved, and practiced in an acceptable manner in our modern context, they are bound to accelerate the achievement of meaningful communal co-existence and mutual national unity. This study argues that for musical arts such as African dance to be understood, appreciated, and practiced in an acceptable manner in our music education systems, appropriate strategies for objective assessment and evaluation are critical. These arguments and other concerns informed the interrogation into the knowledge structure and pedagogic contexts of indigenous African performing arts, a discourse aimed at presenting strategies (processes) towards objective assessment and evaluation of the arts as practiced at Kenyatta University.

#### **SESSION VII A 3**

##### ***Classical Kunqu as History, Composition, and Social-political Discourse in Globalized China***

Joseph S. C. LAM (University of Michigan), chair

**Panel Organizer:** Joseph S. C. LAM

*Kunqu*, a 600-year-old genre of Chinese opera, is traditionally known as a classical and elite genre of performing art that manifests Chinese culture and history with literary scripts, flowing melodies, and charming dances. Since 2001, when UNESCO declared the genre a Masterpiece of Oral and Intangible Heritage of Humanity, its performances have become more and more frequent inside and outside China. *Kunqu* is now being creatively and vigorously produced as a Chinese cultural heritage that "authentically" represents Chinese people and their culture and history. The dynamic forces propelling this new, controversial, and global revival of *kunqu*, which almost disappeared in the mid 1980s, deserve analysis. This panel presents three analyses, probing the current *kunqu* revival from historical, creative, and social-political perspectives. Ho-Chak Law's paper will study the *Nashuying Qupu* and the biography of its compiler, Ye Tang, probing the reasons why the late eighteenth-century notated anthology has become a seminal source that authenticates *kunqu* as a historical genre of Chinese opera. Julianne Jones's paper employs ethnographic and analytical methods to examine two leading *kunqu* composers and their composition of arias. As much as contemporary *kunqu* sings historical arias, the melodies actually sung on stage are often newly and extensively adjusted by designated composers. Joseph Lam's paper examines a popular and

representative *kunqu* play created in the early 1960s, namely *Escorting Miss Jing Home* (*Qianli song Jingniang*). Employing traditional aesthetics and performance practices, the play tells a romantic story that clearly serves as a social-political discourse on gendered roles and realities in socialist China. Such narrative and discursive functions of the play point to the reasons why *kunqu* is being continuously adjusted for contemporary audiences. Together, the three papers offer an interdisciplinary and nuanced examination of contemporary *kunqu* and its transformation into the classical opera of globalized China.

**8:15 What Makes a Late 18th-century *Kunqu* Notational Source Seminal? A Critical Reading of the Prefaces in Ye Tang's *Nashuying Qupu***

Ho-Chak LAW (University of Michigan)

*Nashuying Qupu* (*NSYQP*), a late eighteenth-century *kunqu* notational source, has been widely regarded as a seminal source of *kunqu* operatic music. Yet surprisingly, there are few studies on how this compilation by Ye Tang, a historical figure with limited known information, emerges as a remarkable legacy. Through scrutinizing the prefaces of *NSYQP*'s four installments, this paper examines the compilation's authority from two angles. The first centers on Ye Tang's musical biography and his engagement in *duqu*, a *kunqu* practice of composing/singing with preexisting vocal tune prototypes (*qupai*). This reading reveals how a *kunqu* maestro used notation to assert his musical authority and creativity. The second focuses on *NSYQP*'s structural organization and musical content. This survey exposes the relationship between the compilation's documentary structure and the compiler's aesthetic judgment, one that affects subsequent production and consumption of *kunqu* musical notation. Biographical, bibliographic, textual, and notational data concerning the *NSYQP*, this paper posits, constitute a cultural and historical momentum that renders the compilation seminal.

**8:45 Ethnography and Aesthetic Experience in Contemporary *Kun* Opera Composition**

Juliane JONES (University of British Columbia)

Ethnomusicology has commonly focused on studying performance through participant observation. In this presentation, I consider the further use of this ethnographic tool as a lens to understand how ideas and cultural practice are reflected and realized in the composition of contemporary Chinese *kun* opera. I reflect on the process of composing in this genre, considering how the composer activates received knowledge and transforms it in the individualized aesthetic experience. *Kunqu* features vocal art in its standard tone-tunes accompanied by the transverse flute and a small instrumental ensemble, and was most widespread during the Qianjia era (1736-1820). Although *Kunqu* virtually disappeared during the Cultural Revolution, it has gradually been revived and has an increasing international presence since its enlistment on the UNESCO list of Masterpieces of Oral and Intangible Heritage of Humanity in 2001. Based on composition lessons and interviews in and around Shanghai, I focus on the compositional processes of two composers: the Shanghai-based composer Zhou Xuehua, and the Nanjing-based composer Sun Jian'an. I first introduce the elements of the traditional method, and then reflect on how composers adhere to and diverge from this method by implementing altered and innovative compositional methods. I hope that my analysis leads to broader considerations of *kunqu* composers and the roles they play in the transmission and transformation of *kunqu* in contemporary China.

**9:15 *Escorting Miss Jing Home*: An Operatic Journey of Chinese Politics, Gender, and Heroism**

Joseph S. C. LAM (University of Michigan)

In the early 1960s, the Northern Kunqu Academy (Beifang kunju yuan) entertained young Chinese soldiers with performances of *Escorting Miss Jing Home* (*Qianli song Jingniang*; hereafter *Escorting*). A thinly disguised piece of political propaganda, *Escorting* tells a simple romance to the soldiers, exhorting them to sacrifice intimate desires, if not their lives, for the warring nation. In *Escorting*, a young, martial, and traveling Zhao Kuangyin (927-976), the future founder of the Northern Song dynasty (960-1127), finds a charming and young woman crying inside a dilapidated temple, hiding herself from attacking robbers. To save her, he escorts her to her home far away. On the road, she falls in love with him, and sends him many subtle hints of love. He “ignores” them, delivers her to her family, and leaves to pursue his heroic aspirations. Since the early 1960s, *Escorting* has outgrown its propagandistic function and transformed itself into a popular masterpiece of contemporary *kunqu*. As such, *Escorting* makes an appealing and revealing text of Chinese drama and gender discourse. The play appeals and informs because it theatrically performs a traditional and moralistic story of accidental romance with womanly sobbing, manly bravado, flirtatious suggestions, and other gestures of Chinese femininities, masculinities, and social-political values. To demonstrate *Escorting* as a dynamic discourse of gender and politics in contemporary China, this paper examines its artistic representations, performance practices, and social-political messages which are all rooted in history but adjusted for the present.

#### SESSION VII A 4

##### ***Music and Dance in Some Vietnamese Shamanism Rituals***

LE Van Toan (Institute of Musicology, Hanoi) and TRAN Quang Hai (National Center for Scientific Research, Paris), chairs

**Panel Organizer:** LE Van Toan

Life in Vietnam, mainly based on agriculture, has created for its people a very plentiful spiritual life. Shamanism is one of the primitive beliefs in Vietnam. The original function of the shaman in Vietnam is magical healing. We will present three special rituals, which are the *Pồn Pông* ceremony of the Mường people (the third most populous ethnic minority in Vietnam) in Thanh Hóa province; the *Xên Lầu Nó* ceremony of the Thái people (the second most populous ethnic minority) in the Northeast; and the mediumship rituals, *Hầu Bóng*, of the Viet people (the majority group, who makes up 86,2% of population). In trance we can distinguish two forms: shamanic trance (a journey of the human spirit to the deities' world) and possession trance (a visit of deities to the human world). In the *Pồn Pông* and *Xên Lầu Nó* ceremonies, the shaman's soul leaves his body and ascends to heaven in order to present offerings, while in the *Hầu Bóng* ceremony, the medium becomes possessed by deities. The analysis of the role of music in rituals, the combination of music and dance, the impact of modern life, and the cross-cultural influence among groups will all be mentioned in our papers.

##### **8:15 Music and Dance in the *Pồn Pông* Ceremony of the Mường People in Thanh Hóa Province in Central Vietnam**

NGUYEN Binh Dinh (Institute of Musicology, Hanoi)

*Pồn Pông* is one of the most popular, attractive, and favorite festivals of the Mường people in Thanh Hóa province. The festival is held by a *bà máy* (a female healer who is good at using herbal medicines, combined with spirit-worshipping rituals for treatment). With the fine combination of

music art (singing and instrument playing) and dance, forty-eight items, performed around flower trees, symbolize the universe and the human destiny, and clearly reflect the philosophy of life, world views, spiritual life, material life, and moral conceptions of the Mường people in Thanh Hóa province. The *Pồn Pông* ceremony reveals many particular characteristics of language, folk poetry, and music and dance in religious rituals of the Mường people, which are all different from those of other groups. In addition, it signifies how their religious music has been affected by the music of neighboring ethnic groups, and what musical changes are caused by modern life.

#### **8:45 Music and Dance in the *Xên Lầu Nô* Ceremony of the Thái đen People in Northeastern Vietnam**

Đo Thị Thanh Nhan (Institute of Musicology, Hanoi)

Thái is the most populous minority group, accounting for 32,3% of the population, of the twenty-three ethnic groups living in the northeast of Vietnam. The *Xên Lầu Nô* ceremony is held to express people's gratitude towards the spirits, who assist *mo một* (spirit priests) in treating patients, to reinforce an invisible army of spirit priests, and to grant a chance for cured people to offer their sacrifices. In front of an altar, with the support of two *pí lao luống* players, the *mo một* worships and prays to invite the deities from fourteen layers of heaven. After each worship session, he organizes performances around a *xăng bok* flower tree placed in the center of the house. At this time, people follow him to perform collective dances. Drums, gongs, bamboo tubes, and cymbals are used to accompany dancing. The presentation will focus on the following issues: 1) the sequence of songs for worshipping, which express the journey of spirit priests and souls of treated patients to heaven to invite the deities to participate in a ceremony. The *pí lao luống* plays a role in this part 2) the combination of music and dance; 3) the role of the *mo một* and the *Xên Lầu Nô* ceremony in the spiritual life of Thái đen in the northeast of Vietnam.

#### **9:15 Music and Dance in *Hầu Bóng* Mediumship Rituals of the Việt People and their Changes in Modern Life**

Hồ Thị Hồng Dung (Institute of Musicology, Hanoi)

The *Hau Bong* rituals of the Viet ethnic group are a possession trance. The spirits in the *Hau Bong* rituals are the genii of the four components of the cosmos (the worlds located in the sky, in the ground, in the water, and in the mountains). During rituals, a band of musicians perform an elaborate sequence of songs for possessed mediums who carry out ritual actions, distribute blessed gifts to disciples, and dance to the music's infectious rhythms. From the 1950s to the 1980s in Vietnam, *Hau Bong* rituals and their music, *hát vắn*, were regarded as superstition and were consequently banned from being organized. After 1986, thanks to the innovative policy of the Vietnamese government, *Hau Bong* and *hát vắn* were restored. The paper mainly focuses on the transformation of *Hau Bong* rituals, music, and dance in the following main aspects: 1) the penetration of the manifestation of modern society into *Hau Bong* rituals; 2) the social status and the occupation of the mediums, the reason for their participation, and their thoughts about *Hau Bong*; and 3) the new elements of music and dance in *Hau Bong* rituals, and the assessment of elderly *hát vắn* musicians on the young generation's techniques of instrument playing and singing.

### **SESSION VII A 5**

#### ***Mongolia and its Neighbors***

XU Xin (China Conservatory of Music), chair

### 8:15 “Representing Cultures”: Folk Song of Mongolia, Shanxi, and Shaanxi at the China Man-Han-Diao Art Festival, 2012

YANG Hong (China Conservatory of Music)

*Man-Han-Diao*, a combination of folk songs of the Mongolian minority and Han nationality, is a folk music genre on the Erdos Plateau of Inner Mongolia. It is produced by the two peoples who live together in western Inner Mongolia, especially through their exchange of music culture. *Man-Han-Diao* has a history of over 160 years and has become an important part of the cultural life of the two groups of people. As a cultural symbol in Jungar Banner, Inner Mongolia, the Man-Han-Diao Art Festival has been held six times. Based on my fieldwork in the local area for years, on my knowledge from documentation, and on my recordings of the performance of Meng-Jin-Shan (Mongolia, Shanxi, and Shaanxi) folk songs in the sixth Man-Han-Diao Art Festival, this paper explores the interweaving of musics, ecological features, and cultural metaphors in modern times, and interprets the coexisting state of *Man-Han-Diao* and other folk songs of people living in the boundary area of Inner Mongolia, Shanxi, and Shaanxi provinces, as well as the multiple culture traits reflected through the blend of the grassland civilization and the Yellow River civilization.

### 8:45 Staging the Grassland Spirit: Chi Bulag and *Morin Khuur* (Horse-Head Fiddle) Reform in the People’s Republic of China

Charlotte D'EVELYN (University of Hawai'i at Mānoa)

In 1983 Chi Bulag, an ethnic Mongol performer of the *morin khuur* (horse-head fiddle/*matouqin*), performed the first *morin khuur* concerto on a grand concert stage in Beijing. He brought with him his newly improved, stage-worthy *morin khuur*, a model that crystallized decades of instrument modernizations beginning in the 1950s. Parallel to changes made to traditional Chinese instruments such as the *erhu*, *dizi*, and *yangqin* (Qiao 2011; Lau 1996; Tse 2006), Chi Bulag embraced a desire for cultural progress and absorbed ideas of scientism prevalent in early twentieth-century China and again during the post-Mao era, as China sought to modernize and catch up with the West (Kraus 1989; Schein 2000; Greenhalgh 2008). In this paper, I frame Chi Bulag’s 1983 performance in Beijing and its significance, not only as a presentation of Mongol culture on the national concert stage, but also as a marker of emergent values of musical professionalism in China—including showmanship, loudness, and precision. I demonstrate Chi Bulag’s role as a creative innovator in this process, and his struggles to arrive at an instrument model and performance repertoire that would “rival the violin” while still retaining aspects of the Mongol cultural “essence” and the “spirit of the grasslands.” I argue that Chi Bulag exhibits a fascinating and common paradox, as he expresses boastful pride for traditional Mongol culture and ways of life while believing in the inherent backwardsness of this culture and its need to catch up to modern society. This paper breaks into three portions as I investigate (1) the changes Chi Bulag oversaw to the instrument model; (2) his celebrated piece “Ten Thousand Horses Galloping,” its musical style, and its performance contexts; and, (3) the wide variety of meanings, discourses, and new directions surrounding the instrument in the past decade.

### 9:15 Performing Transition in Mongolia: Kazakh Musicians and (their) Mongolian Identities

Jennifer C. POST (University of Western Australia)

The cultural transitions that Kazakh musicians of western Mongolia have experienced during the last twenty years in many ways mirror those found in other globalizing regions of the world. Their musical performances, though, demonstrate unique challenges they have faced. As minority residents in Mongolia, they retain and observe distinct social and cultural practices that contrast with those of other residents with whom they share a pastoral nomadic history. Their Kazakh language, music, and other forms of artistic expression mark them as separate from majority and other minority populations in Mongolia, and their Islam-based religious values differ from those of the dominant Buddhist population. While Mongolia as a nation remains in transition since the breakup of the Soviet Union, for Kazakh residents Soviet era "stability" has been replaced with large-scale movement of family members from Mongolia to Kazakhstan during repatriation. In addition, the once high proportion of pastoral nomadic families is shrinking due to increasing privatization of land and devastating climate changes. Most recently, government efforts to construct a stronger pan-Mongolian identity further threatens their stability. In this paper I argue that Kazakh musicians in western Mongolia perform transition as actors seeking to maintain their unique identities while also working to mediate their difference. Both actions contribute to the construction of a sense of belonging. Kazakh performances in western Mongolia integrate cultural codes that link them with nation (Mongolia) and region (China, Kazakhstan, and Russia). This research continues my own Mongolian research (2004-present) and connects with minority music studies in China. My examples include songs linking local family groups to the landscape, new compositions integrating local music with media from China and Kazakhstan, and performances by locally trained musicians who offer fusions of Kazakh, Khalkh Mongol, and Tuvan musics for the local Ölgii-based theatre.

## SESSION VII A 6

### *Communities, Audiences, and Transmission*

Matt GILLAN (International Christian University, Tokyo), chair

### **8:15 Generative Audience and Cultural Industry: The Use of Entrainment "Meta" Frequency in the Mirror of the Theory of Entrainment**

Diana GRGURIĆ (Faculty of Humanities and Social Sciences, Rijeka)

Digitalization has changed the cultural paradigm encouraging the proliferation of new musical practices and forms (Jones 2000). One of these is the production created by users. These have audio-visual content related to the concept of brainwave entrainment technology, which was the first to open the sound and light market, thus initiating the use of "meta" frequency as an aspect of expressive therapy. There are two main concepts of meta frequency as entrainment-based therapy, one resulting from scientific research, being based on the empirical approach, the other a construction of recent para-scientific interpretations of miraculous effects of the early church modus frequencies of tones. Users affirm the therapeutic effects of both concepts, thus testifying to the lack of critical thought and affirming the mere consumption of "integral reality" (Baudrillard 2006). This paper focuses on three perspectives: i) formal and ideological descriptions of the practice and defining of meta frequency as a fusion audio-visual genre; ii) capabilities of producers, and also the

interpretation of their role regarding “generative audiences” (Tham 2009) who are digitally conscious and able to act in a creative way, and are thus in a twofold position as entrainment industry competition and also its “opinion leaders”; iii) meta frequencies as entrainment contents of different concepts; namely, the scientific one applied by the cultural industry and the para-scientific one applied by generative audiences, who supply their own meanings to cultural forms. Insomuch, the consideration of the perspectives of forms of consumption and commoditization, which so far occurred within the scheme “bottom-up” (Hall and Jefferson, 2006) and “top-down” (Adorno and Horkheimer 1986), can now be rearticulated applying the “social entrainment model” (McGrath and Kelly 1986; Clayton, Sager, and Will 2004) as a mechanical “coupling” of the phenomenon of “symmetrical” synchronization of the cultural industry and generative audiences.

#### **8:45 Revival and Innovation: The Praise and Worship Music Phenomenon of The Big Church of Qibao, Shanghai**

FANG Bo (Chinese University of Hong Kong)

In the past, traditional Christian church music centered on a choir, normally accompanied by an organ or piano and controlled by a conductor, as the main performance form. The music and worship songs of the traditional Chinese Christian Church were much the same, only with the words translated into Chinese. Since the beginning of this century, influenced by some developments in church music in the West as well as in Singapore, Hong Kong, and Taiwan, some Christian churches in mainland China began to use a pop band and pop aesthetics for the worship music of their Sunday gatherings. Using the case of the Big Church of Qibao, Shanghai, this paper investigates the differences from the traditional choir singing in terms of musical language, genre, orchestration, accompaniment, cooperation, and interaction. Both performers and congregants in this church have varying attitudes towards this new form of worship; while some find themselves easily engaged in the singing and playing by the band, some others would prefer to continue in the choral tradition. The pastors, elders, and worship group of this church, meanwhile, strongly support this new form of worship and believe it is more in line with Christian doctrine, and they are now searching for strategies of adaptive fusion by which both traditional and contemporary modes of musical worship might be accepted by all congregants. Therefore, this paper, in addition to analyzing the musical features of the new Praise and Worship music of the Qibao Big Church, will also outline the aesthetic, theological, and phenomenological claims and arguments made by the insiders who are leading the musical reforms.

#### **9:15 Sorrowful Silence and Celebratory Sounds within the Chinese Communities of Three Australian Cities**

Nicholas NG

The act of relocating to a new country is often accompanied by feelings of loss and the need for self-reinvention. In many countries, ethno-specific religions and secular organisations function as spiritual and cultural meeting places for ethno-specific events that evoke memories from the distant past. This paper examines the social and psychological role of music and dance in coping with post-migratory loss within the Chinese communities of Sydney, Brisbane, and Perth. Inspired by Salman Rushdie's *Imaginary Homelands: Essays and Criticism, 1981-1991*, the discussion asserts that while there might be considerable loss and sorrow as a result of the migratory process, there is also much that can be obtained and celebrated.



**VII B: Plenary Session (10:15 - 12:15)**  
**Screening Music and Dance**

Dan BENDRUPS (Griffith University), chair

**10:15 Rendering Music through Film**

Charlotte VIGNAU

Departing from Charles Seeger's view that musicology (and also ethnomusicology) "is largely about rendering music through language" (Meer 2005:59), this paper aims to expand and adapt Seeger's view by examining the aspect of "rendering music through film." A musical ethnography created with audiovisual means such as video or film is advantageous in several respects, for example by being able to actually convey audiovisual phenomena such as musical performances, and also the experience(s) thereof by the musicians, the audience, and others. In order to use the video or film as ethnographic research, written contextualization shedding light on the (subjective) selections made when filming as well as editing should complement the audiovisual product, along with other documentation. In this paper, this theoretical approach, inspired from visual anthropology, will be presented and evaluated. As one of the conclusions, it appears that audiovisual musical ethnographies can open up new topics of ethnomusicological research, which were more difficult to consider by using language and words alone.

Meer, Wim van der. 2005. "The Location of Music: Towards a Hybrid Musicology." *Dutch Journal of Music Theory* 10(1):57-71.

**10:45 Learning Rhythm Patterns through Video Data: The Chinese Dragon Dance between Singapore and Hong Kong**

Kyoko TSUJIMOTO (Japan Society for the Promotion of Science)

The Dragon Dance and Chinese Lion Dance are known for their Chinese origin. Both of them became famous during the nineteenth century with the migration of Chinese people around the world. Since the 1990s, these have turned into sporting events among the Chinese residents in East Asian cities. Today, the Dragon Dance and Chinese Lion Dance are included in Asian indoor games. Few studies have taken particular note of the musicological aspects of these dances. However, their performance should be accompanied by the sounds of gongs, cymbals, and drum. All the instruments combine in rhythm patterns that fit the sounds to the dragon's movements. This study is based on long-term fieldwork in Hong Kong. Each team has its original combination of sounds and resonance, but it seems that the basic rhythm pattern follow a universal standard. This presentation mainly focuses on a type of those dances, the Northern Dragon Dance. The team members usually use onomatopoeic expressions in learning these patterns. First, I analyze the standard in rhythm pattern. Second, I present a discussion of the ways through which various technologies are engaged in the process of learning and transmission of the rhythm patterns. What is most specific about the learning process is the use of information technology in sound and video recordings. Players

all over the world can share and learn from each other the rhythm patterns and performance records via the Internet, VCDs, and streaming-video services. In this presentation, I take examples from both Singapore and Hong Kong. Comparing the rhythm patterns of both teams, as well as the ways of transmission, I will try to show the differences as well as the basic structures around the world.

### **11:15 Pushing and Pulling: Documenting Newfoundland Accordion Histories**

Beverley DIAMOND (Memorial University of Newfoundland), Kati SZEGO (Memorial University of Newfoundland), and Meghan FORSYTH (Memorial University of Newfoundland)

This paper assesses how a documentary film that we co-produced attempts to shift the representation of a musical instrument as a cultural symbol. Recognizing the central place the button accordion has in the cultural life of Newfoundland, we undertook a documentary project with recognized virtuosi of an older generation. Although underrepresented in archival collections of Newfoundland music, the accordion has been prevalent in televisual productions that idealize outport life. Those romanticized depictions reflect extensive social changes in the late twentieth century, particularly community resettlement, a fishing moratorium, and political upheavals. Television helped mediate a rhetorical shift in narratives about Newfoundland history—from a story of “triumph in the face of adversity” to a “history of bereavement” (Bannister 2003:176-177); with this shift, accordion music became a static symbol of the loss of an idealized past rather than an old-fashioned impediment to a modern future. Actually, however, the accordion tradition has always absorbed influences from, for instance, American popular music, Celticism, and intercultural exchange. One film subject, for instance, who grew up in a community that was resettled in the 1950s, privileged his childhood memories, even though his accordion repertoire has changed extensively. He is much more than a repository of a homogeneous cultural past. Our film negotiates the representation of Newfoundland accordion players through both content and production values. On one hand, we shared agency with performers, encouraging them to tell their stories, however nostalgic. On the other, we sought to reveal the diverse cultural and media influences on their playing, their attitudes toward music literacy, and individual innovations. Analyzing production and editing choices, we critique our representation of our film subjects’ message and emotion. We assess how we collapse or expand history, magnify parts of their story, and assemble sounds/images to counterbalance nostalgic televisual narratives.

## ***VII C: Paper Sessions (13:30 - 15:30)***

### **SESSION VII C 1**

#### ***Roundtable: ICTM and the World of Ethnomusicology, Part 1: ICTM from the Inside***

Svanibor PETTAN (University of Ljubljana), chair

**Roundtable Organizer:** Svanibor PETTAN

Salwa El-Shawan CASTELO-BRANCO (Nova University of Lisbon), Svanibor PETTAN (University of Ljubljana), Anthony SEEGER (University of California, Los Angeles), Ricardo D. TRIMILLOS (University of Hawai‘i at Mānoa), and Stephen WILD (Australian National University), participants

This double panel offers critical views on the role of the ICTM in the world of ethnomusicology past, present, and future. How well are the aims listed in the definition of the Council, pointing to the furthering of “study, practice, documentation, preservation and dissemination” of traditional music and dance of all countries, reflected in our scholarship and other professional activities? Do we encourage thematic and methodological pluralism? How efficient are our organizational networks, with special emphasis on national representation and activities of the study groups? Does our vision of the Council’s future development require changes and if so, in which ways? Most of the participants in this double panel have lived ethnomusicology in at least two cultures. Generationally diverse, they moved in various geographic directions and experienced different ethnomusicological schools of thought. Taken together, they fairly well cover the whole globe. Their contributions point in particular to historical and comparative perspectives, along an emic-etic continuum, in diverse contexts that require negotiations and adjustments. Since they served or still serve the ICTM in various official capacities, their well-grounded views are reasonably expected to be beneficial to both the Council and to the discipline of ethnomusicology in general.

## **SESSION VII C 2**

### ***New Perspectives on Chinese Music History and Historiography***

Jonathan P. J. STOCK (University College Cork), chair

**Panel Organizer:** Jonathan P. J. STOCK

**Discussant:** Mercedes DUJUNCO (Shanghai Conservatory of Music)

China’s musical past is actively constructed in a considerable range of contemporaneous musical performances and musicological writings, produced both within and outside China. In their historical constructions, scholars respond to factors as varied as disciplinary affiliation, social movements, and personal outlook; the physical and conceptual challenges of successfully recreating old music in a much-transformed social environment; and the complexities of source materials which are themselves inflected by such factors as distance in time, language, philosophical viewpoint, or intercultural contact. The panel embraces three case studies to direct attention to the several ways our responses to such factors can act to shape our resulting interventions as scholars: a comparative study of shared themes in musicological accounts over the whole period of writing about China’s music history; an analysis of three approaches to the interpretation of thousand-year old notations and their realization in present-day performance; and the production of a body of insights into the negotiation of the space where individual, lived experience becomes reconfigured as shared historical account. We wish to stimulate a wider debate about music-historical ideologies and approaches, and how they result in the formation of particular contributions to Chinese music research. To that end, the panel is completed by a critical discussion from a distinguished colleague, who will aid us in bringing out key concerns shared by many who work on Chinese music research and in moving that debate out to the audience.

### **13:30 Enduring Themes, Contrasting Accounts: A Comparative Approach to the Historiography of Chinese Music**

Jonathan P. J. STOCK (University College Cork)

In this paper I analyze the treatment given to selected themes in the history of Chinese music. The treatment of these themes reveals both continuities and variation over the long period during which scholars have been writing historical accounts of Chinese music. I interpret this pattern through reference to the social standpoints of the various historians, drawing attention to the way that

changing perspectives and values shape each account. The opening theme is that of music's origins. Writers, recent and long-departed, have elaborated upon music's origins in a number of thought-provoking ways, embracing the role of individual emotional expression, communal creativity, the physical and social disciplining of the body, and the interplay of cosmic forces. A second theme concerns the long-standing assumption that there is an intimate connection between the nation's musical soundscape and its political health. Again, historians of Chinese music have followed up the implications of this tenet in several ways, from investigating the history of absolute pitch all the way to reading the social content of contemporaneous vocal music. Music makers form the third theme. Our histories of Chinese music revolve around the actions of individuals, from legendary discoverer of the twelve semitones Ling Lun through developer of *kunqu* Wei Liangfu to present-day composer Tan Dun, and around the contributions of classes of musical specialists as varied as court musicians, Buddhist nuns, and the hereditary caste of traditional musicians named *yuehu*. Which people are selected for inclusion in a history and how they are treated there are the key questions here. Finally, I look at how music histories handle the issue of culture contact, within and across China's national boundaries, since histories of Chinese music are always already histories of multi-ethnic interaction, of musical synthesis, and, contrastingly, of claims for cultural individuality.

#### 14:00 Rethinking the Reconstruction of Tang Court Music

ZHAO Weiping (Shanghai Conservatory of Music)

Historical documents reveal that China in the Tang Dynasty (618-907) had a particularly rich musical culture, which has been subjected to enormous change over the ensuing period of more than one-thousand years. In 1905, a notation of Tang Dynasty music was discovered among scriptures in Buddhist caves at Dunhuang, Gansu Province (the *Dunhuang pipa pu*, a score for the lute named *pipa*). Japanese envoys of Tang also took Chinese musical instruments and notation to Japan, where they were handed down from one century to the next until the present day. Reconstructing the ancient music began in 1938 when the Japanese scholar Hayashi Kenzō translated the *Dunhuang pipa pu*. Thereafter, he interpreted notations from different dates for instruments including *pipa*, *sheng* (mouth organ), and *hengdi* (bamboo flute), initiating Tang Dynasty music research more widely. In the 1970s, Dr. Laurence Picken led his now famous postgraduate team at the University of Cambridge to begin the Tang Music Project, and they offered a contrasting interpretation of this ancient music. China's beginning of this research occurred under Prof. Ye Dong at the Shanghai Conservatory in 1982; since that time, Chinese scholars have carried out several decades of research on ancient notation and the restoration of ancient musical practices. However, since each produced their interpretations within a different historical situation, the three sets of reconstructions markedly contrast with one another, and the issue of how we can come closer to historical reality in our reconstructions of Tang Dynasty music remains a fundamentally important topic for the music researcher. This paper offers reflections on problems in the Japanese, English, and Chinese performance practices. At the same time, it raises central questions about how to play the ancient music, and what kinds of difficulties exist in performing ancient music now in the present.

#### 14:30 Memory and Historiography: A Case Study of the *Yangbanxi* (Model Works)

YANG Hon-Lun (Hong Kong Baptist University)

Past and present appear at opposite ends of the time continuum. One of the ways past and present interact is through memory. As pointed out by the French sociologist Maurice Halbwachs, we

relate to our past through different forms of memory—autobiographical, collective, and historical. Using a controversial case in contemporary Chinese music history as my springboard, I examine how different forms of memory interact in relation to the *yangbanxi*, the so-called model works of the Cultural Revolution of the PRC (1966-76). A child of the '60s, *yangbanxi* has left me many endearing memories, which nonetheless often trigger “goose bumps” in my parents. Because of the many atrocities associated with the Cultural Revolution—often vividly available in autobiographical memory—thinking about the cultural meaning of *yangbanxi* raises emotionally charged debates and narratives, suggesting that the collective memory remains in active negotiation, and that we are still some way from being able to establish a historical memory for this genre. Through personal recollections, ethnographic notes from interviews, discourses from memoirs, on-line discussions, and academic writings pertinent to the memory of the genre, I hope to reflect on issues pertinent to contemporary Chinese music historiography, particularly on how our autobiographical memory and collective memory influence the meaning-making process in the creation of historical memory.

15:00 **Discussant:** Mercedes DUJUNCO (Shanghai Conservatory of Music)

### **SESSION VII C 3**

#### ***Tradition and Invention in Oceania***

Kati SZEGO (Memorial University of Newfoundland), chair

#### **13:30 A Night in Honolulu: Inventing Ernest Kaleihoku Kaai**

Andrea LOW (University of Auckland)

Accomplished composer and musician Ernest Kaleihoku Kaai (1881–1962) was an important influence in the transmission of Hawaiian music in Japan, Shanghai, and the colonial territories of the Asia Pacific region (1911-1937), and as such played a particularly significant role in the construction, representation, and commoditization of Hawaiian identity. Kaai's Hawaiian music was a syncretic cultural product combining native Hawaiian vocal aesthetics and instrumentation with aspects of American jazz and ragtime. His popular and enduring stage show "A Night in Honolulu" featured contemporized hula costumes and choreography, and repertory that drew on Tin Pan Alley as well as Hawaiian standards. The legacy and story of Kaai's involvement with musicians from Borneo to Tokyo, the localization of Hawaiian music throughout the Asia Pacific region, and his influence on the burgeoning jazz scene have been erased from the colonial canon, and yet implicated in Kaai's narrative are the roots of the Hawaiian diaspora, the impact of American imperialism, modernity, and globalization, and the transmission of Western popular music. This paper will explore these factors in relation to Kaai's agency and rooted cosmopolitanism.

#### **14:00 The "Purest" of Traditions**

Jane Freeman MOULIN (University of Hawai'i at Mānoa)

Over the last sixty years, cultural revival in Tahiti has found strong proponents as well as those who have rallied against the notion of restricting the arts to a fixed past. Bringing to mind views of culture as accomplished fact or processual (Hall 1993) but consciously employing a complex interplay of the two, public discourse often invokes history—including

the uncomfortable phrase “the purest of traditions”— even as contemporary cultural policy and artistic practice celebrate the reality of music and dance as a composite of artistic inheritance, reinterpreted histories, and innovative performance. This paper looks to the annual music and dance competitions, known as *Heiva*, to examine revivalist threads and their workings within an artistic climate that privileges originality and experimentation. I am interested here not in issues of authenticity and duplication, but rather in how revivalist rhetoric mixes with recontextualized practice and artistic creativity to serve larger social goals. Based on recent fieldwork in Tahiti, I examine how the *Heiva* produces new rituals and performance practices that find meaning and resonance for a twenty-first century Tahitian public. I explore key elements of why threads to the past are so important to cultural practitioners even though they weave resultant cords in entirely new ways, including constructed categories of meaning that allow Tahitians to label a *didjeridoo* “traditional,” to add Hawaiian *hula* movements to an increasingly standardized vocabulary of Tahitian dance movement, or to appropriate iconic elements of Maori *haka*. I am interested in how claimed bits of performance practice—even if removed in time and space—contribute to an artistic whole, and how notions of historicity are portrayed to and accepted by Tahitian audiences. With little research on revivalist movements in the Pacific, this Tahiti-specific investigation adds to our knowledge of history and social meaning in Polynesian music and dance.

**14:30 Japanese-American Musicians as Pioneers of “Japanese” Hawaiian Music**  
Minako WASEDA (Tokyo University of the Arts)

In Japan, “Hawaiian music” refers to not only what is generally considered as such in the Western world, but also to Japanese popular music with Hawaiian music elements such as steel guitar and falsetto. This “Japanese” Hawaiian music constitutes a significant part of Japanese popular music history. The development of this kind of Hawaiian music in Japan began in the early 1930s with the appearance of the Haida Brothers and Buckie Shirakata, Japanese-American musicians from Hawaii. Based on examination of their repertoires and existing literature and magazine/newspaper articles, this paper attempts to analyze their influence on Japanese music from two perspectives: their status in Japan as *nisei* or second-generation Japanese-Americans, and their bicultural musical abilities. *Nisei* playing American music faced prejudice in the United States, but were welcomed in Japan as authentic models with familiar looks. Like *nisei* jazz singers from the continental United States, *nisei* musicians from Hawaii had a strong presence in Japanese music circles. The strong emphasis on the steel guitar in Japanese Hawaiian music demonstrates the impact of those pioneer *nisei* musicians, who were steel guitar masters. The *nisei* musicians not only introduced Hawaiian music to Japan, but also created new repertoires by fusing elements of Japanese popular music with those from Hawaiian music. Their adaptability to Japanese popular music was presumably cultivated in Hawaii, where it was extremely popular in the Japanese community, and then strengthened after their arrival in Japan. Their “bi-musicality” enabled them to create Japanese Hawaiian music that was simultaneously exotic and accessible to the Japanese. This study identifies diaspora (in this case, *nisei*) as a vector for cultural transmission and transformation, and reveals a unique aspect of Japanese popular music history which has nonetheless received little academic attention, perhaps due to Japanese underestimation of the “Japanized” as opposed to the “authentic.”

**15:00 Singing the Past, Sounding the Present, Dancing the Future: Resurrecting Historical Hula Repertoire on the Contemporary Concert Stage**

Amy STILLMAN (University of Michigan)

A series of three mass concerts presented in Los Angeles over six years, involving the participation of fifteen or more hula troupes from across southern California, serves as my case study for investigating intersections of history, historiography, and performance. The non-profit organization Kūlia i ka Pūnāwai (Kumu Hula Association of Southern California) committed in 2002 to a large-scale collaboration involving the presentation of historical poetic repertoire that had not been passed from the past in continuous performance and transmission. The first program was fully staged in 2004, the second followed in 2006, and the third was presented in 2010. The staged presentations were followed by the opportunity to document the contemporary settings of the poetic repertoire on studio recordings that were released commercially. The scale of this endeavor was unprecedented in many ways. The repertoire was drawn from late nineteenth-century Hawaiian-language newspapers and manuscript sources. Although a popular nineteenth-century compositional practice was the production of poetic texts (*mele*) in thematically-linked sets, late twentieth-century performance opportunities—notably, hula competitions—limited hula troupes to presenting an individual *mele* detached from its broader context. The Los Angeles concerts presented sets of *mele* in their entirety, by distributing the creative labor of new tune and choreographic composition among association members. Through this collaboration, both participating performers and audience members alike experienced the larger scale of composition and presentation. Moreover, in the intensely competitive world of hula competitions, collaboration among troupes and their directors was also unprecedented, and was a factor in attracting some of the audience to the first concert! In my paper, I will explore participants' reflections on the experience of resurrecting historical poetic repertoire through contemporary performance practices of sonic rendition and embodied choreography.

**SESSION VII C 4**

***Music, Dance, and Community in European Folk Music***

Colin QUIGLEY (University of Limerick), chair

**13:30 Upper Styrian Big Band Folk: A Case Study of Artistic Research Regarding the Use of Historical Resources in the Contemporary Musical Expression of a Rural Community in the European Alps**

Michael KAHR (University of Music and Performing Arts, Graz)

The folk music of communities in the Central European Alps is characterized by a variety of yodel-songs. Much of this music developed in isolated mountain valleys and has retained not only its popularity but also an array of traditional and contemporary musical and social meanings among a younger generation of the region's musicians. The main goal of the artistic research project Upper Styrian Big Band Folk was to find answers to the question of how a distinct alpine community may collectively develop a new form of artistic expression that is authentic and meaningful in its reference to the community's rich yet widely unnoticed cultural tradition, and contemporary through the reflection of its current socio-cultural embedding. The applied method of artistic research—which operates with distinct forms of knowledge, implicit in the artistic practice and its

results—involved the design, subsequent realization, performance, and recording of a large-scale cycle of musical compositions which aimed for the integration of a traditional folk music group into the setting of a large contemporary jazz orchestra. The artistic processes and results then became the objects of further investigations by means of participant-based observation, informal narrative interviews, and historical investigation, as well as context-based aesthetic and philosophical reflection. Drawing from this conception, this paper outlines the arts-based research project and describes the results of this case study. It particularly discusses the use of historical resources of alpine musical practices regarding creative expressions of contemporary identity, authenticity, and meaning. The project was part of the larger research initiative Jazz & the City, funded by the Austrian Science Fund FWF and conducted at the institutes for jazz and jazz research at the University of Music and Performing Arts in Graz, Austria.

#### **14:00 Identities in Motion: 50 Years of Bulgarian Dances within Different Political Contexts**

Gergana PANOVA-TEKATH (Bulgarian Academy of Social Sciences/Folkwang University of Arts, Essen)

This paper will review interpretations of identical dance material in different historic-political contexts in Bulgaria and in countries in the West (Germany, Austria, Switzerland, Belgium, the United States, etc.). Dancing in the Bulgarian traditional style will be used as a source for political and international comparisons, and for an analysis of its influence on communications in today's global world. Bulgaria was one of the countries in Eastern Europe where considerable effort and resources were allocated for popularizing and professionalizing traditional singing, musical performance, and dancing. Nineteen professional ensembles, numerous specialized schools and academies, and a multitude of amateur groups for children and grownups were the object of concerted support on the part of the Socialist State at the time. Since "*perestroika*" in 1989, the State cultural policy has undergone profound changes, including increased local self-awareness focused on the Balkans and the East, and the country gradually acquired the characteristics of "*chalgaria*" as defined by most Western ethnomusicologists. Interestingly enough, Bulgaria's accession to the European Union in 2007 has marked the emergence of a new era in the way traditional dancing is perceived. Thousands of young Bulgarians have joined folk-dance clubs, thereby ascertaining their revived national self-consciousness. This has been the case in Bulgaria and abroad, in existing or emerging Bulgarian communities. How do these developments fit in or delineate themselves in a globalizing world? What are the fine distinctions and mutual influences in the interpretation of Bulgarian dances by Bulgarians and foreigners in the course of the last fifty years? This paper will describe and analyze the historic phases of traditional dancing in Bulgaria in relation to its close encounters with the Western World. The author possesses very extensive personal dance experience and has conducted extended ethnochoreological studies in Bulgaria and Western Europe, and has published two books and numerous articles on the subject.

#### **14:30 Doing Blackness: On the Relation between Dance, Discourse, and Experience**

Charlotte HYLTON-CAVALLIUS (The Multicultural Centre, Tumba)

"We had the book, we had the films and eventually we had some African-Americans," as one of the dancers describes the process of discovering and introducing the Lindy hop in Sweden



in the 1980s. The dancer here describes an ambition of transferring a cultural expression from one context to another, of introducing, incorporating, and eventually appropriating the dance within a local sphere. The aim of this paper is to discuss the difficulties the dancers met when trying to learn and incorporate the new dance, and to interpret these difficulties in terms of historic and bodily experiences. Unlike the dancers in Eric Martin Usner's study of swing in southern California, who sought a white ethnic heritage through a selective use of film and other popular imagery as historical texts, the Swedish dancers sought a black, African-American heritage through films, books, and still-living persons that could guide them. The Lindy scene in Sweden was then, and still is, dominated by a white middle class. What happens when a white body tries to perform what they conceive of as "blackness"? A blackness that the dancers define as a deeply known cultural experience affected by discrimination and segregation laws? What is the relation between historic experience and a cultural expression? I would like to discuss this process of appropriation of cultural expressions both in the light of what bell hooks refers to as "eating the other" and as a possibility for transgressing that position.

**15:00 The Quest for the Old Time (*starina*) in Russian Folk Music Discourse: Scholarship, Revival, and Online Communities**

Ulrich MORGENSTERN (University of Music and Performing Arts, Vienna)

Starting in the late eighteenth century, the theoretical reconstruction of musical pasts was a key issue in Russian folk music discourse, affecting academic scholarship, lay ethnography, and, from the late nineteenth century on, also revival movements. Musical instruments have a strong symbolic value in representing or imagining the *starina*, the old time, which is a key concept in Russian cultural history. However, the priority of the wing zither *gusli krylovidnye* or the ensemble playing of the wooden trumpet (*Vladimirskii rozhok*) both in field work and revival contexts does not necessarily correspond with their real significance in Russian folk music of the last centuries. Some contemporary revivalists try to go beyond such national icons, widening the range of instruments and instrumental styles to be revived. In their efforts, they hardly can rely on recent academic scholarship, as little historical research on Russian folk instrumental music has been carried out. Very few folk instruments of preindustrial production are preserved in Russian museums and field work of the last twenty years, and researchers could only rarely document instruments other than standardized button accordions and *balalaikas*. In this situation, revival activists (musicians and instrument makers) managed to collect extensive data (iconography, written sources, early and recent field recordings), presented and continuously discussed in various online communities. Their own practical reconstructions of musical instruments, playing techniques, and repertoires are the subjects of lively debate as well. Ethnomusicologists may or may not take part in this discourse, but they hardly play a key role in it. Particularly in the sphere of Russian folk instrumental music, much more ethnographical data can be found on YouTube, and more historical issues are raised in social media than in the case in scholarly literature.

**SESSION VII C 5**

***Music, Dance, and the Cosmos***

Raymond AMMANN (Lucerne University of Applied Arts and Sciences), chair

**13:30 *Srimpi Limo: Dancing the Javanese Cosmos (Ritual Dance and East Javanese Mystical Symbolism)***

Karen-Elizabeth SCHRIEBER (University of Western Australia)

Numerous studies exist pertaining to the cultural practices surrounding Javanist mysticism and religion, Javanese mythology and cosmology, ritual purification ceremonies (*murwokolo*) in the context of shadow puppet performances, fertility ceremonies related to drinking party dancing (*tayub*), and community celebrations (*selametan*). Despite the enduring importance of fertility rites and ritual purification ceremonies within rural East Javanese mystical and animist practices, few scholars have considered the use of Javanese mystical and cosmological symbols in ritualized dance performances. One such dance and music performance is the Malang-style *Srimpi Limo* (Five Srimpi) dance which was developed in the 1950s by East Javanese dancer (*tandhak tayub*) and shaman (*dukun*) Muskayah. Most ritual purification ceremonies found in Java involve shadow puppet performances in which the puppeteer (*dhalang*) creates the necessary ritual context by presenting the *Bethara Kala / Murwokolo* narrative that anchors the subsequent purification ceremony. In this particular East Javanese version of the ceremony, however, *Srimpi Limo* displaces the narrative shadow puppet performance. The dance itself creates the essential performative and ritualized context through the amalgamation of gamelan music accompaniment, costumes, theatrical staging, and dance movements. Significant elements of the symbolic landscape inherent to Javanese mysticism such as color, compass directions, mood (*watak*), and the essential mystical progression from exoteric to internalized pure concentration (*ning*) are also made manifest by the five young dancers whose scripted movements represent the Javanese cosmos on stage. This paper, therefore, investigates the appropriation and reinterpretation of these traditional cosmological symbols within the sacred purification ceremony context of the *Srimpi Limo* dance in Malang, East Java, Indonesia.

**14:00 *The Patient Boy: Worldview and Life Values of the Jola Bandial People of Senegal Reflected in a chante fable and its Performance***

Sheila MACKENZIE BROWN (Société Internationale Linguistique)

During my research among the Jola Bandial people of southern Senegal, I came across a *chante fable* in which the major song portion is a cumulative song. With the unfolding of the story, the performance becomes long and repetitive as each new event in the story is added to all previous iterations of the song. The task for the orator/performer is to remember the identity and action associated with thirteen different characters, and to place them in the correct sequence in both the story and the cumulative songs—the latter being the more difficult task. Seven of the characters in the story/song show the traditional work-world in which the Badial people live—the way in which they survive. Other characters include an eagle, monkeys, the spirit of the slippery place, the father, and the son, who is the main character in the story/song. “Folk tales very often transmit for the members of a culture a set of unstated yet obvious rules for the kind of deportment leading to success within the value system of that culture” (Toelken 1979). An analysis of the words of this story/song will reveal how each character and action portrays some aspect of the Bandial way of life and worldview, while showing that it is the interaction of the son with each of these characters that reflects Bandial life values. An analysis of the performance style and context will further reveal that the performance itself also reflects Bandial values.

Toelken, Barre. 1979. *The Dynamics of Folklore*. Boston: Houghton Mifflin.

**14:30 Studying Kazakh Traditional Song in the Context of Religious and Mythological Beliefs**

Alya SABYROVA (Kazakh National Conservatory of Kurmangazy)

Studying the mythological basis of Kazakh traditional song allows us to open its ancient and substantial meaning, which is now very up-to-date for Kazakh ethnomusicological science. It is a fact that the ancient “*kui*-legends” of the Kazakhs are connected with their belief in totems, magic, and shamans. Exploring the mythological basis of the traditional song is a new direction in science, which is connected with the same level of early mythological thinking. Scientific discoveries demonstrate that the bird is one of the most ancient mythological symbols. Songs and singing in the Kazakh language are compared to the high flying bird, which creates a sound contour in professional song which begins from the top. Also, sounds imitating birds were seen in professional choral songs of written and oral traditions of the nineteenth and twentieth centuries. Early singing traditions of the Kazakhs were connected with a strong belief in the magic of word and sound. These songs, called “Badik” and “Kuluapsan,” were performed for the relief of human beings or farm animals. Several repeats of short chorus additions in the wedding song “Zhar-Zhar,” performed by the groups of young boys and girls, also remind us of a bride about to her change her social status. An identical function can be seen in the chorus repeat of “Badik” that had the goal of asking a ghost causing sickness ghost to leave the sick person’s body. That was achieved by using certain meaningful words such as “kosh - kos,” which means “leave, go away.” In conclusion, reconstruction of ancient mythological beliefs and their interaction with Kazakh national folklore offers a new vector for further ethnomusicological studies.

**15:00 Music, Ritual, and Cosmology of the Desana Group of the Upper Niger River, Amazonas, Brazil**

Lillian BARROS (State University of Pará-Uepa)

This paper aims to present the connection between the Desana Guahari Diputiro Porã clan mythology and music, and to offer a contribution to the ethnography of Amazonian indigenous music, especially that of the Niger River people. The Guahari Diputiro Porã clan originally lived along the Papuri River, a branch of the Uaupés River, in the Upper Niger River region. Nowadays, some members of the clan live in a small city called Iauareté, among descendants of twenty-two other ethnic groups present in the region. The mythology and musical repertoires are shared by these groups in different versions. This research was based on dialogues with the *bayá*, a chant specialist, in São Gabriel da Cachoeira and Iauareté; the *baya*’s reminiscences were significant for the interpretation of the connection between myth and music. The interviews with some musicians of the Desana Guahari Diputiro Porã clan and the *kumu* (shaman) were important for comprehending the musical contexts of Iauareté. This work also presents aspects of human origins through performance of the musical repertoire and rites. First, the creation myths and the sacred flutes will be presented, followed by a description of the main Desana musical repertoires; some of these appeared at the same time as the humans at the “Transformation Houses”—portals to the spiritual dimension.

## SESSION VII C 6

### ***Music and Theatre on the Tibetan Plateau***

Sue TUOHY (Indiana University), chair

#### **13:30 The Changing Singing Situation: Tibetan Love Songs "*Layi*" in Qilian County, Qinghai Province, in Contemporary Life**

LI Yuehong (China Conservatory of Music)

This presentation comes from a fieldwork experience of the author as part of an investigation organized by Chinese Folk Artist Association taking "*layi*" singing of Qilian County as its object of study. The author learned about the traditional singing situation of *layi* singing in the past from local singers and cultural cadres, and the most important task was to find out its changes in contemporary life. In contemporary life, the new situation of *layi* singing is as follows: 1) singing after an official meeting, such as a propaganda policy meeting, sports meeting, or other activities, villagers can use official audio equipment to sing; 2) singing in the reception center outside the village, the visiting tourists can have dinner and listen to folk songs in the reception center; 3) singing in the singing contests held by the government of a county, prefecture, or province, or even a national competition; 4) singing in a restaurant, where some young singers gather and drinking songs, *layi* singing, and original songs were performed in rotation; 5) excellent singers may be invited to attend all kinds of professional concerts, such as a TV evening party. Although the singing situation has changed, the content, tone, and performance of *layi* singing still retains its traditional style in general, because the "image" of the lyrics in *layi* singing comes from nature and daily life, and the living environment and way of life of herdsmen has still not seen fundamental change. The only difference is that the young singerers often perform some original songs in the *layi* style.

#### **14:00 *Nixi Qingwu*: Musical Expression of Love among the Tibetans of Yunnan Province**

MI Pengxuan (Yunnan Arts Institution)

In this paper I introduce *nixi qingwu*, a unique dance of the Tibetans living in Yunnan Province, southwest China. *Nixi qingwu* is known in the local Tibetan language as *rongba xueqiang*. It originated among the Tibetans of northwest Yunnan, and is now well-known in this region. *Nixi qingwu* is closely related to the matrimonial practices of local people. The dance is a way of expressing love among young Tibetans. The dancers sing in four phases: standing, dancing, sitting, and sleeping. First, standing to sing happens when young people who live far away from one another, with steep mountains between them, want to communicate. Second, dancing to sing is a way of communication for young people from neighbouring villages. Third, only when two people have fallen in love with each other after the first two phases can they move to the next stage, namely, sitting to sing. Fourth, the two young people come to the last stage, sleeping to sing. This means they can lie down together to sing at night, but are not allowed to have any physical contact. This paper is based on four recent field trips to northwest Yunnan. It will focus on the musical forms of *nixi qingwu*, especially the sleeping singing, which is almost extinct, but which I was able to record on several occasions.

#### **14:30 The Sounds of Shangri La**

YANG Xi (University of Hawai'i at Mānoa)

Shangri La, a mythological utopia in the Himalayas, was first mentioned in a 1933 British novel. There are actually suggestions in Tibetan scripture of such a place, and since official approval of a name change to “Shangri La” for the western Yunnan city of Zongdian, the city has miraculously rejuvenated its economy through tourism. In competing with other tourist destinations in the area (such as Lijiang and Lugu Lake), entrepreneurs have taken advantage of the region’s large population of Tibetans, their traditional buildings, and other artifacts. Also significant in attracting tourists to Tibetan culture has been a major change in the predominant attitude of Han Chinese, from an earlier initiative to “civilize” the group (especially their religion) to a current yearning for the spirituality in their culture (Baranovitch 2003). Large numbers of Chinese visitors have poured into Shangri La since its development as a tourist site, and because international visitors are restricted from visiting Tibet itself, Shangri La is the most accessible place for them to observe the continuing practices of Tibetan culture. I am reporting on two types of Tibetan music being performed in Shangri La, which I was able to experience in the summer of 2012. I first encountered the already world-famous folk musician Reshi Tsering Tan, whose recordings of Tibetan songs and instruments have achieved global renown, and who has personally appeared at several international folk festivals. Contrasting with his commercial product was my observation of the more spontaneous Tibetan music and folk dances performed at the city’s celebration for the ten-year anniversary of their new name. These two observations gave me insights into the various ways that Tibetans have maintained and exploited traditions, both for sustaining their culture and by commodification of certain cultural elements, for survival in the previously economically depressed region. Peter Worsley (1984) suggests the dynamic here at work: “Cultural traits are not absolutes or simply intellectual categories, but are invoked to provide identities which legitimize claims to rights. They are strategies or weapons in competition over scarce social goods.”

## **SESSION VII C 7**

### ***Women's Music and Women in Music***

Andrea EMBERLY (York University/University of Western Australia)

### **13:30 Music in Liminal Spaces: Gendered Performance in Mumbai’s LGBT Community**

Jeff ROY (University of California, Los Angeles)

The music and dance of lesbian, gay, bisexual, and transgender (LGBT) communities in Mumbai expresses an essential feature of traditional and modern Indian identity. Members of the LGBT community perform music and dance in various styles, incorporating a mix of contemporary Bollywood, Western pop, and traditional *Hijra* (male-to-female transgender) acoustic music. In all cases, LGBTs use music to construct and negotiate identities within the context of social gatherings, political demonstrations, and religious rituals, simultaneously contesting and reaffirming their marginalized status within mainstream Indian society. My paper for ICTM World Conference 2013 critically engages the use of visual ethnography, in exploring how music and dance performance signifies LGBT identity performativity as a site of resistance and self-affirmation. This paper will serve as the culmination of fieldwork conducted during the 2012-13 school year for the Fulbright-mtvU program, working in collaboration with Solaris Pictures, Mumbai’s premier LGBT film production organization. Through the use of short videos, which will have been published on the Fulbright-mtvU blog

(<http://fulbright.mtvu.com>), my paper will reveal how LGBTs use music to navigate tradition, modernity, and globalization in order to craft a contemporary, urban, Indian identity. Homosexuality and transgenderism were once valued in traditional Hindu society--cross-genderism is linked to the deities Bahuchara-Mata, Shiva, and Krishna. However, the advent of British colonization and subsequent criminalization of homosexual practices (1800), as well as the influences of conservative religious doctrine, have pushed their once-flourishing music and dance practices underground. A rich performance tradition still exists, and now mixes heterogeneously with the emerging popular musical and dance genres that are becoming more prevalent in contemporary LGBT communities. My presentation at ICTM will visually reveal how individuals and communities use music and dance to craft this mélange of signifiers into a unique, LGBT identity.

**14:00 Recording a Movement? Aboriginal Women's Music Recordings and Shifts in Identity Politics at the Start of the Twenty-First Century**

Anna HOEFNAGELS (Carleton University)

In Canada, the mid-2000s were characterized by a surge in releases of recordings by Aboriginal women of original and "traditional" music using voices, hand-drums, and rattles as primary instruments, including albums by small ensembles and by solo artists. Various factors contributed to this surge in recordings and related activities of women's small music ensembles, including the success of various prominent Aboriginal women's trios in the mid-1990s and the release of a number of successful albums that highlighted the music of Aboriginal women, most notably the two Smithsonian Institute compilations *Heartbeat: (More) Voices of First Nations Women* CDs (1995, 1998). The emergence of these recordings and artists was concurrent with the indigenous feminist movement that was heightened during this period, as well as the music and cultural programming in urban resource centers at which this music was often learned and performed. This paper will explore the phenomenon of these recordings in the context of the social and political climate of Aboriginal culture and issues in the first decade of 2000 in Canada. The paper will consider the positioning of the artists, their recordings, and accompanying materials to determine how Aboriginal female musicians are negotiating, presenting, and celebrating their heritage vis-à-vis modern politics and social issues in Canada. The paper will draw on my analysis of the texts, liner notes, images, and packaging of these recordings, along with the musical features of the albums' contents in terms of the traditional genres, instruments, and singing styles that are invoked, as well as the "non-traditional" genres and instruments that are incorporated. This analysis seeks to determine how this repertoire fits into the general reawakening of indigenous pride and heritage for Aboriginal women in Canada, particularly vis-à-vis ongoing political activism and reform for Aboriginal women's rights at the start of the twenty-first century.

**14:30 Juliette Gaultier, Marius Barbeau, and the (Re)presentation of Historic Sound Recordings on the 1920s Concert Stage**

Judith KLASSEN (Canadian Museum of Civilization)

In addition to academic research, there are multiple ways in which archival sound recordings have been used historically. In some instances they have served an important role in repatriation efforts and community renewal among first peoples in Canada and the United

States, enabling the reclamation of cultural memory or familial history for indigenous groups and families. In others, national collections have provided unique resources for folk and popular musicians seeking to make so-called traditional repertoires “new” once more. Less attention, however, has been paid to the use of such sound recordings by performers in historic contexts. In this paper, I explore the repertoires and performance choices made by soprano Juliette Gaultier de la Verendrye on the 1920s concert stage. Born in Canada but based in New York during the late 1920s, Gaultier was a performer of First Nations, Inuit, French Canadian, and Acadian “folk songs” who drew much of her repertoire from the archives of The National Museum of Canada (now the Canadian Museum of Civilization). Her initial access to these song repertoires came via National Museum collectors such as Marius Barbeau and Diamond Jenness, with whom Gaultier had working relationships (Jessup 2008). Gaultier’s life and music have received scholarly attention in recent years (Jessup 2008; Slominska 2009). In this presentation, I will build on these foundational works to explore Gaultier’s presentation of minority musics in Canada and the United States. Using interviews, written correspondence with anthropologist Marius Barbeau, and concert reviews and programs, I will contextualize Gaultier’s apparent goals within the larger framework of minority experience in Canada at that time.

## **SESSION VIIC8**

### ***Music, Margins, and Crossroads***

Charlotte D'EVELYN (University of Hawai‘i at Mānoa), chair

### **13:30 Transitional Music-Cultures and Worldviews of the Sea Nomad Minority and Settled Malay Majority in the Riau Islands, Indonesia**

Margaret KARTOMI (Monash University)

This is a pioneering paper on the ethnomusicology of the Riau Islands province of Indonesia, located to the south and southeast of Singapore. It compares the past and present music cultures and worldviews of the Sea Nomadic and Semi-Nomadic (Orang Suku Laut) minority with those of the sedentary Malays. The province’s small island ecology and performing arts are dominated by its seas, which have traditionally provided the main means of human communication, sustenance, and trade. In the islands’ former Riau-Lingga sultanate (seventeenth century–1911), the vocal and instrumental music, dance, and theatre forms of the sedentary Malays and their sea nomadic cousins served not only as a form of entertainment but also as conduits for the expression of ideas, values, and social relationships and a means of inter-island communication and interaction in contexts ranging from the personal to the political realms. From the early twentieth century, the Sea Nomads’ economic pursuits and lifestyle were increasingly marginalized and undervalued, with some succumbing to the pressures and others fighting a dispiriting battle to retain their unique lifestyles and artistic identities. Although the pressures of the Dutch colonial and early Indonesian nation-state induced the Sea Nomads to make changes in their lifestyle and arts, the greatest changes date from the 1980s, when the forces of modernization and the competitive global economy in northwest Riau’s Growth Triangle, run by Singapore, Johore, and Riau, became overwhelming, and concerns for the sustainability of the Orang Laut’s performing arts began to arise. It shows how the musical genres of the minority nomadic and majority sedentary islanders relate to their contemporary concepts of identity.

#### **14:00 Ceremony System and Music Interpretation of East Ujimqin**

LI Jiayin (Inner Mongolia University)

East Ujimqin Mongolian musical culture of Xilin Gol Inner Mongolia is an important part of Mongolian musical culture. The ceremony and music in etiquette and traditional customs reflect profound cultural foundation with their rich content and unique form, and play an important role in Gacha's daily production and life. In other words, they are a vehicle for inheriting life's meaning and ethical order. Taking Gacha of Hujiletu Huretu Zhuoersumu in East Ujimqin Qi as a basic unit, this investigation describes several of the representative ceremonial musical events in Gacha, such as a dinner party, ceremony of belief, milk drinking ceremony, and so on. It takes humans as the subject and starts to expound on the "Obo mound ceremony," "Nairi Fair," and "Persuading to drink milk ceremony" around three pairs of relationships, namely people-gods, people-people, and people-livestock. In addition, it discusses the effect of local traditional music in contemporary society on preserving customs, ceremonies, and perspectives on daily life. Thus, it discusses how ceremony as a specific behavior pattern and subject joins, according to a specific role, with music and sound as specific symbol, and reflects its specific meaning and function in different items and structures.

#### **14:30 Beyond the Nation, Border, and Ethnicity: Voices of People in a Small Place — A Case of the Ogasawara Islands**

Masaya SHISHIKURA (Australian National University)

This paper illustrates people living in a small place with their musical activities. By referring to Ogasawara and its musical culture, I problematize the concept of "minorities," which are often defined by nation, border, and ethnicity. The case of the Ogasawara Islands is unique. They are located in the Pacific Ocean south of Japan, and in 1830 five Caucasians with some twenty people from Hawai'i first settled on the islands. Later, in the 1870s, the Empire of Japan colonized the islands by sending immigrants; its occupation lasted until the end of the Pacific War (1941–1945). Then, the US Navy controlled Ogasawara for more than twenty years. Yet eventually, in 1968, the islands were returned to the Japanese administration. The entangled history created a people in-between, who have been ignored and neglected by the politics of nations—just like many minority groups in the world. However the people in this small place never lost their own dignity, and established their identity beyond the nation, border, and ethnicity. The conventional concept of minorities, with a notion of a small separated or marginalized group, cannot fully accommodate the case of Ogasawara, because the islanders recognize themselves in multiple relationships with other places and peoples. Rather, Ogasawara musical culture better represents the islanders with its diversity, such as localized hula performances, Japanese *taiko* drumming, Micronesian songs written in Japanese lyrics, and the dance called Nanyō *odori* (literally meaning South Pacific dance). By realizing historical and cultural connectedness to many others, the islanders identify themselves and perform various musical genres introduced from Hawai'i, Japan, Micronesia, and beyond. This paper contributes to the issues on minorities, or people in a small place, by presenting an alternative view from music and dance that are never confined by the nation, border, and ethnicity.

### **SESSION VII C 9**



***Presenting and Teaching Music in Africa and the Arab World***

Joe PETERS (Sonic Asia Music Consultants), chair

**13:30 Music and Bull Fighting among the Abaluhya of Kenya**

Charles NYAKITI ORAWO (Kenyatta University)

Bull fighting among the Abaluhya is one of the few activities that differentiates them from her neighbours. The Abaluhya of Kenya live in the western region of the country. The community has seventeen subcommunities, two renowned for bull fighting: these are the Abisukha and Abidakho. There are two types of bull fighting, namely *nzitchikhulu shirembe* and *maayo*. There are two types of *shirembe*, one held at a gravesite as a mock fight immediately after the burial of an elder, and a main one held after some preparations. Bull fighting is usually preceded by cock fighting, although the absence of cock fighting would not prevent bull fighting from going on. Cock fighting, when not accompanied by bull fighting, takes place in marketplaces. The bulls that participate in the fight are never considered bulls, but rather representatives of ancestry. When the bull gets hurt, it is surrendered to a butcher, who pays for it. The owner does not eat its meat. He keeps the skin for memory and ritualistic purposes. The songs used during bull fights are poetic, with names of genealogical origins going back to the twelfth generation. Musical instruments used are the *isikuti* drums which symbolically represent family. The Abisukha and Abidakho incorporate *visiri*. The songs used at bull fights are those performed during wrestling. Wrestling was a sport for the Abaluhya until some subcommunities refrained from it. This was due to Christianity propagated by the Quakers, the Church of God, and the Salvation Army. Those who still participate in wrestling are the Abanyaala, the Abatsotso, the Abawanga, and the Abakisa. Subcommunities who still participate in the Abaluhya traditions ridicule those who have abandoned the traditions as *abanusu* (half Abaluhya).

**14:00 Formal Traditional Music Education of Ethiopia: The Case of *Yaredic* Music**

Woube KASSAYE (Addis Ababa University)

The Ethiopian tradition of education, a well-developed formal indigenous education system, is one of the oldest manifested in both the Church and Quranic schools. *Zema* ("religious music") education was one of the areas to be studied in traditional church schools of Ethiopia as of the sixth century. It has its own curriculum, approaches of teaching and learning, and assessment. Its branches consist of: i) *meeraf* (meaning "chapter," and cannot be employed alone, but always with the other chant books), *tsome degwa* (chants of fasting), and *degwua* (the main chant book); ii) *kidassie* ("mass music"); iii) *zimmare* (songs sung at the end of Eucharist) and *mewasit* (songs related to commemorative services and funerals) are studied in this school; and iv) *aquaquam* (religious dance and movements, in which drums and *sistra* are played). Different scholars indicate that no serious efforts have been made to study and promote traditional education (particularly liturgical music), and rather high emphasis has been given to modern education. Hence, this paper tries to investigate the practices of liturgical (*yaredic*) music in relation to its curriculum, approaches (methods), and evaluation, and will make viable recommendations on the basis of the findings.

**14:30 A Case Study: Fitting the Western Musical Culture into the UAE**

Irena MITEVSKA MILEVA (independent teacher and performer)

This paper will focus on presenting the musical life and the problems of incorporating Western music culture into new and fast-growing societies, such as the United Arab Emirates in the last five years. As there are not many documents or written materials on this subject, the main method of gathering the information has been interviewing the key figures in this process. UAE is a new and fast-growing society that made enormous progress in the last 40/50 years in all of its segments. In the last fifteen years, it became a place for easy earning for many expatriates from all over the world, especially because of the tax-free system. In the past ten years, there have been many musicians, especially professional performers of Western music, who came to this country to work for world-brand hotels as entertainment for their guests. These musicians quickly became very popular as entertainers in the hotels, as well as at the corporate functions that were a mark of luxury for the big companies. Shortly after, small ensembles were established as non-profit organizations, mainly for the need of the musicians to perform "seriously" and for the small audience that supported them. This led to founding the UAE Philharmonic Orchestra, that had the goal of promoting the need for an orchestra within the UAE. Later, many "project orchestras" were assembled for single performances, and other smaller ensembles were formed and still exist. The newest orchestra created—UAENSO—has been the most popular lately. Its management strongly believes that it will increase the profile of UAE arts and culture and become a resident orchestra. Many of the musicians that are part of this musical life in the UAE are teachers musically educating young expatriate and local children, which they believe will contribute to their goal.

## **SESSION VII C 10**

### ***Instrumental Traditions and Ensembles***

Bussakorn BINSON (Chulalongkorn University), chair

#### **13:30 Music Instruments in *Ukiyo-e***

Ury EPPSTEIN (Hebrew University of Jerusalem)

Music instruments figure prominently in *Ukiyo-e* pictures. Many of them have been investigated in considerable detail by musicologists, mainly from an organological, structural, and/or aesthetic point of view. This presentation, on the other hand, attempts to focus on the musical function and content, social and environmental context, and significance of the instruments' use. Their occasionally uncommon ensemble combinations and the gender of musicians are frequently different from what has been known in standard musicological publications.

#### **14:00 The Definition and Treatment of the Minority *Dùndún* Ensemble Groups and the Consequences of their Impact on the Development of Music and Dance in Yoruba Land in Western Nigeria**

Atinuke Adenike IDAMOYIBO (Delta State University)

We wish to distinguish specifically the differences in status between the *dùndún* ensemble groups at the King's Palace, city square, and town hall and the minority *dùndún* ensemble

groups who normally impose themselves on people at any organized social event in Yoruba land in Western Nigeria. The Court Musicians and their counterparts at the city square or town hall are gainfully employed by the king and on his payroll. The minority *dùndún* ensemble groups, however, are seen as beggars who perform without any invitation at an event. The members of these groups are skillful instrumentalists according to the standard of measurement in the art. Nevertheless, they lack the financial ability and social patronage to form a real dance band that promotes recordings of their work for wider public consumption. Sociological and analytical methods of data collection used in the study reveal the societal intolerance for these minority groups of drummers and the drummers' wise resistance to this attitude in their performances. The findings reveal that the minority drummers, although they do not get enough patronage, are very versatile performers and promoters of their traditional classics. In conclusion, the status of the drummers does not influence the quality of their performances; rather, they are very happy and thoroughly musical ensemble members whose impact deserves better recognition and patronage.

**14:30 The Instrumental Tradition of Zhetysu (Based on the South-East Region)**  
Muptekeev Bazaraly DZHUMAGULOVICH (Kazakh National University of Arts, Astana)

The object of this study is the instrumental tradition of *cui* from the Shertpe region called Zhetsyu (Seven Rivers). It was part of the folklore of southeastern Zhetysu—the present territory of the Almaty region (Raiymbek and Enbekshi-Kazakh districts) and the border area of the Xinjiang Uygur Autonomous region of China, densely populated by Albanians and the Kazakh tribes Xuan. At this stage of data collection and publication, musical material is classified by the absence and presence of authorship. So, in the 1998 published book of "*Zhetisudyń kyyleri*," the examples were in three main groups: a) the ancient legend *cui*; b) *cui* named after *kuishi in*; and c) *cui* as pastiche music of other nations. This study discusses in detail the idea that all story-themed roots are very important, and they are indicative for the study of ancient traditions Shertpe *kyuis* legends (*ańyz kyyleri*) as archaic strata associated with ancient beliefs (animism, totemism) and the mythology of the Kazakhs—"aққu" (swan), "*aқshynyń zara*" (lamentations hunter), "*bozingen*" (white camel), "*alyp қара қыс*" (a mythical giant bird), and others in this group are also ritual *kui* (*zhoktau*). *Cui* also have epic and erotic or comic content. Studying the tradition of *dombra zhetysu* makes a significant contribution to the study of style in the Shertpe eastern regions of Kazakhstan. Its results will be used in further research studies in the field of instrumental music of the Kazakhs, and on performance practice and teaching (in music schools, colleges, and universities). The study offers the prospect of a comprehensive study of musical and poetic traditions of Zhetysu—folklore and professional genres (*ән-кyy-zhyr*)—with access to a level of comparative-typological studies.

**SESSION VII C 12**

***Film Screenings***

Naila CERIBAŠIĆ (Institute of Ethnology and Folklore Research, Zagreb), chair

**13:30 Film: "Love of the noise, love of the music": *Salvesen* and *Sankey* in the South Pacific Islands**

Michael WEBB (University of Sydney)

In the early decades of the twentieth century, Islanders in the south Malakula region of

Vanuatu (formerly New Hebrides) began to develop the Christian hymn-based performance genre known as *salvesen ami*, or simply *salvesen*, which incorporates elements of both indigenous customary dance and military drill. The core repertoire of *salvesen* songs derives from various late nineteenth-century hymnals, including the Ira D. Sankey sacred song collections first published in the early 1870s and globally popular for many decades, as well as an edition of *Jubilee Songs*, a collection first published in 1872 of songs that were sung by the Jubilee Singers of Fisk University in Nashville, Tennessee. In this film we explore *salvesen* as a genre, beginning with footage of a recent (2011) *salvesen* performance at Pelongk village in the Maskelyne Islands. Interweaving interviews and historical source material, we consider its origins, proposing that *salvesen* was playfully assembled, bricolage-like, out of disparate elements of Presbyterian mission-sanctioned entertainment repertoires. The meanings of *salvesen* are complex and have shifted over time. The hymns were initially learned for sheer pleasure and as a means of gaining access to the knowledge and authority of the powerful white outsiders. Then, for a time, *salvesen* performance was associated with courtship and love magic; today it appears to have become a revered sacred tradition. The film spends some time examining the exuberant approach to collective harmonized singing, and proposes that these Islanders have sung and danced their collective Christian and modern transformation, thus effecting such change in an expressly Melanesian way.

#### **4:30 Film: Music of the Minorities of Northern Afghanistan**

Razia SULTANOVA (University of Cambridge)

Afghanistan is currently a hot spot of our world, where for the last thirty years non-stop war has brought the country to deep economic, social, and cultural crisis. Generations of impoverished, uneducated people have served as a recruiting ground for the various military movements. Since the 1970s, the country has lived through a number of invasions and conflicts with different opponents—Soviets, Mujahedin, Taliban, and the Western Alliance—which have produced chaos and turmoil in the daily life of people. Afghanistan is a multiethnic country. The Northern part is populated by Turkic speaking peoples: Uzbeks, Kazakh, Kyrgyz, and Turkmens who together make up more than 25% of the Afghani population. The allocation of resources has very often resulted in the neglect of their cultural and educational rights. Following the efforts of Western assistance in rebuilding post-war Afghanistan, ethnic and cultural dimensions of the Afghani population have begun to assume an important role in the context of world ethnic research. Thus, the task of researching Afghanistan's history, current politics, demography, and culture would be unfulfilled without giving due attention to the life of the Turkic population of modern Afghanistan. The aim of this film is to demonstrate the authenticity as well as the historical development of the phenomenon of folk music, focusing particularly on the North Afghanistan ethnic population. The fact of preservation of Afghani Turkic-speaking people's music culture, reflected in their religious, wedding, and lullaby songs, and in various genres of traditional instrumental and pop music, is the primary objective of this film based on recorded video material from the North of Afghanistan.

### **VII D: Paper Sessions (16:00 - 18:00)**

#### **SESSION VIID1**

***Roundtable: ICTM and the World of Ethnomusicology, Part II: UNESCO, Scholarly Organizations, and ICTM's Global Impact***

Naila CERIBAŠIĆ (Institute of Ethnology and Folklore Research, Zagreb), chair

**Roundtable Organizer:** Svanibor PETTAN (University of Ljubljana)

Naila CERIBAŠIĆ, Jean KIDULA (University of Georgia), Colin QUIGLEY (University of Limerick), J. Lawrence WITZLEBEN (University of Maryland), and XIAO Mei (Shanghai Conservatory of Music), participants

This double panel offers critical views on the role of the ICTM in the world of ethnomusicology past, present, and future. How well are the aims listed in the definition of the Council, pointing to the furthering of “study, practice, documentation, preservation and dissemination” of traditional music and dance of all countries, reflected in our scholarship and other professional activities? Do we encourage thematic and methodological pluralism? How efficient are our organizational networks, with special emphasis on national representation and activities of the study groups? Does our vision of the Council’s future development require changes and if so, in which ways? Most of the participants in this double panel have lived ethnomusicology in at least two cultures. Generationally diverse, they moved in various geographic directions and experienced different ethnomusicological schools of thought. Taken together, they fairly well cover the whole globe. Their contributions point in particular to historical and comparative perspectives, along an emic-etic continuum, in diverse contexts that require negotiations and adjustments. Since they served or still serve the ICTM in various official capacities, their well-grounded views are reasonably expected to be beneficial to both the Council and to the discipline of ethnomusicology in general.

**SESSION VII D 2**

***Court Music and Ritual in East Asia***

YANG Yuanzheng (University of Hong Kong), chair

**16:00 The Drones in the Lute Melodies of *Tōgaku* and their Implication for the Historical Development of *Tōgaku* in Japan**

Kwok Wai Ng (College of Professional and Continuing Education, The Hong Kong Polytechnic University)

This paper reexamines some arguments about the practice of adding orally transmitted drones in the lute melodies of *tōgaku* (Tang music), a repertory of entertainment music imported to Japan from China between the seventh and the ninth centuries A.D. and performed to this day. Previous research shows divergent arguments regarding the use of drones: some researchers believe that, as in modern practice, orally transmitted drones were inserted into the historical melodies (for example, see Hayashi 1964), whereas other researchers argue that the modern practice of adding drones does not have any precedence in antiquity (for example, see Wolpert 1975). In this paper, I will show that while there is no evidence that a large number of orally transmitted drones were inserted into the historical melodies, the argument that the use of drones does not have any antiquity is not correct either. Citing examples from the Chinese classics and scores, I will demonstrate that the drones do in fact have a strong precedence in the antiquity of lute performance, and that the Japanese preserved the historical practice fairly well during the early transmission of *tōgaku*.

It was the decline of the *tōgaku* tradition in the fifteenth century and the misunderstanding of some descriptions in historical sources during the standardization of the repertory in the early Meiji period (1868-1912) that resulted in a reinvention of the function and meaning of drones in the lute music of *tōgaku*.

**16:30 Reconstructing the Musical Past of the Fifteenth-century Chosŏn Dynasty: Information Regarding the Music Performed for the Sacrificial Rite at the Royal Ancestral Shrine in Eighteenth-century Sources**

Anthony LAW (University of Maryland)

Having been designated Intangible Cultural Property No. 1 in 1964 by South Korea and an Oral and Intangible Heritage of Humanity in 2001 by UNESCO, the music for the sacrificial rite at the Royal Ancestral Shrine has long been a symbol of cultural history admired by most Koreans. However, from various types of written evidence we observe that there were recurring dissatisfactions displayed by the participants of the sacrificial rite in its former royal context (i.e., a sacrificial rite performed by the king or his proxy during the Chosŏn dynasty from 1392–1910). While attempts to rectify the music had been made by these participants, rarely have researchers—except for Kim Chongsu (1989)—shed light on their efforts. Focusing on one of these attempts that happened during the reign of Chŏngjo (r. 1776–1800), this paper contextualizes the relevant sources and examines how the musical past of the fifteenth-century Chosŏn dynasty was reconstructed in these sources.

**17:00 Reconstruction of Imperial Rituals in Contemporary China**

Gwendoline Cho-ning KAM (University of Hawai'i at Mānoa)

Reconstruction of imperial rituals such as sacrificial offerings and royal wedding ceremonies has become a prominent cultural activity in the People's Republic of China (PRC) since the turn of the twentieth century. For instance, the sacrificial offering ritual was restaged in 2004 at the Temple of Heaven in Beijing and has since been held annually. Despite their importance, ironically, for political reasons imperial rituals were once regarded as taboo by both the nationalist and communist governments during the early part of the twentieth century. In this paper, I focus on the reconstructed imperial rituals and explore the underlying political meaning and changing attitude of the PRC government in carrying out these large-scale projects. I argue that reconstruction of imperial rituals is closely related to contemporary Chinese cultural politics as China emerges as an economic and political powerhouse in the global arena of the new millennium. By analyzing the new ritual performances, I show that contemporary aesthetic preference, historical reinterpretation, and popular and commercial taste have all played a vital part in influencing their presentation and representation. Using material collected from archival and fieldwork research conducted in Beijing, I consider imperial ritual reconstruction as a socio-political strategy for the Chinese government to reinforce existing socio-political ideologies and articulate a reconfigured national identity. At the same time, I suggest that the process of reconstruction is in line with the Confucian idea of using music to create social harmony and communal cohesion.

**17:30 Between Two Countries and Across Fourteen Centuries: A Study on the Chinese Origin of the Japanese *Gagaku* Masterpiece Ran Ryōō**

YANG Ming (University of Hawai'i at Mānoa)

History has seen a long tradition of cultural communications and artistic exchanges between China and Japan that not only helped to shape their respective musical pasts but also bears huge influence on the present. This paper hopes to examine such interrelationships and influences beyond the boundaries of nations and time with the study on the Chinese origins of *Ran Ryôô*, a masterpiece of classical Japanese court music, *gagaku*. Ever since its debut at the imperial court, recorded in 749, *Ran Ryôô* has been performed on various Japanese stages for over 1260 years. Despite the general agreement that it was an imported piece, there were great disputes over whether *Ran Ryôô* had originated in sixth-century China from *Lanling Wang Pozhen Qu* ("The Song of King Lanling Breaking through the Enemy Lines"). Unfortunately, *Lanling Wang Pozhen Qu* was banned from the Chinese stage by the late Tang dynasty and became lost in the following dynasties, thus failing to provide immediate evidence for comparison. These discussions seemed to be more academic than nationalistic, for either of the two sides—for or against the Chinese origin—has supporters from both China and Japan. The paper reviews the non-Chinese-origin claims in the aspects of musical mode, costumes, masks, dance structure, and movements, as well as the usage of the dragon image, and offers the counterarguments by researchers for the Chinese origin with evidence from archival and archaeological discoveries since the 1990s, the most powerful one being the performance of *Ran Ryôô* by professor Kasagi Kan'ichi and musicians from the Nara University Gagaku Research Society and the Kasuga Taisha Southern Capital Gagaku Society before King Lanling's tomb in Hebei, China, in 1996. Hopefully, *Ran Ryôô* also stands out to exemplify the part of history in the continuity and interruption of the performance traditions.

### SESSION VII D 3

#### ***Participation, Autogenesis, Ethnoarts, and Practicality: Ideas and Tools that Minority Communities Can Use to Improve their Futures***

Brian SCHRAG (SIL International), chair

**Panel Orgnizer:** Brian SCHRAG

Although examples of arts-influenced improvement abound, applied ethnomusicology has not yet become a pervasive component of communities' efforts to thrive socially, physically, and spiritually. This panel explores a flexible methodology that we believe will increase the presence and effectiveness of artistic action in such efforts. We demonstrate the necessity of participatory and reflexive methods of planning, creativity in local artistic genres, and an approach that includes research into all artistic domains represented in local genres: music, dance, drama, oral verbal arts, visual arts, culinary arts, and the like. We also introduce a new manual based on these principles and examples of their application in educational contexts. Panelists will illustrate key components of their presentations with their own wide-ranging field and educational experiences. Although we focus on communities that share a strong ethnolinguistic identity, the approach is also applicable to other kinds of groups.

#### **16:00 Creating Local Arts Together: Introducing an Applied Ethnoarts Field Manual**

Brian SCHRAG (SIL International)

A new field manual fills a void felt by many applied ethnomusicologists and other arts-in-culture scholars using their skills and knowledge in minority communities. This manual provides practical guidance based on insights from ethnomusicology, ethnochoreology, performance studies, and

other disciplines. We have organized the methodology it describes around the concept of “Creating Local Arts Together,” or CLAT. CLAT consists of seven interrelated groups of activities that lead to the production of new artistic works with deep and extensive community embeddings. It integrates participatory research of local artistic forms and meanings with accomplishing community goals. In short, CLAT provides a model to guide ethnomusicologists as they join communities in working toward a better future.

**16:30 Sustaining Minority Expressive Culture: Facilitation Through Reflective Dialogue**

Todd SAURMAN (SIL International)

In this presentation, I attempt to balance academic concerns with practical application of ethnomusicological and sociolinguistic theory for sustainable arts among ethnic minority communities experiencing major loss of expressive culture. The focus is on real field situations in Asia where reflective methods have created dialogues that allow core cultural values to surface. Such reflective methods empower community members to take ownership of sustaining their expressive culture in ways that follow their values and meet their needs. In addition, this approach minimizes the influence of possible perceived unequal power relations between the arts advocate and the community. The ethnoarts researcher facilitates discussions within a community that result in the identification of goals to increase the transmission and creative output of their arts. In the field example, I describe how younger community members of a predominantly oral culture in the Highlands of Cambodia arrived at building relationships with community elders through the study of local arts knowledge. In the process, they applied their knowledge of development issues (vernacular literacy, health, land regulations, etc.) to communicate vital information back to the community, specifically through the creation of new songs. In this instance, community members demonstrated cultural values of mediation, non-authoritarian persuasion, and care for the community through autogenic processes of arts research and creativity. Community members sometimes drew on the knowledge, experience, values, or resources of an outside arts advocate, but these did not dominate the process. I will conclude this presentation by exploring how we can train students to incorporate reflective dialogue into their interactions with communities for the purpose of sustaining endangered expressive culture.

**17:00 Sustaining Minority Expressive Culture: Relevant Music and Other Arts as a Bridge to Development Projects**

Mary SAURMAN (SIL International)

Community and Language Development approaches are moving towards an approach that undergirds programs with the “library” of oral wisdom already held within communities’ expressive cultural forms. Building on the foundation of these resources, programs are finding success in bridging from traditional methods of wisdom-sharing to government-supported education systems. In this presentation, I describe the trends in current development projects in several locations in Asia, working with non-government and government organizations. I offer examples of effective integration of culturally relevant music and other art forms into community-based literacy and multilingual education programs. These examples offer insights into the joint discovery process of working with supporting organizations and of engaging ethnic communities. Through participatory methods and autogenic research approaches, all involved engage in carving out and solidly stepping toward a better future.

**Applied Ethnoarts Training for Academic and Field Settings**



Robin HARRIS (Graduate Institute of Applied Linguistics)

Applied ethnomusicology training programs preparing students to address the needs and goals of minority communities around the world are few. In addition, students often emerge only skilled to work with music rather than all the artistic domains represented in genres *in situ*. In this session, I will describe how the methodologies based on the Create Local Arts Together (CLAT) approach have been used to develop several levels of curriculum, ranging from a master's program in the United States to a week-long seminar in Dallas and a series of three-hour vision-casting workshops in the Solomon Islands. These curriculum options all retain the integrated multidisciplinary methodologies which make the CLAT method unique. They also include its artistic extension to the more inclusive framework of ethnoarts. From this foundation, I will show how the content of the training can be expanded, contracted, and adapted to each learning context, including pointing out differences in structures, organization, and outcomes. Video recordings from each training environment will demonstrate how learners become skilled in these methods through role-play, creative group projects, and practical application to their own situations, needs, and goals. Despite divergent settings, participants leave more competent to enter into communities' artistic efforts to better meet their social, physical, and spiritual goals.

#### SESSION VII D 4

##### *New Directions in Middle Eastern Music*

Salwa El-Shawan CASTELO-BRANCO (Nova University of Lisbon), chair

##### 16:00 **Renaming an Instrument: The Old Turkish *Kopuz* Revived as the *Bağlama***

M. Emin SOYDAŞ (Çankırı Karatekin University)

With the twentieth-century works written on it in Turkey, the *kopuz* has come to be recognized as the ancient and foremost musical instrument of Turks who had used it in Central Asia and brought it to Anatolia. However, the features of this ancient instrument are not defined in those works, and what they refer to is mostly ambiguous. Nevertheless, they usually describe it as a plucked lute and the prototype for and direct predecessor of the *bağlama*, which is the most prominent instrument in Turkish folk music (Gazimihal 1975). In fact, the *kopuz* has been a common generic name used by Turkic peoples for several kinds of instruments, especially lutes. The Ottoman Turkish *kopuz*, however, was a specific plucked lute which had some similarities with the *bağlama* family, but was clearly a distinct instrument. The Ottoman *kopuz* became extinct in the eighteenth century and, except for very rare regional cases, no other instrument in Turkey has since then been named as *kopuz*. Contrary to the fact that the *bağlama* and Ottoman Turkish *kopuz* were used together as distinct instruments until the eighteenth century (Soydaş 2007), the so-called argument of transformation gained wide acceptance and even gave way to assuming the *kopuz* and *bağlama* to be synonymous. Based on this suggestion, and pioneered by a few musicians, some variants of the *bağlama* have recently begun to be called *kopuz*, as if reviving an original name. This paper will try to present the historical facts regarding the relationship between the *kopuz* and *bağlama*, and will discuss the mentioned argument and revival which even penetrated into the academy.

##### 16:30 **The Concept of Freedom in Arabesk Music**

Serkan ŞENER (Istanbul Technical University)

*Arabesk* is a musical genre of Turkey that has emerged since the 1960s and had vast in the 1980s and '90s. It changed through time, creating its stars, and had influence on many forms of performing arts in Turkey. *Arabesk* was music of low-paid people living in the suburbs of big cities. It touched on the problems and wishes of those who were oppressed in the society. On the other hand, many intellectuals accused *arabesk* of being degenerate. The state devalued *arabesk* music, and they did not allow its performance on the national radio and television or any institution for many years. Music, performers, and even listeners shared this "otherization." Turkish music scholars also did not pay much attention to *arabesk* music, and the existing studies were mostly done by social scientists outside of musicology. In spite of recent ethnomusicological investigations, many musical issues have not been treated in the literature. Although *arabesk* music originated from traditional musics and shares many textual features with them, it was criticized for containing unorthodox characteristics. However, those properties were accepted by audiences and became a significant part of the genre. *Arabesk* performers such as Orhan Gencebay state that their musical approach emphasizes freedom. Musical freedom provide a space for them to shape their musical styles on an individual level. One substantial question concerns what musical features can be interpreted as products of the freedom that distinguish performers' musical identities. My paper aims to discuss the concept of freedom in *arabesk* music. Performance analysis is one method to be used to define musical qualities that represent identities. The study of perception and the interpretation of freedom among performers and audiences constitute another focus of the paper.

## SESSION VII D 5

### *History and Aesthetics in Kazakh Music*

Elena SHISHKINA (Astrakhan State Folklore Centre) and Jennifer C. POST (University of Western Australia), chairs

#### 16:00 *Orteke—Art of Kazakhs and other Turkic Nationalities*

Bayan ABISHEVA (Kazakh National Conservatory, Almaty)

This is a study of the problems of preservation and development of traditional culture of the people. Kazakh spoken art has many different types. Some of them have a drama element, and one of these interesting dramas is a musical-dramatic play about the mountain dance called "*orteke*." "*Orteke*" was a little wooden goat's doll on a flat wooden base. The character of the doll's moves depended on the music's rhythm. A good *dombra* player was able to make many different rhythmical schemes throughout the performance. In west Kazakhstan, musical instrument-making master Zhanibek Abilpeisov is sure that the roots of *orteke* art goes back for 3000 years. The famous entertainer and performer Abdulahmit Raimbergenov stated that in earlier times *orteke* art was more developed and spread throughout the Kazakh people, not like nowadays. Professionals of *orteke* would manipulate several dolls, up to five and even eight dolls—this showed the professionalism of a player. However, we must admit that we have no more of those professionals left now, so the technique of playing has been lost forever. Turkmen and Kyrgyz people have an analogous tradition with the mountain goat. The famous Kyrgyz musician Norah Abdrahmanuly stated that there is an entire play with this wooden doll, with its own idea, drama, and script. The wooden doll called "*buz-bezi*"

was also found in Northern Afghanistan, according to Mark Slobin's statement. However, *orteke* art which is connected with ancient belief in totems and hunting magic is seen throughout all Central Asian nomadic countries' traditions and history. Thus, *orteke* art is found among the people of Central Asia (Turkic-Mongolian), so this study reveals the origins of puppetry in Turkic (Mongolian) people and will serve as the key to an understanding of their common cultural heritage.

#### 16: 30 **The Evolution of Kazakh Musical Thinking**

Gulnar ABDIRAKHMAN (Kazakh National University of Arts)

Kazakh traditional music is related to the monodic type of organization that is different from the European homophonic harmonic culture: the principle of the relationship between fret, rhythm, sound, and intonation. Kazakh culture has a specific metro-rhythmically organized modal system that carries the "genetic code" and defines its ethnic identity. The process of developing the modal system in the Kazakh oral song tradition, which arose during the Soviet period and represented folklore and traditional song sensitively capturing the most significant stages of the functioning of the song culture of Kazakhs. Modal thinking evolved from earlier forms of folk intonation to become the rich, subtly differentiated tonal structures centralized in oral professional composers' creativity of the nineteenth century. Expansion and deepening of the transformation process of traditional modal thinking is primarily associated with a change in the structure of the artistic culture of the republic, which took place after 1917. The intense pace of opening of society, the priority development of professionalism in the European type is largely determined by the reorientation of national musical thinking to European music and language patterns. An important role in this respect was played by Kazakhstani professional schools of composition. The piano songs' process of creation and the choral and orchestral treatment of *kuis* not only brought with them changes in timbre coloring accompaniment but also had a strong influence on the nature of the harmonic development. The practice gradually strengthened the new singing style, combining language patterns of Russian urban culture, Kazakh households, Soviet romantic creativity, and mass and pop songs into the mass consciousness of the music with the active participation of the media.

#### 17:00 **Features of the Kazakh Musical Instrument “Zhetigen”**

Korlan KARTENBAYEVA (Kazakh National Conservatory of Kurmangazy)

The history of Kazakh traditional musical instruments began long ago. The “*zhetigen*” is one of the oldest Kazakh string instruments. The oldest instruments were dated 3000 B.C and were comparable to the “*lira*” and “*kifara*.” It is known from ancient historical manuscripts that the *zhetigen* was used in Ancient Shumer, Turkic nations, and Horezm. An ancient instrument similar to the two-string “*arfa*” was found by archeologists in Pazyryk-korgan. The artifact, which was dated from the fourth to fifth century B.C., attracted a lot of attention from historians and archaeologists. This artifact is priceless for humanity, and helps us to understand the importance of the ancient music instruments. The musicians assumed that the Turkic instruments have the same roots and that they should be called by the same name. The history of creating the *zhetigen* was described by the famous scientific ethnographer B. Sarybaev in the twentieth century. He classified Kazakh traditional instruments into several

groups. Sarybaev described the traditional *zhetigen* as an instrument that had no tuning “ears,” and in order to get a clear sound musicians added little round lamb bones called “*asyk*,” and by moving those *asyks* they were tuning the instrument. Based on Hornbostel and Sachs’s classification system, we can describe the *zhetigen* as 314.122-5 (314.122 C –with resonator box, –5 finger technique). There are some countries which have instruments similar to the *zhetigen*. These are mostly Turkic nations, and their instruments are called *yataga*, *yatagan*, *etigen*, *yaltaga*, *chaathan*, and *chetyggan*. In Asia, China has the *qin*, Japan the *koto*, Korea the *kayagum*, and Vietnam the *dan tranh*. The sound-producing technique of these instruments is similar to the Turkic-Mongol countries’ instruments. Kazakh ethnomusicologists and masters of the production of folk instruments feel that the polychord chordophones developed from the arch harp to the zither. Considering the analogues of these instruments that are available from a number of Central Asian nations, it is actually possible to recreate an updated history of the emergence and further development of this instrument.

## SESSION VII D 6

### *Folk Musics and Folkloricization*

Ursula HEMETEK (University of Music and Performing Arts, Vienna), chair

#### **16:00 Traditional Folk Music Appropriation by Venezuelan Pop and Art Musics: A Conceptual Scheme of its History and Present Tendencies**

Emilio MENDOZA (Simon Bolivar University)

From the 1940s until today in Venezuela, appropriation of traditional folk music has been essential to the development of pop music and to symphonic art-music creation. However, the traditional music, despite its rich diversity and nationwide distribution, maintains a minority-dominant relationship in the cultural policies with regard to education, public and private cultural investments, academic research, media coverage, and the resultant cultural identity of the country. Its re-positioning in the cultural landscape is achieved by the one-way appropriation procedures that pop and art musics employ for their innovative necessities. The author analyzes this relationship, proposing a series of categories in order to understand the practice. They are based on how the original, traditional folk music has been integrated with the other music cultures, and are graded by the extent of transformation applied to the folk elements in the course of appropriation. These categories help to sort out the differences between popular music production and traditional folk music, in a moment when new governmental laws applied to the mass-media require such distinctions, and provide an insight into what creative procedures have been used by art-music composers. Many other terms, including exoticism, nationalism, and globalization, have existed to refer to these phenomena, and this approach clarifies the fact that artists may change their category or coexist in more than one. The paper redefines Venezuelan pop and art music history and contributes to its understanding, past and present. Its concepts have been useful in the university courses the author offers at the graduate level in music composition and in general studies on pop music, especially in a country surrounded by an overwhelming amount of activity in the youth orchestral movement performing only European symphonic music, and by the *zeitgeistly* pressure to generate a new, true Venezuelan pop music, which is still missing.

**16:30 The "Rise of Modernity" in the Transformation of Traditional Music: Development of the Korean *Kayagum* in Northeast China**

GUAN Bingyang (Shanghai Conservatory of Music)

It is a common phenomenon among many ethnic groups in China that during the twentieth century their traditional music underwent significant changes as a result of Western cultural influence. Mainland Chinese publications on the twentieth-century history of Chinese music (such as the classic *History of Modern Chinese Music* by Wang Yuhe) have tended to see this development as the transformation of the "traditional" to the "modern"; I call this model the "rise of modernity." However, one must ask whether there is only one model for the "rise of modernity." Drawing on my own recent field research in the Korean ethnic enclave in Jilin province, northeast China, I found a tension between the development of the art of the local *kayagum* zither on the one hand and this model of development on the other. In this case, the *kayagum* tradition of Chinese Koreans that we see today was learned in the mid-1950s from North Korea, and was created by musicians who had first studied Western music before they touched the *kayagum*. Thus, the "tradition" inherited and revered today was not rooted in traditional society, like most such genres, but had Western roots from the beginning. Does it show that the "rise of modernity" is intrinsically rather more complex than this model suggests? This paper seeks to answer this question.

**17:00 Musical Life Change through the Process of Urbanization: A Case Study on the Xilingol Grassland**

YANG Yucheng (Inner Mongolia University)

Urbanization has brought structural transformation for inner Mongolian herdsmen in the aspects of living and production, as well as social culture resulting in great change in their musical life. Such change is mainly reflected in the forming of certain urban marginal populations who abandon their traditional pastoral style and flood into new cities, where they are referred to as "study olds," "migrant laborers," "music workers," and "migrant children." The herdsmen's children in the city schools have received nationwide universal education, while their home customs including the traditional music are fading away. The study olds and migrant laborers, the holders of the traditional culture, have lost their performing stage after entering cities, disappearing on to the city's fringe. After years, the traditions held by these people and their descendants will melt away in the modernized cities and towns. The "music workers" are playing and singing modified "traditional music" for customers in "artificial" tourist attractions, and such a new way of living makes them become new inheritors of traditional music in modern cities.

**SESSION VII D 7**

***Challenges and Successes in Music Education***

Michael WEBB (University of Sydney), chair

**16:00 A Timeline for Music Education (TME) Study of Selected Repertoire from Teochew Music in Singapore**

Joe PETERS (Thau Yong Teochew; Sonic Asia Music Consultants)

Timeline Music Education (TME) is music pedagogy that focuses on text (script, graphics, and audio commentary) that is exclusively delivered on the "sound" timeline of the music—not

before or after. This pedagogy was developed within the “Sonic Orders and the Sonic Environment” R&D project of Sonic Asia to ensure that listeners (music education students) engage music as sound-language and/or repertoire, and not just as literature and/or symbolism. TME is vital to redress the rapidly homogenization of musical culture with globalization. The pedagogy was assembled through the merging of AV-IT systems with music education and ethnomusicology. It comprises a set of laboratory processes within designed laboratory facilities (e.g., Study Tracks Table Technology, the Timeline Commentary Systems, and the Documentary Performance Methods). These laboratory processes were tested between 2000 and 2008 within courses taught at the Singapore Management University (Music East and West) and the Singapore Polytechnic (The Processes of Asian Musics). The study documents some of these laboratory processes in the study of Teochew music at the Thau Yong Teochew Association in Singapore: the plotting of the scope and spread of recorded and performing repertoire within the association and depicting that in an Audioramic TME Graphic; selecting specific repertoire for TME analysis from this audioramic graphic; the musical deconstruction done at the study tracks table and the interplay of two pieces of software, Variations Audio Timeliner (Variations) from Indiana University and SOLMI (Sonic Orders Listening Music Index) from Sonic Asia in Singapore; and the post-production steps towards the creation of the TME Product including the ratification by the peers of the association. The TME Research team comprised Dr. Joe Peters (Principal Investigator), Mr. Victor Pang (TME Laboratory AV-IT Specialist), Mr. Yeo How Jiang (Expert Informant), Ms. Javier Li (Project Coordinator), Mr. Jenson Tay (Expert Informant), and Mr Sharil Salleh (Research-Assistant).

#### 16:30 **The Problems of Teaching Kyrgyz Traditional Art**

Roza AMANOVA (Conservatoire of the Kyrgyz-Turkish Manas University)

Kyrgyz traditional arts include *epos* “Manas,” short *eposes* (*dastans*), *akyn* art, and folk instrumental and vocal art. In Soviet times, new forms of musical art with European writing traditions were established for the Kyrgyz, including their own educational system. In the times of independence (1990s), the problem of renaissance and development of national folk music art was put forward as requiring a European system of musical education. However, there was a lack of correspondence between them. First of all, this contradiction is defined in conveying musical content. Oral tradition is carried out by the bearer of culture, but in written tradition this content is conveyed only through the musical text, which isn’t able to reflect full musical information. Verbal transmission preserves all sides of the musical process. Thus, the main problem of teaching folk traditions in musical institutions is the lack of teaching methods, teaching materials, and teachers for the system. Our teachers don’t have enough information. It would be nice if the bearer of tradition could teach at all stages of music education. In earlier times, they weren’t allowed to teach in musical institutions, as they didn’t have a diploma. Nowadays, we have very few bearers of folk traditions. In the atmosphere of total absence of bearers, the problem must be solved by a scientific approach to the tradition itself. The system of transmission, its functioning in the society, the reconstruction of folk performance styles, the renaissance of traditions, and audiences are the problems which can be solved with the help of an ethnomusicological approach.

#### 17:00 **Who Came to Music Schools to Learn the Cimbalom 100 Years Ago? An Analysis of the Student Register of the Royal Academy of Music Budapest**

Mineo OTA (University of Tokyo)

The Hungarian bourgeoisie in the second half of the nineteenth century regarded the *cimbalom* (Hungarian hammered dulcimer) as one of their “national instruments.” While the instrument formerly had been played almost exclusively by Romany musicians, non-Romany musicians started to learn it by themselves from the 1860s on. In fact, we can see that many textbooks and much sheet music for the instrument were published during the period of Dual Monarchy (1867-1918). Departments of *cimbalom* were also established at that time at several music schools in Budapest and in other cities. Contemporary yearbooks and student registers of these schools show us what kind of people needed the framework of a modern music school for learning this traditional instrument. In this paper, I will analyze the data from the student register of the Royal Academy of Music Budapest, which had been preserved in a good condition, and which is very informative. The document tells us that before the Great War (1914-1918) the students of the department of the *cimbalom* had been from different ethnicities and religions, in spite of the fact that in those days children from families of Romany musicians rarely learned there.

**17:30 Status and Representation of Tradition inside the Conservatories: East and West**  
Xavier BOUVIER (Geneva University of Music)

Relations between cultures can be seen as an ecological interplay: in a kind of natural evolution and selection, cultural living forms adapt themselves to new environments. Interactions between cultures are nowadays worldwide and no longer contained within a restricted “original” environment. Among the many vehicles for the transmission of musical culture and practice, the modern-day Music Conservatory plays a very specific role. The status, position, and representation of one's own and aliens traditions has an impact on many transmission processes going on inside the Conservatory. The question of tradition status and representation is particularly intriguing when applied to the practice of ancient repertory. In Western countries, historically informed performance, first born as an alternative to the institutional mainstream, is now largely taught and developed inside the conservatories' Early Music Departments, where intensive performance practice research is going on. Chinese ancient music can be arguably seen as sharing many characteristics with Western music—for example, historical written repertory, stylistic evolution, and a palette of genres. However, the relation to tradition inside Chinese conservatories appears very distinct from the relation to tradition of their Western counterpart. We argue that these differences are the product of both a distinct historical development and deeply rooted cultural specificities with relation to tradition. We had a unique opportunity to explore this issue during a large-scale academic exchange that took place in 2011 between the Shanghai Conservatory Chinese Instrument Department and the Geneva HEM Early Music Department. In this paper, we will present some reflections that emerged during this unique experience. We will focus on how the status and representations of the tradition compares between the two contexts, and the influence of this status and representation on the internal structures and processes inside the conservatories.

## **SESSION VII D 8**

### ***Song, Environment, and Vocal Style***

Kati SZEGO (Memorial University of Newfoundland), chair

**16:00 *Konggap*—Personal Songs of the Yupno in Papua New Guinea**

Raymond AMMANN (Lucerne University of Applied Arts and Sciences)

*Konggap* are very short personal melodies which last only for a few seconds; each person, man or woman, of the Yupno in the Finisterre Mountains of Papua New Guinea owns at least one *konggap*. Anthropologists in the 1980s were surprised to discover that some of the Yupno men know more than 200 *konggap* and are able to name the corresponding person. Surprised by this capability to differentiate such a large number of extremely short musical motives, the researchers assumed a structural classification for the *konggap* based on the clan or lineage system, as it exists for the personal calls played on the slit drum in neighboring regions. A short field study in the year 2007 made it ultimately clear that such a classification system does not exist. For this research, we modified several *konggap* with a music-editing program and played them to a number of Yupno people. We asked them to name the corresponding person and found out that the situation of the *konggap* and their identification is even more complex than was thought. This presentation outlines in detail the empiric research carried out during that 2007 field trip and explains the results, which contain answers to some of the earlier questions but also gave rise to further questions.

**16:30 The Reappearance of She Ethnic Minority Singing in Different Ecological Environments**

LAN Xue-Fei (Fujian Normal University)

As an indispensable part of the She ethnic minority ecosystem, the singing of the She ethnic minority is practical and creative in its original ecological environment, which plays an important role in all aspects of people's lives including education, marriage, funerals, and beliefs. The She ethnic minority people not only stick to their own spiritual and cultural wealth, surrounded heavily by Han mainstream culture, but also keep pace with the times by absorbing a lot of Han culture and finally standing as a having a unique ethnic identity among the fifty-six ethnic groups of China. With the great changes in the modern ecological environment, the reappearance of She ethnic minority singing is used to commemorate the glorious past, such as in the revival of song festivals held by governments and the rekindling of old people's lost passion, but young people may no longer be able to sing as their elders did. This paper points out that if the reappearance of an ethnic minority music is not to be oriented towards inheriting the spirit of freedom and artistic creativity which was shown in their singing in the past, that will be a great loss to human culture. If the traditional music researchers only emphasize tentative descriptions of cultural interpretation, but neglect to research the artistic principles of ethnic minority music, they will miss a good chance of inheriting and developing the fine traditions.

**17:00 Patterns in Representations of a Northwest China “Minority” Song Form and Its Singers: Sounds, Images, and Discourses of Multiculturalism, Ethnicity, and Place**

Sue M. C. TUOHY (Indiana University)

Over the last few decades, scholars have studied state discourses and representations of minority nationalities in different contexts, such as Dru Gladney and Zhang Yingjin on minority films, Rachel Harris and Wong Chuen-Fung on Uyghur music, and Yang Li on ethnic tourism, and publications on theme parks and museums, to cite but a few. They have enabled



us to see patterns in representations of ethnicity across time, genre, and media in China. Drawing upon this literature, fieldwork, and media research, this paper analyzes patterns in the ways *hua'er*, a genre of folksong from northwest China, and its singers have been represented through words, sounds, and images within discourses and media, from CDs and television to staged performance and tourism. Instead of being labeled as a genre of one ethnic group, however, scholarly and popular discourses over the last fifty years most often characterize the genre of *hua'er* as a form jointly created and sung by members of the majority ethnic group (Han ) and at least six minority ethnic groups in Qinghai, Gansu, Ningxia, and Xinjiang. As a genre, *hua'er* has thus become enlisted as an artistic form to represent ideals of multiculturalism in China. At the same time, a folksong anthology may label a particular song as a Salar *hua'er*, for instance; a televised broadcast of Chinese folksongs may represent a performance in terms of the Hui ethnic group; and a *hua'er* singer will be identified by both name and ethnic group. In addition to representations of multiculturalism and particular ethnic groups, however, *hua'er* has consistently been represented in relation to place—the Northwest region or to a particular province or autonomous region. *Hua'er* thus presents a complex case through which to understand patterns in the practices and contexts of representing people, place, and ideologies

**17:30 The Disappearing Falsetto: Changes in Vocal Technique of the She People of Eastern China**

ZHU Tengjiao (Shanghai Conservatory of Music)

The She ethnic group live in coastal areas of eastern China. Although they faced constant forced migration over the centuries as a result of territorial expansion by China's dominant Han people, they have persisted in maintaining their own cultural traditions, especially their folk song. During the process of migration, they have spread over a large area and formed a number of small communities, as a result of which their folk song has developed different forms in different areas. Despite this, they are known for using similar kinds of falsetto singing voice, which has come to be regarded as a distinctive vocal characteristic of their ethnic group. One must ask, why have the She historically preferred this kind of singing voice? Does it have some connection with their social structure or cultural history? I conducted fieldwork in 2010 on different groups of She living in Luoyuan, Fu'an, Xiapu, and Fuding in China's southeastern province of Fujian to explore these questions. But the most notable problem I found is that in the modern society of the early twenty-first century, this singing technique that used to be the most important characteristic of their song is gradually disappearing and being replaced by a normal singing voice. This paper looks at how the falsetto voice style was formed in the first place, and then analyzes the social functions and occasions of singing, customs associated with it, indigenous concepts, Song lyrics, and transmission. This facilitates discussion of the change in singing technique in the context of She history, society, and culture.

**SESSION VII D 9**

***Improvisation and Creative Processes***

Donna KWON (University of Kentucky), chair

**16:00 An Aspect of Korean Style Jazz: Issues and Practices**

Seung Min KIM (Keimyung University)

The first question of this study is "what is jazz?" But this question is somewhat broad and superficial. The start of this question was from the idea that the differences in the performance by Korean jazz players and players of America (or Europe), the home of jazz, were intuitively felt. The differences appeared especially in improvisation, and most of Korean players felt this difference. In spite of the situation (work, band organization, etc.) whose atmosphere is similar to American performance, most of them feel that it is different. So, they express the feeling that "it smells like butter." As we can know from this expression, Korean players showed an independent aspect of improvisation by realizing that they are different from Western jazz musicians. So, this study will focus on finding a common denominator in the improvisation of Korean jazz musicians, rather than comparing and analyzing the improvisation of Korean and American players, because it is the first step toward answering the researcher's first question. This paper will firstly try to analyze the jazz standards ("Fly Me to the Moon," "Autumn Leaves," etc.) most performed in Korea. But there are several limitations for selecting the object of analysis. I have selected only the music performed as swing jazz, among the many genres of jazz. Swing jazz is a representative genre of jazz, and includes the most basic features in jazz. Other genres will be excluded in this study. The analysis of the selected music is conducted multilaterally. It will be conducted by focusing on the examination of melody preferred by Korean jazz musicians, and the form of rhythm, articulation, and intonation. Furthermore, by utilizing the results of material collected in the process of studying, the inference of the reasons these aspects occurred will be related to Korean culture, especially music. Many jazz musicians in Korea tend to think that Korean jazz is combined with elements of Korean traditional music or musical instruments. But this study finds the common performance characteristics of Korean styled things and Korean jazz musicians in jazz performance by getting away from this approach.

#### 16:30 **Chinese Shadow Play: Improvisation and Collaboration**

TANG Lijiang (School of Oriental and African Studies, University of London)

The subject of this paper is a rural ritual performing art, Chinese shadow play. Shadow play is a complex theatre form consisting of music, carving, music, script, and manipulation of the shadow figures. It is distributed in many cultures, among which Javanese *wayang kulit* has been admired and studied by many Western scholars. However, this performing art in China has not been noticed by many non-Chinese scholars, particularly in the aspect of music. In this paper, I will discuss Chinese shadow play from historical, religious and ethnomusicological perspectives. The core part of the paper will focus on its music improvisation and collaboration. In order to illustrate how does Chinese shadow play performers improvise and how puppeteers and musicians communicate with each other in the course of performance, I will take Qianjiang shadow play as a case study. This study is based on my three fieldwork trips and my transcription and analysis. I will also examine general issues of improvisation and its study in other traditions such as jazz, Indian, Iranian, and Southeast Asian music to present the universal principles and uniqueness of Chinese shadow play performers. Lastly, a comparison of Chinese shadow play and the most well-known Southeast Asian shadow theatres will be made to illustrate how culture diversity and different religions have an impact on various aspects of shadow play, especially on its music improvisation.

#### ***VIID10 Communication, Conventions, and Concepts in Chinese Music***

**16:00 Why Play Music? Analysis on the Music Cultural Connotations of the Yi People's Buddhist Rituals for Ghost Communication in the Liangshan Area**

LU Jufang (Leshan Normal University)

Chinese Yi people believe in many ghosts and gods. *Bimo* and *Suni* are two kinds of clergy who take charge of the communication between humans and ghosts. Although they have different responsibilities, both of them use music in their Buddhist rituals. For example, *Bimo* have chanting tones, and *Suni* have dance rhythms. This phenomenon displays the magical function of music culture, which deserves to be researched. However, *Bimo* and *Suni* music have received little attention, especially *Suni* music, which has been thought as a kind of witchcraft culture. This paper focuses on the music used in *Bimo* chant and *Suni* dance, and compares the two types of music in their forms and functions. It also explores the causes lying behind their music, so that we can know more about the Yi People's ancient original music culture.

**17:00 Cultivating Inheritors and Transmitters of Traditional Music through Higher Education**

XU Hanmei

Due to changing times, the limitations of oral transmission, the passing away of veteran folk artists, and the transformation of everyday life in local culture, non-material cultural heritage is on the verge of being lost. This paper, by exploring the work of the Ethnic Arts Department of Guangxi Arts Institute in cultivating active inheritors and transmitters of traditional music, expounds on the role of higher education in the national effort to conserve and transmit non-material cultural heritage. It discusses the utilization of advantageous conditions for the development of a focused educational program, investing for qualified teachers, curriculum development, technique improvement, enhancing artistic practice, and other dimensions of reformatory exploration. The Ethnic Arts Department has made intentional and significant efforts in the conservation of traditional artistic treasures, in pioneering arts education, and in service to society, contributing greatly to the carrying forward of ethnic culture.

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GORE, Georgiana	VD7	
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GRAGBO, Divine	IB6	
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GUO Xiaoli	IIID12
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HALL, Leslie	IID6
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HARNISH, David	IID10, VIA6
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HARRIS, Rachel	IIIC10, VD2
HARRIS, Robin	VIID3
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HEMETEK, Ursula	IC, VIID6
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HO, Ang-Cheng Kris	ID7
HO Li-Hua	IIC4
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HO Thi Hong Dung	VIIA4
HOEFNAGELS, Anna	IB2, VIIC7
HOFMAN, Ana	IIIC1
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HOWARD, Keith	ID4, VC5
HSIEH Shoufan	IIID6
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HUANG Wan	IB11, IIC11
HUNG Fang-yi	VIIA1
HYLT N-CAVALLIUS, Charlotte	VIIC4
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IDAMOYIBO, Atinuke Adenike	VIIC10
IGUCHI, Junko	VIA3
INIGO-CHUA, Maria Alexandra	IIC1

INKHONG, Nutthan	ID8
ISABIRYE, James	IIC6
ISODA, Hideki	IID10
J HNICHEN, Gisa	ID6, IIIB
JIANG Shan	IIC11
JIANG Xie	IID4
JIN, Yunkyong	VC8
JOHNSON, Birgitta	IID1, IIIC6
JOHNSON, Jill Ann	IIA1, VD5
JOHNSTON, Jonathan	IID8
JONES, Anthony Linden	VC9
JONES, Juliane	VIIA3
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KAHR, Michael	VIIC4
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KALINGA DONA, Lasanthi Manaranjanie	VA3
KAM, Gwendoline Cho-ning	VIID2
KANG Hyeok-Hweon	IIID2
KARTENBAYEVA, Korlan	VIID5
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KASII, Mark Lenini	IIA6
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KATSANEVAKI, Athena	VC4
KIDULA, Jean	IB6, VIIA2, VIID1
KIM, Heejin	IB3
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KIM Insuk	IIIC2
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KLASSEN, Judith	VIIC7
KLEBE, Dorit	IID5
KOELBL, Marko	IIA8
K NCZEI, Csilla	IIIC7
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KOO Sunhee	IIA5, IIID2



KRABILL, James R.	ID5
KRAMER, Jonathan	IIID9
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LAI Yen-fu	IB1
LAM, Joseph S. C.	VIIA3
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LANGLOIS, Tony	VC6
LAU, Frederick	IIC10
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LIANG Hsiang-Yu	IIID10
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LIU Dongxing	IID11
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LIU Hong	IIIA11, IIIC4
LIU Houyu	ID11
LIU Rong	IB7
LIU Xiaoqian	IIID4
LI Yuehong	VIIC6
LIU Yong	VA2
LOO, Chiat LOO	IIIA5
LOO, Fung Ying	IIIA5
LOPES, Marcelo	IIC5
L PEZ Y NEZ, Maria Gabriela	VD9
LOW, Andrea	VIIC3
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LU Jufang	VIID10
LUCAS, Maria Elizabeth	IIC5, VD9
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MA Chengcheng	IIID5
MACCHIARELLA, Ignazio	IIIA4
MACKENZIE BROWN, Sheila	VIIC5
MALM, Krister	IIA1
MANYAKIN, Vladimir	VIA1
MARKOVIĆ, Tatjana	IIID1
MARKS, Essica	IIIC3
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MCCOY, Narelle	VC6
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MCGUIRE, Colin	IIID8
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NGUYEN, Thanh Ha	IID2
NGUYEN Thuy Tien	VD12
NIL, A. P. Rajaram	VC5
NILES, Don	IB8, VA5
NILSSON, Mats	VD8
NING Ying	IB4
NNAMANI, Frances	IIA6
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NYAKITI ORAWO, Charles	VIIC9

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Ó BRIAIN, Lonán	ID6
O'BRIEN, Juliette	IB2
OH, Mi Hyun	IIC1
OLSON, Judith E.	VD5
OMOLLO-ONGATI, Rose A.	VD1
OSHIO, Satomi	VB
OTA, Mineo	VIID7
OTOYO, Donald	IIC3
OZAH, Marie Agatha	IIIA1, VB
ÖZT RK, Okan Murat	IID6

PANGNOI, Nithit	ID8
PANOVA-TEKATH, Gergana	VIIC4
PARENT, Marie-Christine	IB2

PARK, Mikyung	IIC6, VC6
PATRICK, Wanta	VC2
PAULSSON, Kajsa	IB8
PAZ, Francinaldo, Junior	VA4
PENG Wei-hao	IB1
PENG Yu	IIC12
P REZ FERN NDEZ, Rolando A.	1D6
PESTANA, Maria de Rosário	IB5
PETERS, Joe (Thau Yong Teochew)	VIIC9, VIID7
PETERSEN, Alvin	IIIA, VIA4
PETTAN, Svanibor	VIIC1
PHAM Minh Huong	VD12
PICARD, François	IIID7
PIER, David G.	IIIA1
PIKULSRI, Chalernsak	ID9
PITUPUMNAK, Khanitthep	ID9
POST, Jennifer C.	IIIC10, VIIA5, VIID5
PUGH-KITINGAN, Jacqueline	VIA2
PRZYBYLSKI, Liz	IB7
QI Huimin	VC3
QI Jiang	IIC6
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RAMNARINE, Tina K.	IC, IIID4
RAO, Nancy Yunhwa	ID1
RASMUSSEN, Anne K.	IIA8, VC7
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RICE, Timothy	IIA12, IIB, IID6
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SATOMI, Alice Lumi	VA3
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SCHRAG, Brian	VIID3
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SEGER, Anthony	VIB, VIIC1
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SHEEN Dae-Cheol	VC7
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SHEN Tung	VD3
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SHIH Yingpin	IID3
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STOJANOVSKA RUPČIĆ, Marko	IIID1
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SUTTON, R. Anderson	IC, IIID6
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SVARSTAD-LAURITSEN, Elizabeth	VD7
SWEERS, Britta	IIIC1, VC4
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SZEGO, Kati	VIIB, VIIC3, VIID8
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TAN, Arwin	IIC1
TAN, Shzr Ee	IIC10
TAN, Hwee-San	II17, IIC4
TAN Sooi-Beng	ID1, IIC7
TAN Zhi	IIID4
TANG Lijiang	VIID9
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TAYLOR, Ty-Juana	IIC8
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TSAI, Tsan-huang	ID1
TSAI Tsungte	VC1, VIB
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VICENT, Victor A.	IIC2
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WEINTRAUB, Andrew	IIIA8, IIID6
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WETABA, Aggrey Nganyi	IB6, IIA6
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WINZENBURG, John	IID9, IIID3
WITZLEBEN, J. Lawrence	VIID1
WONG, Deborah	IIB, VA2
WU Fan	IIC6, IIID3
WU Peichang	ID5
WU Qiao	IID12

WU Yameng	IIC8
WU Yan	IB11
XIAO Mei	VIA7, VIID1
XIAO Xuan	IIA2
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XU Hanmei	VIID10
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XU Xin	IC, VIIA5
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YANG Hong	VIIA5
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YANG Xi	VIIC6
YANG Xiao	ID11, IIC9
YANG Yuanzheng	ID2, VIID2
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YELEMANOVA, Saida	VIA1
YILDIZ, Burcu	ID3
YOUNGE, Paschal	IID7
YU Siu Wah	IIID2, VC3
ZANG Yibing	IIC8
ZENG Fanzhong	IIIA8
ZENG Meiyue	IIIC11
ZHANG Boyu	IIA7, IIID8
ZHANG Lin	VIA7
ZHANG Xiao	IIC2
ZHANG Xuan	VA5
ZHANG Yanli	IB11
ZHANG Yuwen	IIA5
ZHAO Fang Fang	IIIA10
ZHAO Talimu	IB7
ZHAO Weiping	ID2, VIIC2
ZHAO Wenyi	IID9
ZHAO Xiaonan	IIIC9
ZHAO Yanhui	IIIC4
ZHENG, Su	IIID5



ZHONG Fangfang	IIIA9
ZHOU Le	IIC11
ZHU Rui	IIIA8
ZHU Tengjiao	VIID8